



SIGMUND FREUD WITH A GROUP OF HIS CLOSEST SUPPORTERS

Rank, Abraham, Eitingon, Jones
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OF THE COMPLETE PSYCHOLOGICAL WORKS OF

SIGMUND FREUD

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VERGÄNGLICHKEIT

(a) GERMAN EDITIONS:

- 1916 In *Das Land Goethes 1914-1916*. Stuttgart: Deutsche Verlagsanstalt. Pp. 37-8.
1926 *Almanach 1927*, 39-42.
1928 *G.S.*, 11, 291-4.
1946 *G.W.*, 10, 358-361.

(b) ENGLISH TRANSLATION:

'On Transience'

- 1942 *Int. J. Psycho-Anal.*, 23 (2), 84-5. (Tr. James Strachey.)
1950 *C.P.*, 5, 79-82. (Same translator.)

The present translation is a very slightly altered reprint of the one published in 1950.

This essay was written in November, 1915, at the invitation of the Berliner Goethebund (the Berlin Goethe Society) for a commemorative volume they issued in the following year under the title of *Das Land Goethes* (Goethe's Country). This elaborately produced volume included a large number of contributions from well-known writers and artists past and present, such as von Bülow, von Brentano, Ricarda Huch, Hauptmann and Liebermann. The German original (apart from the picture it gives of Freud's feelings about the war, which was then in its second year) is excellent evidence of his literary powers. It is of interest to note that the essay includes a statement of the theory of mourning contained in 'Mourning and Melancholia' (1917*e*), which Freud had written some months before, but which was not published until two years later.

ON TRANSIENCE

Not long ago I went on a summer walk through a smiling countryside in the company of a taciturn friend and of a young but already famous poet.¹ The poet admired the beauty of the scene around us but felt no joy in it. He was disturbed by the thought that all this beauty was fated to extinction, that it would vanish when winter came, like all human beauty and all the beauty and splendour that men have created or may create. All that he would otherwise have loved and admired seemed to him to be shorn of its worth by the transience which was its doom.

The proneness to decay of all that is beautiful and perfect can, as we know, give rise to two different impulses in the mind. The one leads to the aching despondency felt by the young poet, while the other leads to rebellion against the fact asserted. No! it is impossible that all this loveliness of Nature and Art, of the world of our sensations and of the world outside, will really fade away into nothing. It would be too senseless and too presumptuous to believe it. Somehow or other this loveliness must be able to persist and to escape all the powers of destruction.

But this demand for immortality is a product of our wishes too unmistakable to lay claim to reality: what is painful may none the less be true. I could not see my way to dispute the transience of all things, nor could I insist upon an exception in favour of what is beautiful and perfect. But I did dispute the pessimistic poet's view that the transience of what is beautiful involves any loss in its worth.

On the contrary, an increase! Transience value is scarcity value in time. Limitation in the possibility of an enjoyment raises the value of the enjoyment. It was incomprehensible, I declared, that the thought of the transience of beauty should interfere with our joy in it. As regards the beauty of Nature, each time it is destroyed by winter it comes again next year, so that in relation to the length of our lives it can in fact be regarded as eternal. The beauty of the human form and face vanish for ever

¹ [Freud spent part of August, 1913, in the Dolomites, but the identity of his companions cannot be established.]

in the course of our own lives, but their evanescence only lends them a fresh charm. A flower that blossoms only for a single night does not seem to us on that account less lovely. Nor can I understand any better why the beauty and perfection of a work of art or of an intellectual achievement should lose its worth because of its temporal limitation. A time may indeed come when the pictures and statues which we admire to-day will crumble to dust, or a race of men may follow us who no longer understand the works of our poets and thinkers, or a geological epoch may even arrive when all animate life upon the earth ceases; but since the value of all this beauty and perfection is determined only by its significance for our own emotional lives, it has no need to survive us and is therefore independent of absolute duration.

These considerations appeared to me incontestable; but I noticed that I had made no impression either upon the poet or upon my friend. My failure led me to infer that some powerful emotional factor was at work which was disturbing their judgment, and I believed later that I had discovered what it was. What spoils their enjoyment of beauty must have been a revolt in their minds against mourning. The idea that all this beauty was transient was giving these two sensitive minds a foretaste of mourning over its decease; and, since the mind instinctively recoils from anything that is painful, they felt their enjoyment of beauty interfered with by thoughts of its transience.

Mourning over the loss of something that we have loved or admired seems so natural to the layman that he regards it as self-evident. But to psychologists mourning is a great riddle, one of those phenomena which cannot themselves be explained but to which other obscurities can be traced back. We possess, as it seems, a certain amount of capacity for love—what we call libido—which in the earliest stages of development is directed towards our own ego. Later, though still at a very early time, this libido is diverted from the ego on to objects, which are thus in a sense taken into our ego. If the objects are destroyed or if they are lost to us, our capacity for love (our libido) is once more liberated; and it can then either take other objects instead or can temporarily return to the ego. But why it is that this detachment of libido from its objects should be such a painful process is a mystery to us and we have not hitherto been able to frame any hypothesis to account for it. We only see that libido clings to its

objects and will not renounce those that are lost even when a substitute lies ready to hand. Such then is mourning.

My conversation with the poet took place in the summer before the war. A year later the war broke out and robbed the world of its beauties. It destroyed not only the beauty of the countrysides through which it passed and the works of art which it met with on its path but it also shattered our pride in the achievements of our civilization, our admiration for many philosophers and artists and our hopes of a final triumph over the differences between nations and races. It tarnished the lofty impartiality of our science, it revealed our instincts in all their nakedness and let loose the evil spirits within us which we thought had been tamed for ever by centuries of continuous education by the noblest minds. It made our country small again and made the rest of the world far remote. It robbed us of very much that we had loved, and showed us how ephemeral were many things that we had regarded as changeless.

We cannot be surprised that our libido, thus bereft of so many of its objects, has clung with all the greater intensity to what is left to us, that our love of our country, our affection for those nearest us and our pride in what is common to us have suddenly grown stronger. But have those other possessions, which we have now lost, really ceased to have any worth for us because they have proved so perishable and so unresistant? To many of us this seems to be so, but once more wrongly, in my view. I believe that those who think thus, and seem ready to make a permanent renunciation because what was precious has proved not to be lasting, are simply in a state of mourning for what is lost. Mourning, as we know, however painful it may be, comes to a spontaneous end. When it has renounced everything that has been lost, then it has consumed itself, and our libido is once more free (in so far as we are still young and active) to replace the lost objects by fresh ones equally or still more precious. It is to be hoped that the same will be true of the losses caused by this war. When once the mourning is over, it will be found that our high opinion of the riches of civilization has lost nothing from our discovery of their fragility. We shall build up again all that war has destroyed, and perhaps on firmer ground and more lastingly than before.