

**Dr. Gisela Schleske**.....

Fachärztin für Kinder -und Jugendpsychiatrie -und psychotherapie  
Psychoanalytikerin (DPV/IPV)

Gerberau 2  
79098 Freiburg

phone: 0049 176 84627144  
gisela.schleske@t-online.de

## **For the EPA presentation in Oslo 2026**

### **Title:**

### **The Chamber Music of Neutrality**

### **Listening, Resonance and Play as the Analytic Pair unfolds**

### **Abstract:**

This paper approaches neutrality not as a technical rule but as a dynamic analytic capacity allowing unconscious experience to unfold without premature structuring. Only when neutrality is sustained does meaning emerge through listening and resonance. Such a field does not privilege coherence or reassurance, but may equally give shape to disturbing, uncanny, or anxiety-laden material.

Drawing on analogies from chamber music and from the visual arts, particularly the installations of Louise Bourgeois, this paper conceptualizes neutrality as a form of analytic receptivity, akin to playing music. Within this stance, different voices, intensities, and rhythms can enter the analytic encounter without being silenced or forced into resolution. The process requires courage and sensitivity to the developing engagement of the other, and the continuity, flow and richness of the analytic field. In this sense, neutrality supports the emergence of a third, experiential dimension that is neither owned nor controlled by either participant.

These reflections are grounded in a brief clinical vignette from the late phase of a long-term analysis, showing how neutrality can hold aggressive and ambiguous elements over time, allowing overdetermined meanings to circulate until they are elaborated and come to play within the analytic pair.

# Part 1: Introducing My Concept of Neutrality

## Opening: A Reverie in the Consulting Room

Allow me to begin not with a theoretical definition of my understanding of neutrality, but with a short scene. My presentation will focus on the opening minutes of an analytic session. From a classical perspective, my intervention could be seen as lacking neutrality. However, I will demonstrate how my intervention, intimately resonating with the inner world of the patient and communicated through her responses, revealed itself not as a lack of neutrality, but as an attunement to the patient's psychic reality. To me, neutrality is not simply the absence of influence, but the responsibility for the form that my influence takes. I always ask myself where my interventions originate, and whether they open space for imagination and dreaming.

After five years of analysis in the classical setting the patient has already reached many of her goals. She could finally finish her doctor thesis in a scientific field and engage in her first intimate relationship. The sudden emergence of suicidal thoughts, which she found ego-dystonic, had stopped altogether.

She came from a country of which I knew little and had moved to Germany later. At the beginning of analysis, her childhood memories were largely inaccessible due to migration trauma. Through the analytic process, she gradually worked through the repression of her early childhood memories. Through her recollections of her homeland, I was also led to discover dimensions of her culture and of the cultural world from which she originated, that had been previously unknown to me. That made me personally inclined, an aspect of my transference, to like working with her.

She was mostly raised by her paternal grandmother, who led a very simple, rural life. At times, she engaged me in a way that made me feel like an old-fashioned and clingy, sentimental grandmother, vividly eliciting countertransference. Her description of her grandmother's beautiful flower garden and the scent of the sea nearby allowed me to visualise both. In her family, my patient was idealized and related to as a gifted but fragile and sensitive subject, appearing much older than her age. She was to be spared rough treatment. She offered no glimpse of her inner life to her primary caregivers, even when she was filled with dread. During the analytic process she could however sometimes make me resonate with her terrors and fears, which she had kept to herself, not confiding in her caregivers.

When she was twelve years old, she and her parents migrated to Germany due to economic circumstances. At this time her mother was also pregnant, which contributed to the emotional unavailability of her parents. However, she exhibited no overt signs of distress over the loss of her grandmother, her homeland or her exclusive position as the only and highly gifted child. Instead of seeking support or expressing opposition, she turned inwards. Since then, she felt like a hostile rat in its hole, silently observing all adults around her.

Only as a young adult would she again become well integrated and liked within a peer group, while her connections with her parents, teachers and authority figures remained formal and inauthentic.

Concerning the setting, I would have liked to work in high frequency, but she mocked me for being old-fashioned and preoccupied with traditional old-fashioned analytic methods. So, she came three times a week and used the couch. We worked well with this frequency, so increasing the frequency was no longer in my mind.

I will now present the opening moments of approximately the 500th session. It will serve as the focus of all my subsequent reflections.

## **The scene**

The patient was lying on the couch. Completely unexpectedly she had asked whether instead of ending the analysis in the foreseeable future, she might come four times a week.

Privately I was pleased by her request. However, before I had time to think, I heard myself say spontaneously:

**“There’s no way you can come four times a week.”**

It was a quick and emotional response, one that surprised both of us. The patient laughed with an amused recognition, sensing that this emphatic “no” was not a final decision, but something that had entered the analytic field. We both knew that the question of frequency would not be settled in this moment. Instead, it had been placed inside the analysis, to be thought about and worked through. After her laughter the subject was not pursued for the rest of the unfolding session.

Only later, as I reflected on my unusual and uncharacteristically direct response, did I recognize that it had been **triggered by a reverie**: an image that flashed immediately in my mind, when she asked to come more often.

**I saw a mouse running into a corner, and me killing it with a heavy log.**

This disturbing image and my quick emotional response became the beginning of a reflection that has led me to the theme of this talk: What, from a developmentally orientated perspective in the sense of Mitchell’s (1988; 1993; 1995) four orientations in psychoanalysis, is my concept of neutrality today?

Neutrality is not absence, but a creative presence that fosters resonance and growth. I see neutrality as I see chamber music: as in the beginning of the session I described earlier, it is the patient who introduces the theme (the wish to come more often), and together we continue

to develop it. It is not my task to write the score, but I am listening participant. A shared sense of rhythm allows temporary freedom, deviations, variations, even moments of dissonance, as long as there is the possibility of reconnecting. Neutrality is the capacity to discover and elaborate material that is appropriate to bring the patient into contact with her inner world, and to restore psychic plurality.

Another analogy alongside chamber music, is Winnicott's squiggle game (1971). Neutrality does not mean an absence of engagement or playfulness. Rather, it means that the mutual play is always in the service of exploring the patient's psychic structure, their defences, or their unconscious processes.

A lack of neutrality would arise if the material served the pleasure, comfort or liking of the analyst, rather than facilitating the patient's encounter with their inner world. It is a continuous inner task for the analyst to keep this distinction in mind.

## **The Realm of Reverie**

Bion's famous dictum (1967) that the purest form of the analyst's listening is without memory or desire is often misread as a demand for distance, or even emotional abstinence. He was however pointing to a very different attitude: a readiness to engage in reverie. Reverie allows the analyst to receive, dream, and metabolize unconscious communications from the patient.

My mouse reverie did not simply "belong" to me. It was not a random image from my own private imagination. Nor could it be reduced to a piece of the analysand's transference. Rather, it was a **shared product of the analytic field**, which Thomas Ogden has called the Analytic Third (2004).

Seen in this light, the mouse reverie carried multiple meanings, which I will pursue even further later for example:

- A fear of something small but intrusive
- A fantasy about emerging from one's hole and then being trapped
- A fear of shame and disgust
- A fantasy of being exposed, overwhelmed and annihilated
- A question about survival and frailty, about who holds power in the analytic room and who is destructive or even murderously inflicting pain

The reverie is not an interpretation in itself. But it is a vehicle, a carrier of psychic atmosphere, which entered the space between us.

## Towards the Concept of Neutrality in a developmentally oriented analyst

### Genera and the concept of unconscious creativity

In Freud's technical writings, neutrality can be read primarily as a descriptive attitude: the analyst refrains from suggestion, abstains from gratifying the patient's demands, and maintains what Freud (1912) called "(an) evenly suspended attention". In this sense, neutrality describes a stance or ideal position, but the goal is not detachment for its own sake. However, the classical conception often leads to a caricature: the neutral analyst as blank screen, impersonal technician, emotionally absent, with their voice alternating between silence and delivering definitive interpretation. In contemporary practice, such an approach can feel deadening. It risks producing an atmosphere of defensiveness rather than openness, and it may foreclose precisely the unconscious processes that need to be played out and metabolized. While affective responses are seen as essential material for analytic work, some analysts and candidates even respond with fear or avoidance to their own feelings, spontaneous gestures or emotional response, often due to concern about losing neutrality or disturbing the therapeutic relationship. From the standpoint of a developmentally orientated analyst, neutrality must be used in a more functional sense. Neutrality is not abstinence. It is not distance. It is not the analyst's refusal to feel. Rather, it is a **creative openness to the unknown**, an attitude that permits the unconscious work of Genera, as psychic networking, described by Bollas (1992), to emerge and circulate in the analytic field. He assumes an unconscious creativity and extends Freud's concept of dream work also at work during the day. In this view, neutrality is the analyst's capacity to resonate with unconscious processes and to allow overdetermination to emerge without premature closure. The unconscious communicates not only through words and symbols, but also through diffuse formations of affect, atmosphere, tone, rhythm, and gesture. Patients create environments, they transfer object, they act on us (Bollas 2025).

In my vignette, the mouse reverie can be understood as a manifestation of this unconscious networking. In a visual form it condensed the shared atmosphere of the session: the analysand's desire for a more intensive contact, the danger of intrusion, the fantasy of destruction, pain or disgust. The image did not "explain" the situation, but transported its tension into a shape that could be held. It also contained a former self-image of the patient, which she had given to me many months earlier. Concerning her state of mind since adolescence she had described herself as a rat in a hole, who closely observed the adults, whom she thoroughly mistrusted.

Neutrality then means the ability to receive and not to reject or suppress such reveries. It is the analyst's willingness to admit them into the analytic space, to hold them as part of the process, and to resist the temptation to either act them out or to dismiss them.

It could be argued however, that my spontaneous "No way can you come four times a week." was acting out and not being neutral. This question will be examined in Part 3 of this paper.

I would propose that neutrality today must be understood in three interrelated ways:

1. **As openness:** the analyst's readiness to receive reveries, be receptive to the unthought known (Bollas 1987), to the work of Genera (1992) and unconscious communications even if they are threatening or confusing.
2. **As containment:** the analyst's capacity to hold these phenomena in the analytic field without collapsing into fear or premature action.
3. **As developmental facilitation:** neutrality not as abstinence, but as the provision of a psychic space in which unconscious creativity can emerge and be transformed.

This approach moves us away from the idea of neutrality as abstinence and toward neutrality as developmental containment of the Analytic Third and the Unthought known.

## Part 2: Setting the Frozen Unconscious in Motion

### Overdetermination, Deferred Action, (Nachträglichkeit) and Neutrality

Every psychic phenomenon is overdetermined. Analytic material, reveries and dreams do not have a single origin; a reverie such as my image of the mouse does not belong exclusively to the analyst, nor to the analysand, nor even to the transference or countertransference. It arises at the intersection of several unconscious currents, and historical psychic events, condensed into a symbolic fragment that demands to be held rather than explained away.

The concept of Nachträglichkeit (deferred action) also illustrates this beautifully: earlier experiences may acquire meaning only retrospectively, in the light of later events or internal processing. In the presence of trauma, internal processing can become arrested. Psychic material becomes frozen or blocked in order to prevent Nachträglichkeit (deferred action) from taking place (Schleske 2018).

Analytic material also has layered, multiple causes, each contributing to its emergence in the session. According to Bollas (1992), it is the work of the Genera. Neutrality supports this psychic work by holding the analytic space in a way that neither collapses nor over-directs the material, letting the unconscious processes unfold.

One of the functions of neutrality is to hold open the space of overdetermination. The danger lies in collapsing the phenomenon into a single line of meaning: reducing the mouse to "just my imagination," or "just her aggression," or "just an Oedipal enactment." True neutrality respects the fact that unconscious life is always overdetermined, always layered, always in motion, never to be understood entirely.

I sometimes think that neutrality can be defined in this way: the analyst's capacity to know that phenomena are overdetermined, and to invite the analysand into this knowledge as the process unfolds. The analytic work is alive when both participants become aware that unconscious events cannot be pinned down to a single meaning, but must be lived and played with.

## **Fear, anxiety and neutrality**

One of the most serious obstacles to neutrality, however, is **fear**. Fear on the part of the analysand, but equally fear on the part of the analyst. There is fear of what unconscious processes might bring, fear of psychic pain, destruction, fear of disgust, fear of disdain, fear of madness.

If we as analysts are afraid of our own unconscious processes, or if the patient is overwhelmed by the emergence of unconscious material, then the formation of Genera is disturbed. The analytic space becomes constricted, brittle, or frozen. In such moments, neutrality can be misunderstood as retreat: a refusal to engage, a denial of what is happening. This patient had previously experienced moments when she was grappling with ego-alien suicidal phantasies and was afraid of acting them out.

Instead, I propose that neutrality must include the courage to bear fear and to contain even those aspects of the Analytic Third that feel threatening, alien, or destructive. Neutrality doesn't mean fleeing from the strange formations that arise in the shared field, but remaining open enough to let them unfold.

## **Containing the Analytic Third and Neutrality**

Ogden (2004) has taught us to think of the Analytic Third as a co-constructed psychic reality, neither mine nor yours but ours. The Analytic Third is not always benign. It may appear as chaotic, persecutory, or uncanny, as my cruel, aggressive, and disgustingly vivid reverie of the mouse illustrates. Containment here means not only holding the analysand's projections, but also holding the very Third itself. Neutrality is the analyst's willingness to contain the entire field, even when it becomes frightening. In this sense, neutrality is less about abstaining and more about providing the patience, steadiness, and openness that allow the Analytic Third to evolve and transform.

## **Louise Bourgeois: An Analogue of the Third**

Here, I am reminded of Louise Bourgeois' *Destruction of the Father*. In this large-scale installation, the overpowering father is symbolically devoured and destroyed at the dinner table. The work is suffused with violence and dread, but also with liberation and transformation.

Bourgeois herself described it as a profoundly transformative experience. It was neither simple recollection nor pure fantasy, but rather the creation of a space in which unconscious forces could be played out and reshaped.

Her installation, in my view, functions much like an Analytic Third: a container in which destructive impulses and terrifying affects are given form, not in order to be eliminated, but in order to be transformed. Her work is not a content to be judged; it is a carrier of atmosphere, a manifestation of the unconscious work of genera that demands to be held and resonated with.

In the same way, neutrality in analysis requires us to do this kind of generative work that arises in the Analytic Third; it is about not judging, not foreclosing, but containing it until it can be lived with and symbolized together.

## **Neutrality and Play**

Winnicott (1971) taught us that play is the medium of growth, the essential space in which inner and outer reality meet. Play requires patience, absence of intent and the capacity to cope with uncertainty and also uncomfoting material. Another goal of analysis is mobilizing frozen psychic material. Traumatic areas of the psyche freeze the capacity for unconscious networking; they block the play of Genera. In such zones, psychic life becomes rigid, repetitive, unable to connect. The task of analysis is to approach these frozen regions together with the analysand but crucially, to do so in a way that preserves the capacity to play. Psychic health is fostered if analyst and analysand can remain playful even in the face of trauma. Neutrality, then, is not an absence of involvement, but more of an emotional presence. It is what allows play to occur even in the face of trauma. It is also about the analyst's capacity to tolerate anxiety.

## **The Play-Object**

In my own work (Schleske 2020; 2023), I have introduced the concept of the **Spielfigur** (play-object), analogically with Winnicott's transitional object (1953; 1971.) A play-object for the analytic couple is something that must be found, something that emerges between inner and outer world and which provides the possibility of symbolic elaboration. Play should not soften the material, but it can function as a minimal transitory space in which also unwanted, intrusive psychic elements can appear without being immediately fixed, analysed or annihilated. Play does not function as repair; rather it creates the conditions for the analytic process to persist even under threat. Often, it is the only means of keeping the analytic situation alive.

The mouse in my reverie functioned precisely as such a play-object. At first, it was threatening: a creature cornered and destroyed. Do I keep this reverie for myself, will it be lost then to both of us? Do I reveal it for mutual play? But if I chose the wrong moment, it could be frightening or freeze the emotional atmosphere.

In this example and many sessions later the analysand remembered a dream she had told me before: She had to kill her grandmother on behalf of her mother and to bury her under the wooden floorboards in their apartment. That suddenly reminded me of the image of the mouse, which I had seen being killed in the corner of my room with wooden floorboards. That was the moment, when I decided to tell her about my reverie. This connection resonated powerfully. The mouse became a bridge between dream and waking life, between her unconscious imagery and mine. She was immediately reminded of her self –image of a rat. The mouse/rat thus became a **play-object** in our shared field, something that could connect her unconscious imagery with mine, something that could circulate between us as part of the analytic play. The image of the aggressive or destructive rat represents a highly rigid superego, which the image of the fragile mouse serves to challenge. This play-object allowed a distinction between aggression, exposure, frailty and the need for shelter – experiences that previously had been merged into a single and destructive -self-representation, which included a super-ego-attack.

With her dream there are transgenerational separation–individuation issues involved, which we could now re-experience together.

Anna Freud (1936), in her more classical language, described neutrality as equidistant from id, ego and superego. The play –object of the mouse/ rat, or the increase of the frequency as opposed to ending analysis also required equidistance to its different meanings. It is about maintaining a balanced stance that is open-ended and able to tolerate uncertainty and fear, in which unconscious processes can unfold without being predetermined.

### **Part 3: The Music of the Analytic Encounter**

In the analytic situation, I regard a sense of timing as analogous to the interplay in chamber music. For good musicians, sense of timing means that partners agree on a shared rhythm, and can meet each other reliably at certain points. Music becomes monotonous if the common rhythm cannot shift; life and vitality emerges when musicians can stay together, even when the rhythm subtly changes.

To do so, one partner may have to nudge the other, but not so forcefully that the other falls out of rhythm altogether. These micro-adjustments and also nudgings happen largely unconsciously, but they are what sustain the shared flow and the vitality.

This patient, as I have mentioned, was frightened by her psychic processes, for example her suicidal phantasies at the beginning of psychoanalysis. Gradually, as analysis unfolded, she was also fascinated. In the transference, she often placed me in the position of her sentimental, clingy and at times overly intrusive grandmother. From this perspective, we can see why the question of increasing the frequency of sessions had also been so anxiety-provoking for her. More sessions risked evoking precisely that engulfing, intrusive figure from her past.

At the same time, she was gaining courage. She was drawn, even fascinated, by the play of inner images that arose in the analysis. These two movements, fear of intrusion and fascination with play existed side by side.

In this case, my spontaneous response “*No way can you come four times a week*” functioned like such a nudge; it worked. After her laughing at my intervention, she could continue the flow of the session. She was able to withstand my nudge without losing her balance; it did not break the music of the analysis. Instead it unconsciously reminded her of her initial ambivalence about working with an analyst in the function of her disappointing primary objects. In fact, my intervention, which reminded her of this theme, allowed her to come to the following session ready to begin with entirely new themes, rather than being stuck in the technical question of frequency.

She was also now sufficiently confident, that together we finally could make the right decision whether to end analysis or to increase its frequency.

Neutrality was achieved by attuning to and playing with her themes. Neutrality, in this sense, is not silence or the absence of a common rhythm, but the capacity to sustain the shared music, even when the rhythm shifts, whether by the patient or by the reverie of the analyst. In this case, my spontaneous “No way” was not being out of time but an expression of sensitivity, a moment in which the shared rhythm could continue, precisely because the nudge was part of the musical themes from the analytic process before.

In another case, with another patient, the very same intervention might have been a mistake, a lack of neutrality, interrupting the music altogether.

Here the analyst’s clinical sense of timing becomes decisive. Being in tune with the patient’s capacity means sensing as an analyst when to hold back, when to approach; when to wait and stay behind, when to lean into the play of images, and when to protect the patient against overwhelming. Neutrality without picking up the rhythm of the session risks becoming boring, or blunt, or even violent. But neutrality suffused with keeping in time becomes a living responsiveness that makes play possible.

### **Returning to the Reverie of the Mouse**

Neutrality here did not mean passivity or abstinence. It meant the patience to let the mouse reverie find its moment, the timing to introduce it at the right moment, and the openness to let it resonate as part of the overdetermination of the field, like a theme with variations in music.

### **Neutrality and the Question of Frequency**

The patient’s request for more frequent sessions also illustrates neutrality in action. My spontaneous “No way can you come four times a week” was, as we have seen, triggered by the reverie. It was an eruption, not a final decision. Both of us recognized that the question itself had now become part of the analytic process. The question of frequency which she had seen before as my obsession being the traditional old-fashioned analyst now also became something we could play with.

Neutrality here meant not deciding the issue in the moment, but allowing it to enter the analysis as material. It meant resisting the temptation either to gratify or to refuse, instead leaving the question open. Over time, the patient's fear of engulfment could be explored, alongside her growing fascination with play. The increase in frequency became less a technical adjustment and more a symbolic problem to be lived with.

### **Neutrality as the Capacity to Begin Again**

Finally, I would like to add one further dimension. For me, neutrality in my example means that at the beginning of the next session, I am no longer preoccupied, neither with the mouse nor with the question of frequency.

If I remain fixated, then the analytic field is colonized by my preoccupation. But if I can let go, then the unconscious has space to unfold. Neutrality, in this sense, is the capacity to begin each session afresh: patient and analyst, unpossessed, ready for new play.

## **Part 4: Summary**

### **Neutrality and the Developmental Orientation**

What emerges from these reflections is a conception of neutrality that is profoundly developmental. According to Bollas, the task of analysis is to mobilize the frozen unconscious, to reanimate the play of Genera that trauma has blocked. Neutrality is the stance that makes this possible.

Neutrality is what sustains the patience required for play without pressure. It is what prevents us from collapsing phenomena into single meanings, or from enacting our own fears. It is what permits the play-objects (Schleske 2020; 2023) to circulate in the analytic field until they can find symbolic form. (Play-objects in this sense may include the more fragile mouse, as opposed to the more aggressive rat, or me as the clingy grandmother, suffering from her leaving her home country in analogy to her wish not to end analysis).

In this sense, neutrality is not a withdrawal from involvement, but a commitment to creating a space in which unconscious creativity can flourish and the capacity for dreaming is restored. It is less a defensive shield and more a developmental matrix.

## **Neutrality, Play, and Patience**

Let me bring together the threads of play and patience. Anna Freud's image of neutrality as equidistant from id, ego, and superego (1936) captures one aspect of this stance: the refusal to take sides. Winnicott's (1971) vision of play as the true medium of development adds another: the insistence that growth occurs only in a space that is neither too intrusive nor too absent, but sufficiently held.

Neutrality in this developmental sense is both: equidistance and space for play. It is abstention from intent, which paradoxically makes deep engagement possible. It is patience, waiting without foreclosing. It is the analyst's willingness to remain open, even in the face of destructive reveries or frightening dreams, trusting that they can become play-objects in a shared field, at the right timing.

## **Maintaining Neutrality in the Service of Psychic Development**

I would suggest that there is also an ethical dimension to this reconceptualization of neutrality. If we see neutrality as abstinence, the analyst risks becoming absent, withholding, even cold or dead. If we see neutrality as openness, keeping in time and sensing the rhythm, then neutrality becomes a commitment to the analysand's capacity for growth.

It is an ethics of non-intrusion, but also of non-abandonment. The analyst does not decide for the patient, does not impose meaning, does not flee from fear. Instead, the analyst remains present, open, creating a space in which the analysand's unconscious life can unfold and transform.

I eventually decided to share my reverie of the mouse at an appropriate moment. Here again, neutrality did not mean withholding or blankness. It meant allowing the mouse to circulate as a play-object, neither suppressing it nor rushing to explain it, but letting it find its place in the analytic field.

## **A Return to Bourgeois**

Louise Bourgeois' *Destruction of the Father* can be seen once again in this light. The work does not tell the viewer what to think. It does not provide a single meaning. It does not close the space of interpretation. Instead, it creates a Third space, first for the artist but also for the public in which destructive fantasies and terrifying affects can be encountered, held, and transformed.

This is precisely what neutrality makes possible in analysis: not the absence of involvement, but the creation of a symbolic space where what is frozen due to trauma can be mobilized, where what is frightening can become played with, where what is destructive can be lived with.

## Conclusion: Neutrality as Developmental Containment

To conclude: neutrality, as I understand it as a developmentally orientated analyst, is not abstinence, not distance, not blankness. It is:

- **Openness** to reverie, to the unconscious work of Genera, to overdetermination.
- **Containment** of the Third, even when it appears destructive or threatening.
- **Patience, tact and keeping in time**, allowing play to emerge.
- **Facilitation of psychic growth**, through the creation of a space where unconscious creativity can circulate and transform.

The mouse in my reverie, the patient's dream of killing the grandmother, the question of frequency and Bourgeois' artistic installation all testify to the same truth: neutrality is not about abstaining from life, but about opening a space in which unconscious work, whether it is creative, frightening or transformative can be lived, played with and made new.

That, for me, is the developmental meaning of neutrality.

While writing this paper another dimension of the mouse reverie emerged. There is an old story in my family: an engagement almost fell apart because the fiancé killed a mouse with a wooden stick in the presence of his future wife. The marriage nevertheless turned out happily. Presumably, my reverie also contained an unconscious hint that I could have faith in this analytic couple.

And indeed, it turned out that way –the subsequent analytic work, in a higher-frequency setting, proved to be both creative and fruitful.

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