Das Unheimliche: Symbolism, Surrealism and the Art of Introspection

Anne Moorhouse

University of St Andrews

I would like to thank Lord Laidlaw and the Laidlaw Foundation for funding this Scholarship and for providing such a fantastic research and leadership opportunity.

"In this primitive that modern man bears within, to which surrealism gives expression, the uncanny [l'insolite] unleashes the *feeling-of-other-presence*."[1] Whilst echoing Sigmund Freud's hallmark psychoanalytic text, *Das Unheimliche* [*The Uncanny*] (1919), Jules Monnerot presents a resounding insight into theories of identity and cognition which had grown exponentially following the Romantics' lambasting reaction towards the Age of Enlightenment. Fuelled by the endeavours of Symbolist artists and scientists to unravel the largely uncharted territory of human psychology, and reanimated with the birth of Surrealism, these three movements challenged enlightened empiricists' rationalisation of the mind and individualistic notions of the self. Whilst Freud's term is a familiar trope of academic discussion, little has been achieved to demonstrate the fundamental interface between these movements by considering them through the lens of 'Das Unheimliche'. By treating Freud's 'uncanny' as, indeed, the "*feeling-of-other-presence*", this essay will endeavour to present the similarities between the movements' engagement with the uncanny otherness, not merely of identity, but also regarding the nature of appearances, gender, race and meaning itself. While Freud's essay promulgated the idea as a scientific concept, man's experience of 'Das Unheimliche' as a *state of mind* had and would continue to assert its own uncanny prominence within the artistic arena.[2]

Freud's understanding of our experience of the uncanny is rooted in his presentation of the symbiosis between human psychology, perception and language. In concluding that "The uncanny is in some way a species of familiar" (i.e. the 'unheimlich' originates in the 'heimlich'), Freud challenges notions of innate and singular meaning.[3] To explicate, 'unheimlich' is not antonymous to 'heimlich', but, rather, the semantic connotations of the otherwise oppositional terms can overlap. That which is 'heimlich' is both literally 'homely; familiar' as well as (perhaps from the perspective of an outsider) 'private; concealed', thus imbricating with a translation of 'unheimlich'. As encapsulated by Karl Gutzkow, whom Freud quotes in his essay, "We call that *unheimlich*; you call it *heimlich*".[4] Subsequently, the 'uncanny' (English equivalent to 'unheimlich') is not, for Freud, necessarily that which is simply foreign, or unfamiliar, but, in its being rooted in the word 'heimlich', becomes "a species of the familiar". The feeling of the uncanny is therefore one of fear; whilst originating as something of previous familiarity, through the individual's own act of repression the familiar becomes and, later, resurfaces as something estranged and unheimlich. It is due to the individual's own actions that the terms can thus revolve in inextricable discourse with one another. Common instances of the uncanny, for Freud, involve notions of the double (including one's identification with another, mirror images, repetitions, shadows) and, indeed, instances in which normative ideas about reality are challenged, namely an uncertainty towards whether something falls into the realm of one's psychical experience or

[1] Jules Monnerot, 'L'Insolite', in *La Poésie moderne et le sacré*, quoted in Michael Stone-Richards, 'The Chance Encounter: Language, and Madness', in Krzysztof Fijalkowski and Michael Richardson, *Surrealism: Key Concepts* (London, Routledge, 2016), p.154

[2] Whilst too broad for the focus of this essay, instances of the uncanny reach back to the almost proto-Surrealist methods of cave art and resurface in our society today, as seen in the photographic self-portraits of Cindy Sherman. (For further details, please do not hesitate to contact me via am532@st-andrews.ac.uk)

[3] Sigmund Freud, *The Uncanny* (New York, Penguin Books, 2003), p.134

[4] Karl Gutzkow, quoted in Freud, *The Uncanny* (2003), p.126

the material, external world. Thus, the uncanny can be inferred as that by which the familiar is made 'other'; for the Romantics, Symbolists and Surrealists alike, this would be manifested – and, through art, visualised – in all aspects of human existence.

If the uncanny is concerned with challenging normative modes of human perception, then the artistic endeavours of the Romantic era and their thwarting of Enlightenment singular vision served as the fundamental precursors of Symbolist and Surrealist thought regarding the nature of appearances. In his essay, Freud emphasises the uncanny effect elicited by an uncertainty towards something's materiality, including the verification of that which is otherwise deemed illusory. The underlying terror of Henry Fuseli's *The Nightmare* (1781) (fig.2) resides, not in the work's supernatural charm, but through its handling such phenomenological matters. This is evoked through Fuseli's uniform manner of depicting his 'real' and 'unreal' subjects; whilst the latter are perhaps supernatural in their monstrous appearance, there is no implication of their ethereality or otherworldliness. As articulated by the contemporary physician and poet, Erasmus Darwin, the "daring tints" of Fuseli's brush "gave to the airy phantom form and place."[5] These apparitions can be seen as examples of the uncanny *par excellence*. The word 'apparition' is etymologically derived from the Latin 'apparere', meaning to 'appear';[6] the nature of appearances (and, perhaps, human experience) thus occupies the same semantic realm as that which is traditionally regarded as illusory or supernatural. Defined as a process of "becoming visible", the concept of the apparition strongly recalls a trope of Freud's uncanny as that which occupies an ambiguous liminal realm between the material and immaterial.[7] Fuseli lures the viewer into questioning the relationship between visibility and tangible existence. The work thus anticipates Kant's notion of the distinction between the noumenal (things in themselves; reality unknown) and the phenomenal (appearances; human experience) to suggest an inescapable uncanniness to our existence.[8]

Fuseli's painting strongly anticipates the desire of the Surrealist pioneer André Breton to reach a realm of coexistence between "dream and reality […] a kind of absolute reality".[9] What is perhaps most uncanny about this painting is the nature of our own interaction with the subject. By simply looking, we become complicit in certifying the existence of these apparitions; whilst contained in a *cognitive* sphere of perception for their sleeping creator, the viewer's *visual* perception locates the otherwise irrational constructs within our own material realm. Somewhat similarly, in Salvador Dali's *Oiseau* (1928) (fig.3), the generative force of the uncanny, specifically its power to disturb, stems from his challenging the nature of art as

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[5] Erasmus Darwin, *The Botanic Garden, A Poem, in Two Parts: Containing The Economy of Vegetation and The Loves of the Plants with Philosophical Notes*, (London, Jones & Company, 1825), p.165 < The Botanic Garden A Poem, in Two Parts ... The Economy of Vegetation, and The Loves of the Plants. With Philosophical Notes : Erasmus Darwin : Free Download, Borrow, and Streaming : Internet Archive>

[6] "apparition, n.". OED Online. June 2021. Oxford University Press. https://www.oed.com/view/Entry/9527?rskey=XETIjJ&result=1&isAdvanced=false (accessed July 08, 2021).

[7] Ibid.

[8] Immanuel Kant, 'Chapter III: On the Ground of Distinction of all Subjects into Phenomena and Noumena', in *Critique of Pure Reason*. Translated into English by Friedrich Max Mueller (Second Edition Revised) (New York, Macmillan, 1922), pp.249-50

[9] Andre Breton, 'Manifesto of Surrealism, 1924', in *Manifestoes of Surrealism*. Translated by Richard Seaver and Helen R. Lane (Ann Arbor Paperback, University of Michigan, 1969), p.14

representation. Also deploying a dream (recorded by Breton) as his subject, Dali's decision to use raw materials from the beach at Cadaqués, rather than paint, to convey the impression of sand suggests a similar desire to invest the subconscious with an unsettling equal materiality to the 'objective' world. Indeed, Dali's self-proclaimed artistic purpose was to "materialise the images of concrete irrationality" so as to imbue his psychological state with the same "communicable thickness" as that of reality.[10] Dali's compositional juxtaposition renders the viewer victim to the uncanny nature of his discarding the distinction between art as representative of reality and art *as* reality.

Freud's concept of the estranged 'Heim', referring to the sensation of unfamiliarity in both oneself and one's surroundings, powerfully echoes the Gothic literary idea of setting as psychological allegory;[11] through the interior mental landscapes of the Symbolist artist Edvard Munch, which reveal the mutually defining relation between psychic and physical states of existence, Freud's 'Unheimlich' is remarkably anticipated. Coined by the Symbolist novelist Stanislaw Pryzbyszewski, the term 'Psychic Naturalism' refers to the transition, championed by Munch, away from the world of appearances, embraced by his Naturalist predecessors, towards the artistic execution of a new psychical vision.[12] Whilst serving as the foundational basis for Munch's presentation of the self, his self-portraits are often deliberately ambiguous. Edmund Burke's *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* (1757), an aesthetic treatise marking the Romantic liberation away from the otherwise repressive *a priori* vision of Enlightenment intellectuals, was echoed by Symbolists in their heralding imagination and introspection as new sources of artistic creativity. In their attempts to discard familiar patterns of thought and perception, both movements began to engage with ideas that would only later be defined by Freud. Combined with an almost idolatrous sense of awe and 'astonishment' for the natural world, fear, for Burke, was the "ruling principle of the sublime".[13] In its capacity to render the soul motionless and to obscure one's sense of being, the Sublime and Freud's 'Unheimlich' inhabit the same discoursal realm (as mentioned earlier, fear is also the governing principle of Freud's theory).[14] Indeed, while Michael Fuhr suggested that Symbolist artists "were endeavouring to formulate an alternative […] to the art of the "sublime" propagated by the

[10] Frantisek Smejkal, *Surrealist Drawings*. Translated by Till Gottheiner (London, Octopus Limited, 1974), p.29

[11] Catalysed by Horace Walpole's *Castle of Otranto* (1764), the Gothic fascination with the power of place to sculpt the nature of one's being (and vice versa) did not cease to profoundly influence writers of both Romantic and Symbolist movements. Whilst too extensive to explore for this essay, notable examples include Mary Shelley's *Frankenstein* (1818), Emily Bronte's *Wuthering Heights* (1847) and Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde* (1886).

[12] Stanislaw Przybyszewski, 'Psychic Naturalism (The Work of Edvard Munch)', in Charles Harrison and Paul Wood, *Art in Theory, 1815-1900: An Anthology of Changing Ideas* (Oxford, Blackwell, 1998), pp.1044-1050

[13] Edmund Burke, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (London, Printed for J. Dodsley, in Pall-Mall, M.DCC.XCIII, 1793), p.97

[14] This is similarly echoed and supported by Scott Freer in his discussion of the Surrealist artist, Rene Magritte (Scott Freer, 'Magritte: The Uncanny Sublime', *Literature and Theology*, Vol. 27, Issue 3 [2013]). In contrast to Freer, I have chosen to explore how an interrelationship between 'Das Unheimliche' and the Sublime can be applied to the notion of self, specifically using the art of Edvard Munch as my example.

Romantic[s]", Burke's theory of the relation between man's sense of being within his surroundings was, rather, upheld by the Symbolists in their notions of identity.[15]

Focusing, therefore, on the sublime as an intermediary force, eliciting sensations of fear and martialling the process by which 'Heim' becomes 'unheimlich', Burke's theory transcends its traditional status as an externally-charged phenomenon; as revealed in the work of Munch, the sublime becomes located within man's *inner* landscape. Fuelled by contemporary notions of the 'chambre mentale' (the reciprocated influence between one's psychological and physical space) and heightened by the popularised concept of 'neurasthenia' (the overstimulation of the nervous system) occasioned by the hyperactivity and industrialisation of modern society, Symbolists developed an acute awareness of the malleability and uncertainty of self.[16] In light of such philosophical-sociological ideals, Munch's *The Scream* (1893) (fig.4) offers a prime example of how the unheimlich is manifested as both an interior and exterior phenomenon, with the two often operating in close conversation. Indeed, his near inhuman figure mirrors the pulse of its surroundings. Yet, the dynamic is ambiguous; is Munch seeking to evoke the power of the subject's scream through the glaring rhythms and interplay of colour and line in the external environment, or does the impact of such an outer reality impose upon and distort the very being of his subject? The jostling forces of mental and material existence simultaneously implode and explode; familiarity of both self and space is rendered obsolete. Burke's notions of fear and obscurity cease to be purely external; objective reality is conjoined with the interiority of man to craft an unmistakeably unheimlich phenomenon.

For Walter Schurian, "The uncanny looms like a hint, like a signal from otherness […] reminds us that reality is only one side";[17] such an idea mirrors both the compositional and conceptual layering of Munch's 1893 *Self Portrait* (fig.5). Whilst a paradigm example of Freud's uncanny is the 'double' or 'Doppelganger', Freud extended the idea to the notion of the split self. Located within the ego, he suggests, is a "special authority" responsible for self-observation; this conscience takes the form of man's dual identity.[18] In Munch's self-portrait, the harrowing pictorial presence occupied by the looming mask-like form denies our viewing it as merely decorative; indeed, the demonic grimace appears in the guise of an uncanny 'other'. Whilst Alison Morehead interprets the impulsively scraped surface of dry paint overlaying the artist's countenance as a confirmation of "new artistic identity", the violent act is not so indicative of assertion, as it is of obscuration.[19] Such a technique bears strong resemblance to the Surrealist process of 'grattage', later championed by Max Ernst. Taking a scene of both childhood 'Heim' and artistic familiarity, Ernst's use of grattage in *La Forêt*

[15] Michael Fuhr, 'The Uncanny in Art', in Michael Fuhr and Rudolf Leopold, *Edvard Munch und das Unheimliche* (Leopold Museum, C. Brandstatter, 2009), p.272

[16] Debora Silverman, 'La Psychologie Nouvelle', in *Art Nouveau in fin-de-siecle France; Politics, Psychology and Style* (Berkeley, University of California Press, 1989), pp.79-80

[17] Walter Schurian, 'Perceptions of the Uncanny', in Michael Fuhr and Rudolf Leopold, *Edvard Munch und das Unheimliche* (Leopold Museum, C. Brandstatter, 2009), p.299

[18] Freud, *The Uncanny* (2003), p.142

[19] Allison Morehead, *Nature's Experiments and the Search for Symbolist Form* (Pennsylvania: The Pennsylvania State University Press, 2017), p.137

(1928) (fig.6) achieves a comparable effect to Munch's portrait as a mechanism of the uncanny. Appearing as an impenetrable force, the striated planes of colour reaching through the scraped surface of Ernst's forest suggest a poignant desperation for refamiliarization amidst a scene now shrouded in 'Das Unheimliche'. Such a technique for both artists, grappling with notions of identity, reveals a desire to uncover that which is beyond the immediately visible. In Munch's work, the neutral passivity of the sitter's expression, whose gaze avoids our own, becomes usurped by this haunting 'other'. However, rather than inferring such an oblique portrayal of identity as obstructing our reading of the subject, it is precisely this ambiguity which mirrors Munch's understanding of the self: that which is not singular or direct, but hauntingly distant from oneself and others. The uncertainty as to whether the mask confronts Munch or the viewer is paramount; the uncanny gaze draws artist, viewer and 'other' into an alarming space of interconnection. The introspective stare of the Freudian 'special authority' inhabits a haunting extrospective presence so as to instigate a wider realisation, beyond the canvas, of the otherness or, as expressed by Przybyszewski, "alien dimension" within man.[20]

Heralded by the Symbolists for its suggestive potential and unsettling resistance to explicit elucidation, the 'symbol' is exemplary of the Freudian uncanny 'other'. It is the unfamiliar, invisible space enveloping that which is immediately symbolised which defines its 'unheimlich' nature and, incidentally, identifies the strongest parallel between the Symbolists and Surrealists. As suggested by Andrej Smrekar, "The "surreal" did not exist in the object but in the object's potential to engage the mind in an unconventional exercise."[21] Breton's principal notion of the "marvellous" (the uncanny sensation evoked by the unexpected juxtaposition of two unrelated entities) is arguably an extension of the Symbolist fascination with the emotive potential offered by the malleable meaning of a symbol.[22] Both groups revel in the capacity of art to broaden something's semantic content beyond the immediately apparent, an idea which ultimately harks back to Freud's unheimlich as a mechanism to estrange the familiar. This is exemplified through Surrealist automatism and Dali's 'Paranoic-Critical Activity', by which the artist formulated a distinction between psychical and visual perception. This method outlined a process by which, on looking at certain kinds of images, the viewer could see different, but irrationally associated phenomena simultaneously, thus forming a "double image".[23] For Dali, the Freudian uncanny double was not so much an external phenomenon, but, rather, was crafted by the irrational forces of the human mind itself.

Carl Jung's definition of the symbol strongly suggests the influence of Freud's *Das Unheimlich* (Jung was one of Freud's pupils): the symbol is that which "may be familiar in

[20] Stanislaw Przybyszewski, 'Psychic Naturalism', in Charles Harrison and Paul Wood, *Art in Theory* (1998), p.1045
[21] Andrej Smrekar, 'Surrealism and painting: Representations in theory and criticism in Paris, 1925-1928', *Dissertation Abstracts International*, Vol. 52, Issue 8 (1992), p.171
[22] André Breton, 'Manifesto of Surrealism, 1924', in *Manifestoes of Surrealism*. Translated by Richard Seaver and Helen R. Lane (1969), pp.16, 20
[23] Salvador Dali, in Smejkal, *Surrealist Drawings.* Translated by Till Gottheiner (1974), p.30

daily life, yet […] has a wider "unconscious" aspect that is never precisely defined".[24] This "aspect", an innate otherness and inexplicability located within something otherwise "familiar", is championed by the Symbolist Eugène Carrière in his depictions of mother and child. While deploying one of the most familiar scenes in the Western canon, Carrière denies its traditional association with ideas of comfort and 'Heim'. In *Le Baiser* (fig.7), although the subjects appear spatially close to one another, expressions of anguish undermine any sense of intimacy between them and imbue physical closeness with suffocating oppression. The raw impasto of yellow ochre combined with the sinister white haze overlaying his subjects transforms such painterly obscuration into dehumanisation. Munch's 1897 work, also entitled *The Kiss* (fig.8), echoes Carrière's artistic purpose and anticipates Freud's discussion of the unheimlich individual: "a person may identify himself with another and so become unsure of his true self."[25] Indeed, a familiar scene of romantic communion is estranged by Munch's image of unnatural bodily contortion and dissolution of individuality as the figures conjoin into an abstracted uncanny whole. Similarly, Carrière's figures are not so much situated in their surroundings as they are elided with it; scumbled brush marks plunge his subjects into an infinite recess of darkness. For Robert Goldwater, the characteristic "attenuated darkness" is "to suggest something beyond the scene depicted."[26] Indeed, colour and the treatment of paint become allegorical evocations of psychological space; Carrière is able to *suggest* something otherwise invisible through the materiality of art.

Surrealist photographic portraiture demonstrates the extensive ways in which the movement approached the notion of the uncanny self, in particular regarding the blurring of gender and race. G.W.F Hegel's *Phenomenology of Mind* (1807), in which the philosopher questions the human consummation of self-knowledge by confronting ideas on the authenticity, as well as otherness, of self, became highly influential for the Surrealists' similar engagement with the subject. For Hegel, "Ansich", one's "self-consciousness" or that "in itself", is only realised through the "way in which it is for an other"; thus, the self cannot be something singular, but is formulated through connections with others.[27] In addition to fuelling their opposition towards Enlightenment individualism, Hegel's text became intimately associated with the movement's anti-imperialist stance. As noted by Michael Richardson, the Surrealist notion of the self as a multi-dimensional entity extended to their views on national identity, namely, their increasingly anti-Eurocentric opinions and admiration for non-Western cultures.[28] For many contemporaries, the non-Western sphere signified that which was other and unfamiliar – 'unheimlich'. By contrast, the Surrealist desire to reconnect with the 'primitive', or, as described by Freud, the "uncanny […] vestiges of animistic mental activity within us", encapsulates their contrasting philosophy of identity, promoting the interconnection between

[24] Carl G. Jung, *Man and his Symbols* (New York, Anchor Press, Doubleday, 1964), pp.20-21
[25] Freud, *The Uncanny* (2003), p.142
[26] Robert Goldwater, *Symbolism* (New York: Harper and Row, 1979), p.159
[27] G.W.F. Hegel, *The Phenomenology of Mind*. Translated with an Introduction and Notes by J.B. Baillie (London, Swan Sonnenschein, 1910), pp.164-66
[28] Michael Richardson, 'Otherness and Self-Identity', in Krzysztof Fijalkowski and Michael Richardson, *Surrealism: Key Concepts* (London, Routledge, 2016), p.123

self and other.[29] The ink-stained arm and striated black shadows across the female subject's skin in Man Ray's 1933 *Erotique voilée (Meret Oppenheim à la presse)* visualise such ideas. For the Surrealists, women were not simply more closely aligned with nature and, therefore, the 'primitive', but also, as suggested by the contemporary ideas of Jung, signified the 'other' in man.[30] According to Jung, "every man carries a woman within himself".[31] Man's inner female became paradigmatic of 'Das Unheimliche', a familiar, but repressed, aspect of the psyche. Indeed, while the suggestively phallic placement of the printing wheel hand bar, in this photograph, attempts to 'veil' the woman's genitalia, the female figure *controls* the wheel to which the bar is attached. Whilst an almost violent pictorial juxtaposition between female flesh and male machine, the forceful externalisation of man's 'other' nevertheless exemplifies the contemporary fear of female sexuality.

The underlying uncanny effect in Claude Cahun's 1928 *Self-Portrait* is, perhaps surprisingly, not the result of her highly Freudian engagement with mirrors or shadows as visual mechanisms of the 'double' self, but, rather, stems from the way she estranges long-familiar artistic portrayals of the female subject. Natalya Lusty noted that the mirrored and material self "appear as two distinct expressions […of] different selves."[32] What is crucial about this incongruity, however, is the way in which Cahun presents the *relationship* between such "selves". The demure passivity of Cahun's mirrored 'other' is reminiscent of J.A.M. Whistler's *Symphony in White, No.2: The Little White Girl* (1864).[33] The allusion to such a traditional portrayal of the female subject engages Cahun's two selves in a notably uncanny visual discourse; by angling the material self towards the viewer, whilst simultaneously retaining the mirrored image of Whistler's female, Cahun presents a new face of defiance against the traditional ideal. The Whistlerian female subject is now confined within the world of illusion, whilst Cahun's new self confronts the viewer. By visually combining such a traditional image with the new *female* gaze, Cahun translates the familiar into something to be feared. Once again, if the 'unheimlich' is concerned with challenging normative modes of human perception, then Cahun's uncanny 'other' is not so much the mirrored double, but the new face which defies it.

Freud's concept *Das Unheimliche* was governed by the utilitarian need to explain the condition of modern man and, indeed, suspended a mirror between the Symbolist and Surrealist movements as a recognisable and actively engaged-with phenomenon. As a platform for exploring something's 'otherness', the uncanny became a tool to extend the Romantics' attack on Enlightened singular vision. The concept augmented human experiences by providing a realm of expanded possibility, encouraging the modern subject to broaden their scope of otherwise familiar perception. Enhanced by the philosophical and artistic insights of their Romantic forebears, which provided the foundations for a new art of

[29] Sigmund Freud, quoted in Rosalind Krauss, 'Corpus Delicti', *October*, Vol. 3 (1985), p.61

[30] Carl G. Jung, *Man and his Symbols* (1964), p.31

[31] Ibid.

[32] Natalya Lusty, *Surrealism, Feminism, Psychoanalysis* (England, Ashgate, 2007), p.89

[33] The mirrored female self was a familiar and widespread trope of both painting and photography of the nineteenth-century. I have chosen Whistler's work as a particularly telling comparison with Cahun's self-portrait.

introspection, Symbolists and Surrealists ultimately sought to transcend the Freudian scientific approach as a matter of finite explanation. Indeed, as this essay has suggested, 'Das Unheimliche' resists explanation – through art, however, it can be *felt*.

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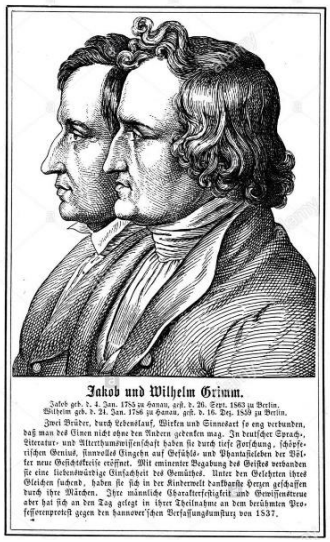

Fig. 1: Jakob Grimm (1785-1863) and Wilhelm Grimm (1786-1859). German philologists and folklorists. Line engraving, German, 19th century. Granger Historical Picture Archive / Alamy Stock Photo

Whilst renowned for their fairy tales, *Kinder und Hausmarchen* (1812), the 'Brothers Grimm' were responsible for compiling Germany's first dictionary in 1837. Freud refers to their definition of the uncanny in his essay: "there is a further development towards the notion of something removed from the eyes of strangers, hidden, secret […] heimlich acquires the sense that otherwise belongs to unheimlich" (Sigmund Freud, *The Uncanny* (New York, Penguin Books, 2003), p.133-4)

Fig. 2: Henry Fuseli
The Nightmare, 1781
Oil on canvas
© Detroit Institute of the Arts

Fig. 3: Salvador Dali
Oiseau, 1928
Oil, sand, pebbles and shingle on board

Photographs taken from my visit to the Scottish National Gallery of Modern Art (Modern One), Edinburgh.

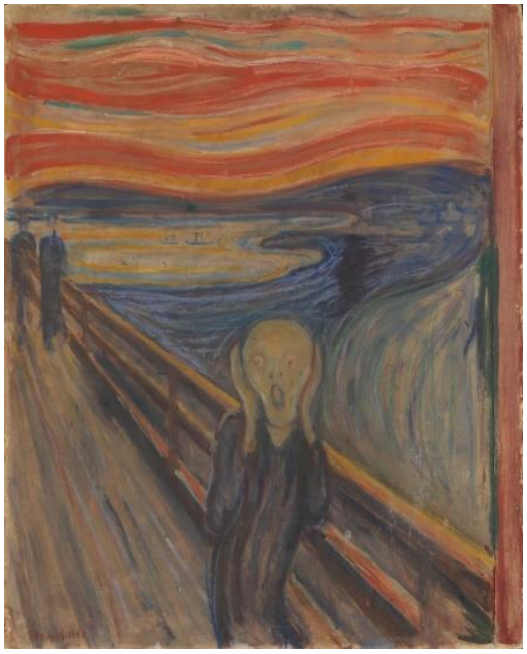

Fig. 4: Edvard Munch
The Scream, 1893
Oil, tempera, pastel and crayon on cardboard
National Museum, Oslo, Online Collection

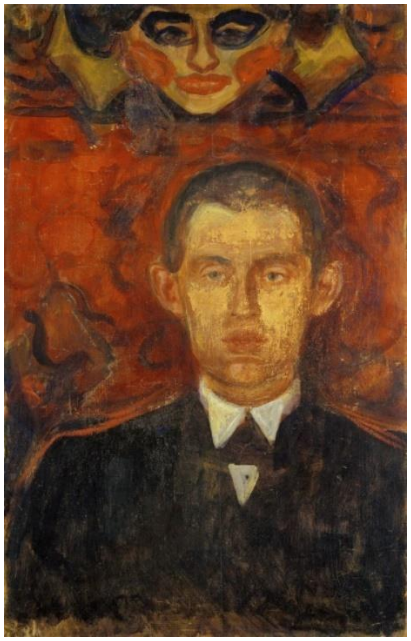

Fig. 5: Edvard Munch
Self Portrait under the Mask of a Woman, 1893
Tempera on unprimed wooden panel
Munch Museum, Oslo

Fig. 6: Max Ernst
La Forêt, 1928
Oil on canvas

Photographs taken from my visit to the Scottish National Gallery of Modern Art (Modern One), Edinburgh.

Fig. 7: Eugene Carriere
Le Baiser (*The Kiss*) (date unknown)
Oil on Canvas
Sotheby's

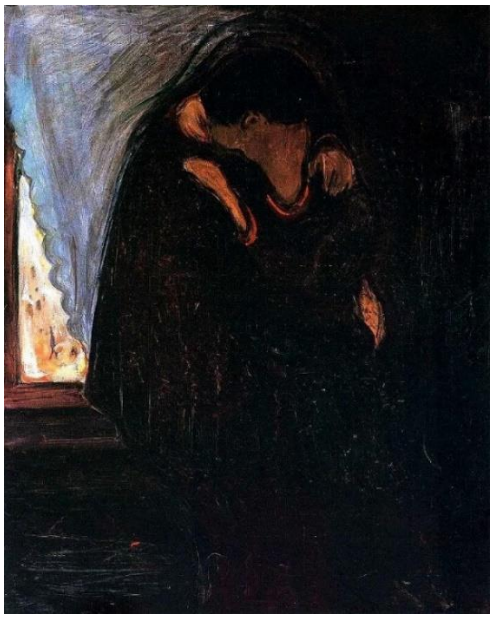

Fig. 8: Edvard Munch
The Kiss, 1897
Oil on canvas
Munch Museum, Oslo

Fig. 9: Man Ray
Erotique Voilée (Meret Oppenheim à la presse) (*Veiled Erotic [Meret Oppenheim at the printing press]*), 1933
Photograph

Fig. 10: Claude Cahun
Self-Portrait
1928
Photograph
Jersey Heritage Collection

Fig. 11: James Abbott McNeill Whistler
Symphony in White, No.2: The Little White Girl, 1864
Oil on canvas
Tate Gallery, Online Collection