ANXIETY

Clarification, Critique and Update

Edited by

Salman Akhtar and Mary Kay O'Neil

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We offer this book as a commemorative token of gratitude
at the centenary of the publication of Sigmund Freud's
"Inhibitions, Symptoms and Anxiety" (1926)

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mental life. Louis Nagel and Julie Jaffee Nagel illustrated Mozart's music that was discussed among other psychoanalytic topics between the two icons who returned from eternity for the evening. Carol Siegel, then director of the Freud Museum, introduced the program. Dr. Nagel was also recently interviewed in an episode of the Off the Couch podcast with Harvey Schwartz, MD: "Music Sounds the Way Emotion Feels": from the Piano to the Couch with Julie Nagel, PhD. This podcast posted a link for a live recording of the two-piano 39 performance by Julie and Louis Nagel of St. Saens' *2-Piano Variations on a Theme of Beethoven*, julienagel.net/live. She also was interviewed by Gail Saltz, MD, on the podcast, "Psychoanalysis and You Performance Anxiety and the Healing Power of Music." The Juilliard School featured an article in *Juilliard Connect* (October 2024) about her career since graduating from Juilliard. Additional recent articles, presentations, and media events are listed on her website: julienagel.net. The Juilliard School has hosted Dr. Nagel for book signings and discussions of her three books. Dr. Nagel has received awards and grants for her interdisciplinary work, presentations, and writing which include grants from the American Psychoanalytic Association, the Gertrude and Ernst Ticho Award, the Karl A. Menninger Memorial Award, the Nathan Segel Award (twice), Continuing Education for Women Scholarship at the University of Michigan, and the Irving S. Gilmore International Piano Competition: Program on Stage Fright. Dr. Nagel's three books are receiving acclaim from professionals in the fields of music, psychology, psychoanalysis, education, and mental health. Her first book, *Melodies of the Mind: Connections Between Psychoanalysis and Music* (2013), explores how music itself evokes and expresses affects and how music and psychological ideas are present in everyday life. Her second book, *Managing Stage Fright: A Guide for Musicians and Music Teachers* (2017), offers questions for thought for music (and other) teachers who work with anxious students and performers. Her latest book, *Career Choices in Music: Beyond the Pandemic: Musical and Psychological Perspectives* (2023), explores the intersection between one's career and mental health from the psychological, musical, and social challenges and opportunities brought on by the pandemic. Her interdisciplinary work has been endorsed by academics, musicians, and general readers. "This is a definitive study that is a must-read for musicians young and old as

well as general readers interested in the music profession. Julie Jaffee Nagel's carefully researched work combines the perceptions of a musician and psychologist dealing with post-pandemic challenges involving musicians' contributions to our society"—Joseph W. Polisi, president emeritus, The Juilliard School. Dr. Julie Jaffee Nagel is in private practice in Dexter, Michigan. Additional information is available at julienagel.net.

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Introduction

Putting aside "the unconscious," "anxiety" is perhaps the most central concept in both the theoretical and clinical foundations of psychoanalysis. The dysphoria of vague apprehension has been variously regarded as the result of symptoms, cause of symptoms, or the emotional overflow left over despite the formation of symptoms. Its origins have been traced to accumulation of sexual tension, insufficient psychical working over of somatic excitements, and real or imaginary dangers associated with the expression of unruly id wishes. Attempts to create an ontogenetic hierarchy of the forms and intensities of anxiety have led to the concepts of psychotic and neurotic anxiety. Also related are the notions of annihilation, separation, and castration anxieties, with the latter receiving a vehement push-back from feminist psychoanalytic perspectives. Yet another development noticeable in this realm is the mushrooming of the lexicon pertaining to this emotion, with myriad prefixes (e.g., abandonment anxiety, performance anxiety, separateness anxiety) getting attached to the core concept. The study of anxiety—be it through its checkered history, or its connections with various developmental phases of childhood, or its role in embellishing natural fears into phobias, or its mobilization of ego defenses, or its acting as a force driving an individual to seek treatment—is, in effect, the study of psychoanalysis itself.

Our book makes a painstaking and earnest effort to cover this challenging terrain. It opens with two chapters that lay out the groundwork for things to come; one elucidates Freud's changing views of anxiety, and the second offers succinct definitions of the plethora of psychiatric and psychoanalytic terms pertaining to this emotion. These chapters are followed by independent discourses on separation anxiety and castration anxiety that attempt to describe, critique, and update these well-established notions. A section on cultural matters follows and includes essays on performance and climate anxieties. The book then moves on to the clinical process and provides three pithy discourses on the entanglement of anxiety with enactment, aging, and trauma. Rounding off these contents are the two pieces on the analyst's clinical and professional anxieties.

The book's scope is panoramic, and its approach arises from a multiplicity of perspectives. Its aim is to strengthen theoretical moorings, enhance clinical empathy, and help sharpen technical skills of all psychoanalytically oriented therapists.