Professor David Peimer - Viktor Frankl

- Thank you and all thoughts to you-

- Thanks for organising it, I'm looking forward to Victor Frankl, thank you very, very much.

Visuals are displayed throughout the presentation.

- And Wendy, thank you so much and all thoughts to you and the Kirzner family. And Judi, thank you so much for your help. You know, as always, every week and especially with us, you know, and the film club. Okay so welcome everybody and hope everyone is well, wherever you are, on the planet, everywhere, and that we can have a sense of lockdown. Well in England, interestingly, they've moved very fast with the vaccines, so hope for everybody everywhere and all thoughts. I decided I wanted to look at Victor Frankl, for a couple of reasons. The first is personal, that many, many years ago, and when I was seriously long hair and was a bit of an arrogant young kid, and a cousin of mine gave me a copy of his book, the slim volume: "Man Search For Meaning." And I was stunned, read it very quickly, like I'm sure many people who have read it, as well here are online today, and millions around the world, was stunned how quickly I read it and I kept coming back to it again and again, and I still do all these years later. And reading it just endlessly again and again, it's been endlessly inspiring, endlessly thought provoking, and endlessly challenging in a real way for me and sort of coming to it at different stages of life. It seems to never hit and never stop hitting, important things inside one.

And that such a slim volume can contain so many provocative and powerful thoughts. I'm sure many know the book and I'm sure know about his life a bit, and some of his other works as well. And I thought what's really interesting about Frankl, is he's not aiming to be a literary artist, and combining that with being a witness to the camps and the Holocaust, perhaps in the way that, Primo Levi, with his remarkable writing and Elie Wiesel and others, where the literary component is very important to the expression of the vision. What's important for Frankl, is that instead of coming into it as a writer, he in his own words, is coming into it as a psychologist, writing about his experiences in the camps and of the Holocaust. So the aim and the intention are entirely different, and the writing obviously reflects that, his mode of expression of experiences and ideas on psychology, express it together. And I found that a very inspiring way of writing, if you like, because he's combining real life experiences about himself, his family, his upbringing, together with a psychologist's insight into his own experiences in the camps.

So an entirely different approach, and a fascinatingly thought-provoking one, and yet at the same time, it's written so concisely, and it's written with a literary awareness at minimum, that he is able to communicate a huge amount in brief concise sentences, paragraphs, and so on, in a very slim volume, very short book. So the other point that interests me about Frankl, second point is that he's full of contradiction. There's no simplicity in looking at his life, and his writing, and his ideas on psychology that come through the book. I came into it because I was fascinated always with literature, and writing, and the literary, or if you like, adventure, the

adventure of writing itself. And what's fascinating is discovering about his life together with a book and some of the other books, is that there's no shortage of stories.

He tells stories endlessly, and no shortage to acknowledge contradictions in himself, in his life, in decisions, choices, et cetera. And it's almost as if he's aware and growing up under a apartheid, it's not just a Cowboy & Indiana thing, of one group is all goodies and the other group is all baddies. It's much more complex and contradictory in that sense. Obviously there are goodies and there are baddies, and there's real evil, but he's trying to look for the contradictions in human nature in all of us, I guess. And coming out of that tradition of the playwrights of O'Neill and Tennessee Williams and all the others, I mean, not just the American ones, but you know, English, going back to Shakespeare, and whoever, Christopher Marlowe et cetera. It's industry full of contradictory impulses, which let's be honest, is just so human, all too human. And the third aspect is that there are some controversial, possibly controversial ideas that emerge.

So first of all, it was him being a psychologist writing, secondly, and not trying to be a a literary artist, secondly, for me it was about the sense of contradiction and endless storytelling, and we can link it to being, coming of a Jewish heritage or not. Obviously it's not only, but maybe there's a link or a heritage. And thirdly, there's an element of controversy. In more recent scholarship around his work, some guys, which I will share later today, and we make of it what we want. These are some pictures of Frankl, this is young Frankl on the bottom left, could almost be young Jewish student anywhere today, almost anywhere country, anywhere in many parts of the world. He grew up in Leopoldstadt in Vienna, which is very important because when I gave the lecture on Tom Stoppard's play, which is called Leopoldstadt, as everyone knows, it's all about the couple of generations of Jews who came from wherever in Austria-Hungarian empire from the old Czechoslovakia to Poland, to Hungary, et cetera, et cetera.

The Slavic countries, Russia, wherever, it's coming into Vienna, and Vienna as I know Trudy and Patrick and Dennis of office, the extraordinary explosion in those first 20, 30 years, of Viennese societies, of literature, of culture, of ideas, of technology, of so many changes happening, coming out of that one city, middle of Europe, middle of Empire of the times. And Frankl is very much part of that. He knows Freud, but he knows Adler, he knows, et cetera, et cetera. He's part of that whole Leopoldstadt Jewish area where so many Jews lived, and connected to the Jewish, the zeitgeist of Jews in Vienna of the twenties and thirties. Which is an extraordinary explosion, if you like, of intellectual and artistic activity, and business. So these are some pictures of him, young one at the bottom. And then these are pictures of him afterwards, after coming out of the camps in the Holocaust, after the war after 45.

He lives 1905 to 1997, 92 years. These are some of the phrases, which not only are from his main book, "Man's Search for Meaning" which I'm going to focus on a little bit later in today's talk. Man's Search for Meaning, this is the book which made his name, which made his reputation, which consolidated the combination of, of the experiences from the camps, that he wrote about, and how it totally changed his ideas as a psychoanalyst, emerging under the Freud and other young Adler traditions happening in Vienna and it totally changed. This book, which

then got translated and sold millions and millions and millions of, I think it's nearly 18 million copies from about, was the figure from two or three years ago. This is an old version of the book where it, you know, shortly after it was translated into English. Okay, coming back here, is Frankl, some of the main ideas would capture his approach. The key sentence from Nietzsche, he who knows the why of his life, can put up with almost any how. So he quotes us again and again in the book, of if one knows the why of one's life, what he called the meaning, which is linked to the old Greek word Lagos. And he came up with the notion of approach to psychotherapy, called Logotherapy, as I'm sure most people I'm talking to know about only too well, much better than me. This phrase from Nietzsche, which many others have quoted, nevertheless rings as I think an endlessly, evocative and rich phrase.

If we know the why of our life, in other words, the purpose or a meaning, we can put up with almost any how. It reminds me of Dostoevsky's phrase, man is a creature that can put up with almost anything. I'm just giving a loose translation from the Russian. So if we know the why, the purpose, a meaning and whatever it is, it can be a small thing. And Frankl talks about it, it can be making a cup of tea for somebody. It can be, just doing a gesture of help for somebody else without expecting payback. It can be a mission, to have family, and children, and educate them. It can be a mission to write memoir, a book, to come up with a cure for some disease. It can be a mission to go into business and become a business titan. It can be whatever it is. That's the why on a tiny day-to-day level of the minutiae and on the huge level. Put up with almost any how. Whatever the miserable, the despair, the cruel cards that life can throw at us, we can put up with, if we know the purpose of what on earth we're doing and why. And don't forget it too often. The second idea, that is from his book, "Live as if you were living for a second time, and as if you acted the first time, as wrongly as you're about to act now."

And I thought, these little, on the one hand Chinese cookies, on the second hand, maybe little mantras, I say this to myself so often each day, what if the decision I'm making, I actually had lived it before and I'm about to go in, it forces a certain detachment and a certain rigour, that I'm not just going to hopefully make an instinctive, naively impulsive decision. But then I'm going to come in with, hang on, it's almost like a rehearsal in theatre. This is the rehearsal, now comes the real thing. And in that moment, one can have a double act in the mind, and make a decision which hopefully, will be slightly better. And each decision then is if this is the second time I'm reliving it, which is his idea. And then the third, one of the third main ideas which are my little three Chinese cookies of life actually, is between the stimulus and the response there is a space. And that space is our power to choose our response. I had a need one point, many, many years ago in Joburg, and where I saw this friend, amazing psychiatrist David Weinberg, many people may know and I'm very happy to say his name, 'cause he was an amazing guy, and helped me incredibly, many, many years ago, when I was really young. And I once said to him, I said, "So what do you think David, is the aim of psychotherapy?"

And he said, "To reach a stage where you stimulus unbound." And what I liked about what he said, I didn't get the cliché, to know yourself, or to become aware, or whatever the cliché is. To reach a point, we stimulus unbound. And he said, that's all we going to do here. Look at every

decision, look at things during my day, my night, this and that. Small little minutiae of day-to-day stuff, as well as the big decisions of life, between the stimulus and the response, there is a space. And in that tiny little space or a few seconds or a moment, we can choose. If there's not much else we can do, we can have some choice possibly over that. Going back to the ancient Greek theatre of fate versus free choice. Is it all fate? Is it all pre-destined destiny? Do we have free choice? The ancient debate, which is so human today, always. On the day-to-day and on the big stuff of life. And for me, this is whatever the stimulus coming in, there can be a little gap, a little moment of a few seconds, before the response kicks in. And usually the better decisions I've made in life, have been when I've followed this, the worst decisions have been when I've messed up. So these are my very personal little Chinese cookies I've tried to take from Frankl's book, which he puts in there.

And I find that they're quite, can have quite a profound impact, because I'm letting them in as a stimulus myself. And how I'm going to use Frankl's input as a stimulus for my own response or decisions in various contexts. So I share these pictures of this guy, and I want to go on with his, his life briefly, 'cause his biography is so important. And the story about him as a human being, as a guy, is so important in his book and which led to so many of his ideas. His is more from experience. It's not only from the intellectual heritage, or a scientific experience or expression of his approach to psychotherapy, because of the experience of the hell of the camps. This is Frankl and his family. This is Frankl on the top right, then this here on the left, that's his first marriage to a lady Tilly, who was taken to Auschwitz, first to Theresienstadt with him and then she was taken to Auschwitz. Anyway, and then she died at the end of the war, in Belsen, just before the end of the war, before the Americans came upon the camp. And that's from his first marriage, pre-war. On the bottom right is a picture of him and his family at a young age.

Then on the bottom left, is a picture taken from Australia. His sister managed to get out of Vienna just before the war. She's one of the last Viennese Jews to get out and got to Australia, and obviously survived and lived there. And Frankl's in the middle, after the war, going to visit her in Australia. In the middle, is the picture of Frankl's daughter, Gabriela, who became a child psychologist in Vienna. And from his second marriage, he married a Catholic nurse after the war. I wanted to show this because it gives a sense of a life and the life, I know when Stoppard was researching to write the play, Leopoldstadt, and I didn't read much about Leopoldstadt before, but Stoppard and Trudy and other friends, amazing people, pushed me and I read a huge amount to discover, and it came through Stoppard's play, my own personal education, about a whole period of life which I knew fragments in bits and pieces, but not this coherent context out of which so many of these guys came. It was the context that came so fascinatingly enduring and what's possible when a group is emancipated, intellectually, artistically, with ideas, business, literary whatever endeavour.

So it shows the generations here, which is what really interests me as well. 'cause we're all part of that in some way. Not Leopoldstadt but our own generational, lineage. And as he said, the experiences on his book, Man Search for Meaning, the original subtitle was, Experience of a Psychologist in a Concentration Camp. So Frankl is a neurologist, a psychiatrist, a sort of

philosopher figure, founder of Logotherapy, which I mentioned, a school of psychotherapy, which describes the search for life's meaning, as the central human motivational force. What is the meaning of our life? And on a small day-to-day level, what's the meaning, if I make a phone call to a friend who maybe is a bit sick, or if I check up with my daughter, is this or that, or not only acts of gratuitous giving, but also questioning or challenging. I don't agree with someone, argue, fight it. Fight the good fight, whatever it might be. So whatever the small meaning day-to-day, and the bigger meaning of life choices. And his argument, as I'm sure everybody knows, was the will to meaning, what is meaningful for me. And he argued that this was the deepest, strongest drive in human nature, coming out of his experiences in the camps. Please also, I'm only trying to convey my personal interpretation of this guy's understanding. I'm not ever trying to generalise that this has got to do with anybody who suffered the absolute trauma and unbelievable horror of the camps or any kind of horror.

So it's just what my understanding is of his ideas. And in that way he was part of what was called the third School of Viennese Psychology. First with Freud, second Adler, and then Frankl, come to that a bit later. His main book, Man Search for Meaning, which was based on his experiences in the concentration camps. He was in four camps primarily. His father was Gabriel Frankl, was a civil servant who rose to the rank of director, in the Ministry of Social Service in Vienna. So generationally going from the the immigrant, into Leopoldstadt, and into Vienna, then into the next generation and the next gen. His father is the second generation of Jews who immigrate and make it, comes from Arabia and so on, Similar to Freud. Frankl wrote 39 books, and this is was his, Man's Search for Meaning, is the book that is sold the most and the most popular around the world. As I said, nearly 18 million so far. His mother is Elsa, who comes from a patrician family. And she has roots going way back to the Prussians, Prussian Jews of the 14th century. The aristocratic Prussian who became anywhere Jews of that era, the long lineage. And her lineage also included Rabbi Lou, of Golem fame in Prague. So all these remarkable connections happen through Frankel's father and his mother. His father is a civil servant, he becomes director of civil service, of social civil service in the ministry.

He reaches a pretty high standard. As a teenager, Frankl corresponds with Freud. He writes letters to Freud, and he's obviously much younger, and he's studying medicine at the University of Vienna, specialising in Urology and Psychiatry. He grows up living opposite to Adler, almost diagonally opposite in the street. It's a such a small circle ultimately, probably a maybe few thousand here and there, but punch way above their weight. To make a completely ludicrous analogy, like Liverpool when I first came, it's only half a million people, but it punches way above its weight in the global imagination of music, art, of football obviously, and so many other things. Anyway, this is a culturally fascinating period in this city. He writes off to Freud and he sends Freud a paper. He's a teenager, he's 14, you know, and he sends a paper to Freud, trying to psychoanalyse, when people nod their heads and shake hands, and he's trying to hear some of Freud's embryonic ideas to understand that and he writes a letter to Freud. Freud always replied to this guy. Freud never took longer than 48 hours. Frankl notes in his latest, in one of his last his book of memoirs.

Freud would reply even if it was a short postcard, and take his ideas seriously, 14 year old kid is writing, it shows the beginning of an understanding of what was that meaningful Freud, that he wasn't just going to ignore some little teenager writing to him. Sorry, delete the word little. So he writes, and Freud wrote back, and Freud really liked his article and published it, in Freud's Journal of Psychology. So he's helping a 14 year old kid, he's helping many others. This guy is interacting with him, one gets the sense of context, of an extraordinary rich, colourful life that is cooking with ideas and experiences. This is in the twenties, up to the early thirties. He joins Adler's circle, and has papers published in Adler's Journal of Psychology in 1925. And then he has big arguments and Adler, and I'm being really reductionist and I apologise to every psychologist listening, he argues against Adler's main idea of the will to power, as Adler, if I'm right, had the idea of the inferiority complex, and of course the will to power in contradistinction to that. And Frankl at a young age said, "No it's not the will to power and inferiority complexes, it's a will to meaning. What is meaningful is the primary drive."

He had this before even going into the nightmare of the camps. Will to meaning is the primary drive in human nature. Arguing with Freud later in life, this is in the twenties of Freud, whether we call it the world's of pleasure to minimise pain and suffering, whether we call it the pleasure principle, whether we call it in Freud's phrase, whether it was the ego shall be the end of therapy, where the unconscious was, the conscious thinking ego shall be. For Frankl, it's the will to meaning, what is meaningful on a small level, on a huge level. And that is the huge drive for him. And he also at a couple of times refers to Hegel, because Hegel for me, the great German philosopher who, I battle with, but remarkable, argued that the need for recognition, is the great drive in human beings. In contemporary language it might be, need for validation, but the need for human recognition. And these are obviously assuming things like food, clothing, you know, basics of life are taken care of. So Adler kicks him out of the circle of the adlerians, shall we say, this is all going on. Freud has his bunch, Adler has his bunch, you know, I mean they all have, this is only in psychology.

Never mind what's happening with Zionism and never mind what's happening with literature, in so many other areas of life and science, et cetera. In his one city. So Freud, Adler literally kicks him out of his circle, 'cause he insists that meaning is the central motivational force for human beings. Then interestingly, in 1940, he joins the Rothchild Hospital, which was the only hospital in Vienna, still admitting Jews, and he's the head of the neurology department. Coming back to that in a moment, after the war in 1946, in nine days after he gets out of the camps, in nine days, he goes back to Vienna, he writes Man's Search for Meaning. And it was originally titled: "A Psychologist Experience in the Concentration Camps." And in 1946, it's written in German, and then in the fifties it's translated into English, and starts to sell absolutely very quickly in the English speaking world. And in 1991, it was voted one of the 10 most influential books in America, by the Library of Congress in the States, this book Man Search for Meaning. In 1941 is when he married to the top of your picture, he married Tilly Grosser, and she was a nurse at the Rothchild Hospital. They had a baby and she was forced to have an abortion by the Nazis, reasons obvious. The sister that I mentioned gets escaped to Australia in time.

1947 at the end of the war, often gets back in 1947, he goes back to Vienna and he marries Eleanor, who's a practising Catholic. And they make a choice to honour both religions. And they go to church and they go to synagogue. They celebrate Christmas and they celebrate Hanukah. They have a daughter who's in the middle, Gabrielle, who became a really interesting and important child psychologist. And her picture's there. In 1941 in November, it's just before Pearl Harbour, Frankl got a visa to immigrate to the States. So literally, and nobody of cause knows Pearl Harbor's going to happen, but it's in late November, and he's got a huge decision. It's a visa only for himself, it's not for his wife, and it's not for his parents, who are elderly. What the hell is he going to do? He decides to stay. And sorry, it was just before he was about to marry Tilly. So he decided to stay instead of save himself, and go to the states. I want to mention all of this about the family because these personal experiences, which are just life decisions in days, minutes, hours, seconds, as we all know, are so in extraordinarily intensified, and life and death, day by day, hour by hour. And so powerful in terms of his ideas later that he expresses in the book, Man Search for Meaning. You know how so much turns literally, on the split of a second, or a day, or an hour or two. He decides to stay.

Also, he was an expert mountain climber, and he once said for him there were three beautiful things. The first was a fine ascent as a mountain climber. He was a really, really experienced and expert mountain climber and were the Alps as often as possible, fit as hell. Second was gambling in a casino, and third was a brain operation. These were the three highs for him that a man could experience. In 1942, he hid the yellow star, so that he could go for a serious climb on the Alps. Later in 1942 he's deported, with his wife and his parents to Theresienstadt. So these are just some of the extraordinary moments of life, of chance, of horror. His father died in Theresienstadt of starvation and pneumonia. And his mother, as I said, was descended over centuries, from this Patrician Prague and Prussian family. There was also on his mother's side, a Talmudic scholar called Rashi, who I don't much about, but I'm sure others will. But who was very well spoken about at the time, very highly spoken. They were all sent to Theresienstadt, she was then, Tilly, was sent to Auschwitz where she was gassed on arrival. And in nine months after getting married, they're in Theresienstadt, Tilly has a two year exemption, she's forced to stay in Theresienstadt, and she's forced to work in a munitions factory there.

Sorry, she is transferred to Auschwitz, my apologies. And then she survives the death march in Belsen is where she dies a few weeks before the liberation, or before the ally soldiers come upon the camp, should I rather say. The story goes or as Frankl tells it, that when on the ramps at Auschwitz, he and his friends were there, and that some of his friends he noticed were being sent to the one side and that he managed to, whether it was mangle or not, who knows? But he manages to avoid the Nazi doctor, and move into the other line where, as we all know, you know, with the line of being saved for a few days, or hours of work. And he gets into that queue, into that line. Then he's in Auschwitz. He was in a small slave labour camp in Dhaka, and another slave labour camp, and back to Theresienstadt, et cetera. Three years is what this guy goes through, of these camps. And then he comes back and for 25 years in Vienna, he's the head of the neurology department, at the Viennese Poly Clinic Hospital. He's best known book as I've mentioned.

Couple of stories which I have to tell, the first is the one about him and Freud. Freud replying to every single letter that Frankl wrote. He only met Freud very occasionally, 'cause Freud was much, much older, and obviously busy with many other things. But Freud never failed to reply, to every letter of his and apparently, every letter of others. And when he started to give his ideas to Freud through letters about the wilty meaning as opposed to some of Freud's ideas, Freud wrote him a letter quote from a letter that he sent to the Princess Bonaparte, where Freud had once said, "The moment a man raises the question of the meaning of his life, he's going to get sick." Okay. So Freud is able to bring in humour and wit and seriousness with Frankl and vice versa. These kind of little, I love these little anecdotes, if you like, because they're bringing to life the humanity, of these iconic figures, of these huge figures, not only of the 20th, but of many centuries. Then as I mentioned, that essay that he sent to Freud about, the psychology, understanding psychology of nodding the head, and shaking the hand. And Freud made it too possible, for that article to be published in International Journal of Psychoanalysis. And then also Frankl talks about quite openly, and in his memoirs, of the old Vienna and the Coffee House tradition, the Freudians are meeting in the Cafe, Archedon, and the Adlerians are meeting in the cafe Serum.

You know, when I lived in Prague, there was also Cafe Louvre, and that's where Hagil and all his literary and political and activist buddies would meet, during the late seventies into the eighties, who ultimately led the Velvet Revolution against the Soviet communists. And the extraordinary stories coming out of the Cafe Louvre, I know from one tiny little example of the market theatre, where I worked and grew up and you know, et cetera, the extraordinary stuff happening, which then goes out. So when it gets a sense of these cafes and these little places where small groups are meeting and so much is cooking. Kafka was the same, going to the coffee shop which I'm sure many people have been to, where Kafka and his buddies used to hang out and read their stuff to each other. It's brings it so human, Greenwich Village, the sixties, we all know. Okay, then what's interesting is that the Nazis, he talks about all these contradictory experiences. Obviously the Nazis were using euthanasia, and every patient who was regarded as incurable was sent to the gas chambers. Even the relatives, the mother-in-laws, father-in-laws, of the so-called high ranking party functionaries, were killed. And there was this gestapo guy, Putzel, and what's contradictory is that Frankl called him a genius. He was Frankl's mentor, professor, if you like, who became a Nazi, joined the party.

But the terrible irony is that this guy was responsible for saving some Jews who were classified as schizophrenic or psychotic, because instead of them having to be killed, this guy had the right to sign a paper, so they could be sent to, just to get the phrase exact, to the Jewish home for the aged in Vienna. If they were sent to the Jewish home for the aged, they didn't have to be killed, and go through, suffer the euthanasia programme. As the so-called Nazi or Germans or whoever, or the Vietnamese had to. So in this completely insane complex series of contradictions, we have an example. And Frankl kept a friendship with this guy going, and saved, as he called it, people who were diagnosed as schizophrenic, as paranoid, as obsessive, whatever a psychotic were allowed to survive. And it's quite a bit written about him in the

memoirs, because he could to this guy Putzel, to sign a piece of paper. There was a guy who was one of the main gestapo leaders, or heads in Vienna, who called Frankl in one day, not knowing what he's been called for, terrified. He goes there and this Gestapo guy says, "Well, what would you do about somebody suffering from terrible acrophobia?"

And Frankl immediately realises he's talking about himself, but he makes out he's talking about a friend and Frankl gives him some advice, what to do. And then there's the hint. He doesn't go into detail, Frankl, nobody knows. There's a hint of some vague friendship or something, but he thinks that's how also some other Jews in Vienna, he was allowed to, Frankl was allowed to help and escape. And also that perhaps it delayed while he was sent to Theresienstadt in 1942 slightly later perhaps than some of the others. We said, he didn't escape it. The other things that come later, in his life, are this guy, there are some recent, dare I say, professors of Holocaust literature, all of that stuff. A guy Pitlik, a guy Langer, and others. Who questioned why after the war, Frankl was seen with pictures, of Kurt Valtan, and Valtan, this is after the, you know, everybody knows the story, that Valtan was shown to be part of the SS et cetera. And it was deeply troubling, to the Jewish community everywhere, especially in Austria, the remainder and elsewhere. Why did Frankl choose that? Why did you choose reconciliation, that he spoke out for, and so on? I'm just relaying, I'm being a messenger here and relaying the facts.

I'm certainly not going to give any other thought about that. I think that's for everyone and all of us to share, on a personal level. Then he's seen signing a book to Haida, and everyone knows Haida was the leader of the Austrian far right party. He died in his fifties, this guy Haida. And Frankl signs the book to my friend Haida, you know, et cetera, et cetera. So he didn't hesitate to mix with these others. I just share this, to show an extraordinarily contradictory, extraordinary terrifying, horrific, so many experiences of life. But for me, all of this leads to him, to the central question of experiences of a psychologist in the camp. He's looking at everything in his life, every experience, everything, to try and understand what is at the core of the human drive, for survival and for living. Everything is bringing back to meaning, and whatever he can find some meaning in, he's trying to bring it back into that, you know, and he talks about it in a memoir, something, even if it's about Voltan or whatever, any of these others. He also participated briefly, in the Göring Institute in Vienna. This is in the very early forties. This was set up by Hermann Göring's cousin, which was linked to some vague sense of psychoanalysis and psychotherapy, linked to the Göring name, for the Viennese and Germans and Nazis in Vienna.

So, you know, all of these things are what this guy goes through in his life, an unbelievable, perhaps the almost unbearable heaviness of life, and so many experiences that forge his character, and that forge his ideas. Okay. Having said all of that, to give you a sense of just some of the experience of a 92 year life. When researching for today, I came across a really interesting exhibition that was travelling around the states primarily, about the Holocaust. And in talking to Trudy and Dennis and some others about, what we are doing here, in our talks, and about education and the role of it, I couldn't help looking at, this was an exhibition that went around a few years ago. What are we doing and why? And how to make all of this have a contemporary impact for young generation of 18 year olds, 20, 22 year olds, whatever age. How

to try and engage decades after, the Holocaust, the war, the history of the Jews, during the war and before and after, to try and use some kind of, not stand and deliver boring approaches to education. But something. And it struck me, this guy's life, and this exhibition, there was a correlation in the exhibition between Frankl and his life, and the search for meaning, and this exhibition, and just to show you two pictures, that were shown from the exhibition. And on the left is from the Theresienstadt, where fork or bits of metal rather, have been taken, this was by a young Jewish lady who survived.

And I think she was from ride 14, when she was in Theresienstadt. And she was trying to make a comb for her hair, which she was allowed to keep as a bit of hair, which happened. And this has taken out of little pieces, as you can see, of metal found wherever, to try and make this, which was found in Theresienstadt afterwards. On the right, is the steel helmet that Heiner Himmler wore. And I'm not trying to be sensationalist, and I'm happy to be accused of it if I am, I'm trying to find a way of a contemporary expression of visual and verbal exposure to help us, to help not only myself, but younger generation come into it, this most horrific period in human history. And I was telling some friends, that with some 19 year old students, 19, 20, 22 year old students, who I have at the moment, and I teach them a course called Reading the World. And it's about looking at theatre and literature and poetry and plays from all over the world, from any generation, any time translated into English is the only deal. And I gave them, I've done Johnny Cash with them, I've done John Lennon, I've done Bob Dylan, I've done contemporary poets and writers, you know, Jazz, Charlie Parker, just so many others.

Miles Davis, obviously the writers. And I decided to throw in Paul Celan, Death Fugue. And what's been astonishing, is to see that about 70, 80% of them coming with the assessments, which I've been marking in the last few weeks, about 80% of them wrote about Celan and The Death Fugue. And all I did was give them a 10, 15 minute context. They knew nothing about the Holocaust, except that it had happened, in about three sentences from the history. And this is, I'm talking about in Liverpool, in England, they knew nothing, hardly about the Holocaust, about the war, et cetera, except that the British had been involved and the British had won the war. So they rarely knew hardly anything else. And in reading this poem, and yet they all chose to write about 80% or 70%, 80% chose to write something about that poem, the effect of the one short poem, and what it sparked and inspired in them. And to ask questions and everything, da da da da da. I thought actually it's something so meaningful. I'm talking about 19, 20 year olds, you know, at this part of the world now, who come from the Northwest, but other parts of England also. Not only England, from China, Thailand, elsewhere. And when I showed them that, and together with this image, something struck a resonant chord, and in talks of education and understanding and psychology, so many things, I just couldn't resist.

And I'm sorry to go on about it, but I wanted to share that with everyone today 'cause it was a very powerful moment, for me personally. So, coming back, a moment of meaning, in what on earth I'm doing as an educator, what one earth I'm doing not only writing plays, and directing plays and all that, but what on earth am I doing still stuck in a university and doing this and that, and doing our talks here. One does revisit these questions obviously, but it was a moment, and

maybe it'll just be a moment, but it was a moment of what Frankl might call like, a moment of meaning of something, even just for 30 minutes, of their stuff. Okay, I want to show this of Frankl's now, this is an interview with him done from a long time ago. So I'm sorry it's a little bit grainy.

Video plays.

- This is Dr. Viktor Frankl, professor of Psychiatry and Neurology at the University of Vienna, on top of that president of the Austria Medical Society for psychotherapy. On top of that, he's the author of some of the widely read books in our time among them from desk camp to existentialism, the Doctor in the Soul and his newest book, Man Search for Meaning. Dr. Frankl from Vienna is here to discuss with us tonight, some of the crucial questions which haunt all of us regarding modern man, his troubles, his anxieties, and his hopes for the future. It's been said that there are three revolutions that have come out of Vienna, Adler with his Will to Power, Freud with his Search for Pleasure, and now Dr. Frankl, who speaks to modern man, whoever he is, about the will to meaning.

- Once I was a consulted by an old general practitioner of the outer part of Vienna, and he told me, "Dr. Frankl, I come to see you because of the severe depression, from which I'm suffering throughout the last two years since my wife died. And I can't get over, I can't get rid of this depression, it's nonsense to approach you, doctor, because any prescription I could make myself, but nevertheless, I have the feeling I should speak to you, talk with you." Then there was a pause, and he asked me, "What should I do?" And I didn't give him any advice. I didn't tell him anything, but I just asked him a question. I asked this old doctor, "Tell me, doctor, what would have happened if you had died first, and your wife would have had to survive?"

- Had to survive, right.

- That's when he said, "Oh, this would have been terrible, how she had suffered." That's when I thought that well, this suffering doctor, your wife has been spared this suffering, and it was you who could spare her this suffering, but now is it where you have to pay for it. You are built for it, by the fact that now you have to mourn, you have to suffer, you have to survive her. This man looked me up and then he stood up, gave me his hand, and silently left my office. He found consolation this reversal of attitude, taught a state which could no longer be changed. I could not revive his life, you understand?

- Right, right.

- But I could change his attitude. Suddenly he saw a meaning, the meaning of a sacrifice. At the same moment, there was no depression any longer, he could overcome this depression. It was, it remained still suffering, but it was suffering for the sake of someone.

- So you are saying, the events of life, apart from meaning, are useless.

- Man cannot be healthy without meaning, without meaning beckoning him. He could not even remain alive. You know who has said this? Albert Einstein. No psychiatrist. And now I think psychiatrists should be reminded, of this primary motivational talk, that managed primarily and basically, reaching out for meaning. And man must be prepared to endure the tension between the meaning which is the weight for him and the being, the actual being, the actual state of affairs.

Video clip ends.

- Just to move on to his book, I think that's pretty clear. This is from his book, Man Search for Meaning. "Sigmund Freud, once asserted, let one attempt to express a number of people, expose a number of people to hunger, with the increase of the urge of hunger, all individual differences will blur. And in their stead would appear the uniform expression of the one urge. Thank heaven Sigmund Freud was spared knowing the concentration camps from the inside. His subjects lay on a couch, designed in the plush style of Victorian culture, not in the filth of Auschwitz. There the individual differences did not blur, but on the country people became more different. People unmasked themselves, both the swine and the saints." In a very constrained and reflective way of writing, and a very powerful idea comes across. And this is what for me, so much of his way of writing in the book is, it's very much, it's different to Primo Levi, as a chemist, as a scientist. He's writing it to try and understand the psychological impact, underneath the putting of words together.

And how much the experience of the camps and his experience totally informed his later ideas about Logotherapy and Man Search for Meaning, being the primary drive in human beings, not just need for power, or pleasure, or to understand the unconscious or whatever else we may have put in, or the need for recognition, and so on. The urge to the urge to make some meaning out of what on earth's going on, including for Frankl, the meaning out of suffering. Because if we say there's some kind of meaning in life, or there can be, then suffering has to have a meaning as well, which is a highly contentious, controversial way of thinking, but powerful. And what he's also saying in that interview, is what he played with a lot was, I'm sure many people know this, the phrase paradoxical intention, where throw the paradox on the person. They have to see the same thing, from wearing some other person's shoes. So put yourself in the other person's shoes, and try and see the same thing.

So we talked about in that interview, you know, put yourself in the shoes of your wife or whoever, and they're going to have to suffer because you die and so on. So the shift in change of perception, the change of attitude, can come by forcing others to see it from another pair of shoes, or forcing others to see the same event, the same experience in another way. Between the stimulus and the response there is a space. And in that space, perhaps a small chance, an attitude can be slightly shifted, to come back to what he was saying, you know, earlier, what I was mentioning in the book, because he talks about it being in the camps, and being faced with, you know, obviously these guards and the couples with the guns and bullet and the whips. Do

you have any choice? Don't you? Is there a tiny moment of choice, isn't there? And I'm merely paraphrasing what he's saying in the book, which everybody, most people have read, and obviously know. And he argued that there is a tiny moment of choice, and all we can do in life, but it's a powerful all, is to have a tiny moment of choice between the stimulus and the response. And he argued, that however terrible the situation is, not only necessary in the camps, but anything in life, there can be a moment of quick decision, of putting oneself in someone else's shoes. And for all of us who know of, read Mandela's autobiography, Long Walk for Meaning, long search, Long Walk to Freedom, sorry. And you know, Mandela talks about it, he talks about, in the end, for him it was a victory of mind over heart. The heart said, vengeance, kill, murder, destroy, get revenge.

The mind said, inherit a scorched earth? No, let's change to something else. Again, I'm being very reductionist and I apologise, but I'm trying to get the essence of many things, of the shift of perception, quickly and an understanding. And as a psychologist, again, trying to understand what he's going through in any moment of life. And that's why I think he gives that example in that interview, of trying to shift the attitude of the person between the stimulus and the response of the interviewer, and obviously the person who came in as a patient, that he spoke about. Is it an ironic, slightly witty, paradoxical thing? Yes. Is it linked to Jewish legacy and humour? Yes. Is it linked to other cultural Jewish things? The non-Jewish, I'm sure. Absolutely. He writes, in the book, what remained was the individual person in the camps, the human being and nothing else. Everything had fallen away from him. Money, power, fame, nothing was certain anymore. Not life nor health. All had been called into question, vanity, ambition, relationships, love, everything was reduced to bare existence. Will I get a piece of bread? Burnt through with pain, everything that was not essential was melted down. The human being reduced to what he was in the last analysis. Either a member of the masses, therefore no one real. So really no one, anonymous, nameless, a number, not even a prisoner.

Everything depends on the individual through which the action not mere words, can make meaning of life a reality, a reality of being, there's absolutely reduced and melted. So this is the way he writes. And what he's trying to capture, are the link between experience and as a psychoanalyst, as a psychologist, psychological insight together. That's his primary meaning for him, his own meaning for existence. He often, he quotes a couple of times the great Indian poet, Rabindranath Tagore, who was the first non-European to win the Nobel Prize for literature. And he became quite a good friend of Einstein. I slept and dreamt, that life was joy. I awoke and saw that life was duty. I worked and behold, duty could be joy, if I knew the meaning. Then he talks about the moment of meaning of having an extra, one knows these experiences, but getting soup and an extra bit of soup and bread, et cetera. And his way of interpreting it for him, as an inmate in the camp, is to find a bit of meaning. Whether he's actually doing it or whether he's writing about it, doesn't matter. The point is he's trying to show a way for him, that helped him survive, I guess, what he says in his own words, and also a way of trying to suggest something to others. He's been accused of trying to be a prophet, of trying to this, of many, many things, of trying to lecture, harangue, et cetera, which I think is insanely unfair.

And I think, or jumping on the bandwagon of existentialism of the sixties, and many other things. But I think it's a profound question, and obviously faced with it, not only today, but in contemporary times, in recent times. And whenever, you know, what is the primary drive? And if it works for one and works for some, it's powerful. And for him, there are three sources of meaning, possibly love. And he talks about more spiritual a love, not only a physical love, courage in the face of horror and difficulty, and to anything to get an intensification of an inner life. That meaning gives the intensifying feeling of an inner life. Actors talk about it, when they go on stage, they're in the zone, like the sports, like the footballers, the cricket players, the tennis player, et cetera. They're in the zone. It's such an intensified experience of life. The kind of puppy love, the moments of falling in love or out of love or anything, or can be, you know, God forbid the divorce. But the moments of intensified life where inner life, takes on the heightened charge of meaning. It's classic, it's one of the first lessons you teach in acting and all. And actors know it and writers know it, all the rest, they're all searching for that, to take away from the humdrum necessities of the minutiae of daily life.

And that meaning can give this intensity, is his point. One cannot have that extra intensity of an inner life, of an inner rich life, without some meaning being attached to it. And that's why the drive for the meaning is so central for Frankl and the will to meaning. And he also speaks interestingly, is that the world to struggle, and he's not only talking about the camps, he's talking about life in general for himself and for many of his patients and after the war. His basic idea of Logotherapy, is that the will to struggle, the will to go through tough times, adversity, you know, this cliche of courage in the face of adversity and of overcoming adversity. Well, it's actually a very human endeavour. It's a powerful human expression of ourselves. But maybe somewhere, perhaps, perhaps, we craved, we're addicted to the need to struggle, the need to fight for something, the need to overcome, the need to face adversity, and either be swamped by it or swim over it, you know, the need for something because life is always going to throw, the cruel cards of fate at us. What are we going to do? So there is in something in that engaging with the life force, to find something in the suffering, to the tough times of adversity, that there is an intensification of inner life. And the trick for him, is to find the meaning in that itself. And that can help people, get through the day and not only get through, but find something enriching during the day, whatever that moment of suffering is, whatever element it is.

And it can be from the tiniest thing to the big thing, of our daily lives or the bigger stuff. So I think these things for me remain so powerful, because one can relate it to the small little daily events, to the much bigger choices and decisions of life. And he's always, for me, looking at both, the small or the very idiosyncratically personal, and the big. If one can find a meaning, that's what he means by a meaning and the suffering. It's not just a suffering full stop, it's in the face of the adversity of things, when it's tough times hit or struggle or hard, and that it finds something that can actually give us an insight, if we are interested in meaning. If we're not interested in it, it's not going to work, that's for sure. So it presumes that as well. Okay. He also talks about happiness, and happiness is not as a goal, but something that ensues. And that's through focusing on the meaning of what everyone is doing. I love knowledge, I love sharing, I love writing, I love theatre, whatever can I say? And football and other things, and boxing and jazz

and music and so on. And it gives me meaning. It gives me a kind of inner richness, small things and the big things.

So what from that, for him can be taken on a more daily level. The trick is of course, that it comes and goes for all of us. And when it goes, despair kicks in or freak out. And when it stays, we feel a bit better. And the trick, I think is to be reminded, which is why I think many people come back to the book again and again, is to be reminded to kickstart, some of this guy's ideas, again and again. So he's also very linked and the reason I wanted to show this quote, of his about Freud, it's linked to lived experience. He's not trying to only philosophise or the theoreticize, abstractly, separately from lived experience, he's trying to all the time link it, which is why he's accused of not being the purest theorist, et cetera, et cetera, but this is his approach, what gives him inner richness, and why not? And that it's dangerous to presuppose, that a state of tensionlessness, a state of so-called equilibrium, is perhaps ideal. And he argues that maybe no, he's not reaching a stage of tensionlessness, but rather the striving, the struggling for a worthwhile goal, can actually give huge amounts of meaning, which is a whole shift in a way of thinking, and an understanding of what it is to make meaning or to find it, to work for it in a way. I want to talk about here, then just to go into one other few ideas, if I may, I know it's five o'clock now.

So to end it with this, "Experiences in a Camp, we who lived in concentration camps, can remember the men who walked through the huts comforting others, giving away their last piece of bread. There may have been fewer number, but they offer sufficient proof that everything that can be taken from a man, but one thing, the last of the human freedoms, to choose one's attitude in any given set of circumstances." And then the other quote I've mentioned there already about suffering and then the last here, "Don't aim at success. The more you make success a target, the more you miss it. For success, like happiness, cannot be pursued. It must ensue. Let it happen by not caring about it." It's the in endless use of the paradox, what you call the paradoxical intention, indices of paradox, to find a way of making something happen. Don't care, maybe it'll happen, maybe it won't, but it may not happen, if we obsessively hunt for it. Everything depends on the individual, through action, and not mere words, to make the meaning of life a reality. Again, not only the big choices of life, but on the small things. And then lastly, "Don't ask, 'What can I expect from life?'" This is a bit like Kennedy. "Ask, 'What does life expect of me?'. 'What task in life is waiting for me?'"

These are all Frankl's words. The minute one shifts, and goes into the shoes of someone else, one can see another way of perceiving the same thing. In teaching, writing or in being a writer myself and many others I know and friends and so on, and we just can't break it down to the simple thing. To write you've got to project your head, out of your own narcissism, into the head of somebody else. If you're going to imagine a character and write for that character, you have to get, you may be narcissistic as a person, but as a writer, you've got to get out of your own heads into the mind of someone, to create those characters. You've got to step into someone else's shoes, and see the same thing, in three different ways. The three characters will see the same event in three different ways. What does life expect of the characters? What does life

expect of me? What task is waiting for me out there or inside myself? And now my task is to say, thank you very much, to everybody, I'm sorry I went over by a few minutes. Really appreciate and hope everybody's well.

- Hey, bud, that's outstanding. Thank you very, very much.

- Thank you, Wendy. Thank you so much.

- Thanks so much. See you next week. Bye-Bye everybody, thank you for joining us.

- [Judi] Wendy, do we want to do any questions?

- Sure.

- [Judi] David, do you have time for some questions? I'm here.

- Yeah with pleasure.

- [Judi] Super. Thanks David.

- [Wendy] Have you got time to-

- Sorry, I'm just.

- [Judi] I've got plenty of time, Wendy, don't worry I'll stay for the questions.

- No, no I'm here, I'm with you guys, thank you.

Q&A and Comments:

- Okay. From Bernie. Thank you so much. Three younger pictures you show, yeah. Thank you, Bernie again, thank you. Elderly Frankl, absolutely.

Then from Recollet, "Life has no other meaning other than that, which I give to it, one of the main teachings of Frankl." Yep, thank you.

From Ivan, "Thanks as a humble optometrist, may I suggest that man and women search for meaning, is to serve our fellow men and women, be it in psychology, or cleaning the streets." Thank you Ivan.

Q: Rochelle, "Is that Adler who came to London? As we had Adler Hall, Adler Street where I grew up in Jewish East end of London in the fifties."

A: Great question, I don't know Rochelle, I don't know London that well. I'll ask a Londoner and get back to you.

From Rochelle, "There was also a Jewish home in Bar Phil Glass in Vienna."

Thank you.

Monty, "Frankl said a dark particular attitudes. Attitudes now are monitored and policed. Evan help you if you voice attitudes that are not politically correct."

Yep, that's so often the case Monty, agreed.

Amanda, "Seems Frankl showed a profound humanity, devoid of hatred."

Yes.

Rushi, "Acronym of Rabbi, Shlomo and Zaki, one of the greatest interpreters of the Bible, the 12th century France. His commentary is written in a special font of Hebrew letters."

Thank you, Higher. That was his mother's ancestor, appreciate.

Monica, "There's a book called, 'The Choice of a Student' by Frankl." Yes.

Who was also in the camps, absolutely.

- David, David.

- Yes?

- You know that Dr. Frankl came to Wits? When I was at Wits, he came and spoke to us, when I was doing psychology-

- Frankl came?

- Yeah.

- Wendy, won't you share that, please?

- I know that was many years ago. That was, when was I at Wits? 1976, 77, 78. I was studying psychology.

- Oh, really?

- I first started studying my, I started off with music, then switched to English, and I think you and I could have been in the same tutorial, possibly. And then I changed to psychology. I mean, I finished the one and I moved on to the next, and then I ended up doing Clinical Psychology. But before then, in the 70s, yeah, came to Wits. Must have been 77, 78, meant to give us a tutorial and he was of course had a

- Fantastic, amazing. Wendy, thank you. Lovely to hear you give a talk one day about psychology please Wendy. You know much more than me and others.

- I'm so enjoying hearing it from you, David. I'm going to get you together with my friend Dory. She's going to stop by in a couple of weeks. For us to be all together.

- Thank you, great.

- All right, you can continue.

- Okay.

Q: Then from Jill, "I missed the title of the poem, that your current students responded to, please repeat."

A: It's called Death Fugue by Paul Celan, who survived the war, and wrote his poem, about the Holocaust and et cetera, called Death Fugue, FUGUE. And it's an extraordinary poem about the Holocaust, basically. And as I said in the talk, what was stunning for me, is that these students in here, at this time, these 19, 20, 21 year olds, was amazing. Who knew nothing about it, but basically art, anything. This opened such a set of doors for them, whether they liked it or not, it provoked a response. So powerful. Okay.

What was the name of the poem and the author? Oh, thank you again, from Zelda, Paul Celan, again and the poem, Death Fugue.

Jenny asking the same question, that I do with the students.

What poem, Ray asking the same.

They responded, they wrote in the same time. Interestingly, I gave them Rambo's poem, the Drunken Boat, which is an extraordinary surrealist poem of the most amazing language and metaphors and sea and boats and imagery. And the language is like he's completely on acid or something, totally. That together with Death Fugue, in the same class. And most of them chose to write about Death Fugue, Celan, and quite a lot about Rambo. Those are the two, of all the choices they could have done, from Amy Winehouse to Rock, to Rap, to so many things. This was amazing.

Q: Anyway, "Any thoughts to why Frankl returned to Vienna from Bonnie after the war? The home of so much evil to the modern world?"

A: It's a great question, Bonnie. I'm not sure, one can speculate. Language was his home, it was where he come from, what he knew. I don't know. We can speculate.

Gail, "Hamlet articulated the shift in the change of perception. There is nothing good or bad. Only thinking makes it so." Absolutely Gail, thanks.

Amanda, "Death Fugue" thank you.

Howard, my cousin, how are you? Hope you okay in Washington. Sorry, I haven't called you back. Finding reason can offer comfort to explain difficult experiences, in their risk of rationalising, perhaps, excusing behaviour that may not be rational. I agree, Howard, and you've always been the one to be my wife's cousin. And I say that with all love. It may be, rationalising of stuff, which is so horrific and beyond it. I mean, Primo Levi did have a phrase, that it is beyond, beyond reason, beyond rationalising. It's in, but trying to make as much sense as he could. Primo Levi, there's a phrase in which Carole Angier, who wrote the biography, the very thick biography of Primo, does mention. Then Eva, "Paul Celan" thank you. Marion "Viktor Frankl also mentioned the amazing younger survivor.

Edith Igar is author of 'The Choice and the Gift.'" Yeah, thank you.

Q: Jay, "How does one put themselves in another shoes, when they're holding a gun or whip against one's head? Can the power dynamic be shifted in the instance, before the trigger or the whip is cracked?"

A: Great question, Jay. If somebody's holding a gun to your head, I don't know. Can you shift their attitude, one's own attitude? If they're about to whip you? I don't know. I guess the choice is either to just take it as it comes or try and find something in a split second between the stimulus and the response.

From Eva, thank you Eva. Leo, "There was a story about very bad behaviour to his family after the war in Vienna." I don't about that Leo, I'll check it, thank you.

"So shocked that your students from Liverpool knew barely anything about the Holocaust. Thank you about that." Thanks so much for your comment. They knew basically that it had happened, and they knew the war, obviously, but they knew much more obviously about Churchill and the British had won the war and some of the battles, battle of the Bulge, and the Dambusters, the movie stuff, really. The other one of Richard Burton, Eagles Nest, you know, and of course Commandos and the desert. Sort of catchphrases.

Q: David Sefton, "Did Frankl have a sense of humour?"

A: Yes, I think he had a very ironic paradoxical wit.

Sue, thank you for your comment.

Q: Then from 827, "How long was Victor in Auschwitz war?"

A: Well, this is a very, very contentious area. And this is what those critics that I mentioned, these professor scholars, of Holocaust literature, have researched and written about Langa. Another guy, Timothy Pitle, where they found out from the German records, of the train transports he was in Auschwitz for three days. He was in Theresienstadt, such for a year and three quarters. He was in Dhaka and then the slave camp just outside Dhaka, primarily. And another camp called Turka. So that's how he was. And his family were mostly in Theresienstadt, where his father died. And then his, his father was killed, and then his mother and his wife were killed in... Sorry his mother was killed in Auschwitz. And his wife was killed or died or killed in Belsen, towards the end of the war. And his brother was killed in Theresienstadt.

Barbara, "David, thank you. Really appreciate your comments."

Okay, thank you Amanda. Thank you for your comments.

Annie Mavis, thank you.

Frostina thank you, Veronica thanks.

Q: What was your attitude to religion? Is it he and his wife went to both church and synagogue?

A: So he seemed quite secular Jewish, from what I understand, in the way that many of them were, I guess, of these Viennese intellectuals of the time, before the war. And he married, she's a Jewish woman and is, you know, it's a Jewish wedding, et cetera. Not overly religious, just I suppose secular. And then after the war, with his Catholic wife, the nurse, and they made a choice to respect both. And I think he was religious, how religious he was, what depth, et cetera, I don't know. How religion gave meaning for him, that I'm not sure of. He doesn't speak that much about it in the books that I've read of his.

Thank you, Mavis. Marcia thank you.

Douglas thanks.

Q: Marlene. Can you tell why Göring's cousin, was able to continue the psychiatric institute he headed?

A: Yeah, he was Göring's cousin, so being Göring cousin, he set up the Göring Institute, and the

exact translation from the German psychotherapy, psychology, you know, et cetera. But he had this German institute, from what I understand, it was in Berlin, other parts of Germany, and Vienna.

Joanne, "This has been my favourite book since I was young. It was a pleasure." Thank you, really appreciate Joanne.

Thank you, Rochelle.

Thank you, Ruth.

The choice was by Edith Eager.

Yeah, very inspiring.

Barbara, "We seem to lose the ability to put ourselves in someone's shoes." Absolutely, Barbara. Not only from a human point of view, but from a shift to somebody else's mind is so powerful, if one tries to do that.

Susan, thank you for that about the poetry.

Clara, "Please give the name of the person who did the interview with Frankl." This one is a YouTube one. I'll find it again. And I've got the link. It's from YouTube, it's from America. I think it was done in the late sixties in America. That specific one.

Thank you Andrew.

Q: Joseph, am I aware of Joseph Campbell?

A: Yes. He had a stunning thought. Joseph Campbell, you're quoting, thank you Andrew. People don't necessarily seek a meaning of life, but the experience and rapture of being alive. Beautifully put, thank you Andrew. And that's Joseph Campbell and I know his book Inside Out. We use it in teaching also often, and I use it sometimes in interacting with theatre and writing of the archetypes. But the experience of being alive and the rapture, Frankl will bring it to both, thank you.

Q: What religion did his daughter adopt?

A: Okay, I'm not sure what religion's daughter adopted. Great question.

Q: Georgine, "Janet, did he believe in God? How did he find God?"

A: I don't know. I have to look at it for another time. Can find out. Great question.

Q: Rachel, "Shouldn't we say a person was murdered in Auschwitz rather than killed?"

A: I guess so, yep. Thank you for that Rachel. Important point.

Joseph, "Maybe also Fritz Pearls Gestalt in the same period. Berlin, Vienna, South Africa, US." Yeah, great idea to make those connections.

June, "It is not only possible to pose the questions, write this type of book after experience. There's not quite the acute authenticity of writing in the moment, perhaps." Yeah, great point. It's the writing from experience and theory put together, which I love. You know, I really love it because I think it makes for much more, it's much richer and it's much more challenging and more accessible writing often. Okay, thank you very much.

Eve, "My father got a visa to come to England, but his wife refused to leave her parents, he left and they're all perished. The decision saved his life." Eve, thank you. The trauma and the horror of life. Exactly what had happened to your father, and your father left and came, and Frankl chose to stay in Vienna with his wife and his family and his parents and his brother, and didn't take the visa. It was a couple of weeks before Pearl Harbour. Thank you for sharing that. Incredibly horrific and traumatic. Okay.

Okay, Lorraine. "It was not unusual for the Jews of Germany and Austria to return home after the show. It was what they knew. They felt so broken and so displayed and at loss. So home was the only option." What's interesting what you're saying, Lorraine, is that he writes about it in the book, that actually what freaked him out as many persons I've met and also who have written about the experiences after coming out of the camps, going back in inverted commas, to home, is the horrific experience of, well, we all had it tough, or it was hard, life was hard, this is tough, everything, et cetera. The complete denial of the others experience. Primo Levi you also experienced it when going back to Churen and he writes about it, as do many others, as we all know. Okay.

Sandra, hi Sandra, hope you well. "Not definite but I would imagine the Adler Streets," thank you. "In the east end of London would be named after Herman Marcus Adler, 19th century Chief Rabbi of the British Empire." Thank you. I didn't know that. And Sandra, Sandra gives the talks on Jewish gangsters, which I love. Thank you so much, Sandra. It's fantastic.

Okay, Rochelle. Okay, thank you.

And then Mel, "Frankl came to SMU, Southern Methodist University in Dallas in 87. I handed him a yellowed copy of Man Search for Meaning, drew a caricature of himself lecturing. This was so human, meaningful experience in my life." Thank you, Mel. Yeah, I think he went to at least 80 campuses in America, from the research I did, at least 1890. And then as Wendy was saying, came to Joburg, to Wits. Okay.

Okay, thanks again. And yeah. Okay I think that's about it. Thank you very much.

- [Judi] Thank you so much, David. Wendy, are you there?

- [Wendy] Yeah, I'm here. Thank you I am. And thank you, David. That was fantastic. Thank you very much.

- Thank you so much Wendy, Judi, thanks so much, everybody. Take care.

- Thanks a million. Bye bye everybody.