

his destiny. Melanie would undoubtedly have preferred her father to express this kind of faith in her, but Emanuel served as an inspiring surrogate.

Yet her father's boast that she would attend the gymnasium while she was still only a student at the lyceum instilled in her the determination to enter the gymnasium even though it was the middle of the year. Her brother, thoroughly approving, coached her in Greek and Latin, although he was an impatient teacher. When she muddled up her Latin conjugations he would exclaim sharply, "You a scholar! You must become a shop assistant!" Nevertheless, she managed to pass the entrance examinations, and "life took on an entirely new aspect for me."

She was fired by ambition. Not only did she intend to study medicine, she asserted, but she planned to specialize in psychiatry — an extraordinary ambition for a middle-class Jewish girl when one thinks of the vicissitudes Freud was encountering in his profession at that very time in Vienna. About this time, Moriz Reizes' health began to deteriorate rapidly, and the household was held together by the indomitable Libussa. Melanie seldom had a new dress; the theater or a concert was a rare event; but she felt gloriously alive, infused with that deepest of all the passions, intellectual fervor. Unknown to her mother, she read far into the night — an indication that her mother did not encourage her intellectual interests. Her homework she did on the tram between home and school. Her brother proudly introduced her to his friends, and Melanie blossomed into a vibrant young woman.

The idols of this group were the playwright Arthur Schnitzler, the philosopher Friedrich Wilhelm Nietzsche, and the journalist Karl Kraus, editor of *Die Fackel* (torch), which made its first appearance in 1899. It was an immediate success with Vienna's progressive youth, who identified with its voice of protest against the corruption and spiritual and intellectual lethargy of the Austrian Empire. They delighted in Kraus's idiosyncratic prose style. One of his most quoted aphorisms was: "Psychoanalysis is the mental illness [*Geisteskrankheit*] of which it purports to be the cure." According to George Clare, in *Last Waltz in Vienna*, Kraus hated the Jew in himself, and longed for the disappearance of his race through assimilation and intermarriage. Emanuel was impressed by Nietzsche's affirmation that the superman must abandon conventional morality and live at a level of intense passion and creativity. His own writing was modeled on Nietzsche's aphoristic style, infused with Kraus's caustic wit. Melanie was drawn to Schnitzler's themes of love and sexual (in)fidelity, upon which she focused her own later fictional writings.

It was only to be expected that father and son would disagree. Klein remembered a fierce argument between them as to whether Goethe or Schiller was the better poet. Emanuel maintained that there was nothing in Schiller, whereas his father declared that Goethe was a charlatan who dabbled in science, and quoted a long passage from his favorite poet to prove his superiority.