erected in a few months, the Crystal Palace housed England’s first blockbuster international exhibition. Media and promotional support was so great during its development that the building became the exhibition’s main attraction. Its physical structure came to embody early Victorian ideals of work and industry as its image seeded future visions affecting urban building typologies such as glass aria, shopping arcades and railroad stations.

Interestingly, the Crystal Palace’s appeal and vision crossed social boundaries, receiving the early support of Prince Albert and Queen Victoria, then subsequently garnering working-class support in the form of massive attendance (it was one of Cook’s Tours’ first destinations, and workers could pay travel expenses through advance weekly subscription). Such a building would be the life’s triumph of a great engineer or architect, but a gardener built the Crystal Palace. And, it was only one of Joseph Paxton’s many triumphs.

So, while Kate Colquhoun’s chapters describing the Crystal Palace are full of revelations, those surrounding them tell a fairytale-like story of a developing genius. They reveal Paxton’s autodidactic path and his ongoing and deep relationship with his patron and later friend and colleague, the Sixth Duke of Devonshire. Paxton’s training ground was the Duke’s Chatsworth estate, where, over his lifetime, he transformed landscape, garden, waterworks and eventually architectural history, concurrently transforming himself into a Victorian icon of work and intelligence. His collaboration with the Duke resulted in botanical expeditions that added new and formerly unknown trees, plants and orchids to England’s botanical patrimony, and together the Duke and Paxton made Chatsworth the botanic showplace of Europe. Through channels independent of the Duke, Paxton wrote and edited garden magazines and later founded a general magazine, the botanical showplace of Europe. Therefore, if the Crystal Palace is considered the beginning of enormous-scale prefabrication projects, eventually leading to Modernism, the Great Stove and other works at Chatsworth, especially the glasshouse sheltering the gigantic Amazonian water lily, Victoria regia, were its germinating bed. Colquhoun’s book rights this neglected parentage.

**A Thing in Disguise** charts Paxton’s development as gardener, landscape designer, writer, architect, politician, family man and friend, all part of his historic role in 19th-century England. Paxton was a determined, hard worker who became a national figure. The common man who worked his way to the top, he was elected to Parliament and knighted by Queen Victoria. This is a benchmark biography and describes an honored place on every library shelf serving architects, engineers, gardeners and those interested in Victorian technology and culture.

**READING PSYCHO-ANALYSIS: FREUD, RANK, FERENCZI, GRODDECK**


Reviewed by Coral Houtman, International Film School, Wales, U.K. E-mail: <coral.houtman@newport.ac.uk>.

This impressively researched and stimulating book has two rather distinct aims. First it is a history of Freud’s rebellious sons working in the first part of the 20th century, and a discussion about the disciplinarity of psychoanalysis and its fragile status poised between a natural science and a hermeneutic study akin to literary criticism. Full of fascinating biographical insights, the book is nevertheless much more successful in its second aim, as a validation of the continuing use of psychoanalysis both clinically and theoretically, than in its first aim, where its attempt at what would appear to be the less contentious aspect of its thesis—a hermeneutic and historical account of the psychoanalytic literature of Freud’s errant disciples—is partial and assertive.

Starting with Freud’s own literary criticism in *Gradiva* (1907), Rudnytsky symptomatically reads Freud to suggest that for Freud, literature is the uncanny double of psychoanalysis and vice versa. Freud’s treatment of characters from literature and history (Gradiva and Leonardo) as if they were real, and his understanding that his own case histories such as *Dora* and *Little Hans* read as literature, as short stories, enable Rudnytsky’s own starting point in reading the subsequent psychoanalytic texts through the psychobiographies of their authors. Thus, when Rudnytsky takes up the subject of *Little Hans* (1909), Freud’s analysis of phobia in a five-year-old boy, it is to set out his major argument that Freud’s own psychobiography caused him to disavow the role of female sexuality in psychic life and to create the misogyny of the Oedipus Complex and its single signifier of sexuality—the male penis. The excessive patriarchal masculinity and role play that Rudnytsky ascribes to Freud is therefore responsible for what Harold Bloom has called the “anxiety of influence” in Freud’s subsequent followers. It emerges as their cruel expulsion from Freud’s analytic circle and in their various attempts at analytic practice and writing to redress the sexual and Oedipal balance. Thus Rank moves in his later career to supplant the Oedipus Complex with a pre-oedipal psychoanalysis of birth trauma and resit the mother as the critical role in child development. Ferenczi, Freud’s vulnerable yet loyal son, is first treated by Freud (he is the unacknowledged subject of *Analysis Terminable and Interminable* [1937]). He is encouraged by Freud, as authoritarian father, to marry a woman he does not love, rather than
her daughter, whom he desires. As a result Ferenczi finds an analytic mother figure in Groddeck, who offers him the sympathy Freud withholds. Ferenczi subsequently forms his own practice and writing in opposition to Freud. Ferenczi's "Thalassa: A Theory of Genitality" (1924) predates and influences object-oriented psychoanalysis in its emphasis on the mutuality between analysis and analysis and the containing and maternal role of the therapist. In Chapter 8, Rudnytsky provides the first analysis of Groddeck's "The Book of the It" (1923), arguing that it is a far more coherent and scientific account of the unconscious than Freud's drive theories because it corrects Freud's original misogynistic accounts through its own understanding of womb envy. Groddeck also criticizes the theology of Freud's empire and his authoritarian policing of its psychoanalytic borders. There are several problems with Rudnytsky's narrative here. Perhaps the most crucial is the way that he relies on psychoanalytic auteurism to tie down the meanings of the texts too neatly. He fails to do the psychoanalytic work and look at the overdetermination in the texts and the possibilities of multiple readings. His disavowal, or at least dismissal, of post-structural literary criticism and psychoanalysis means that he reads the texts and the analysts in schematic, depoliticized and even hysterical ways. Lacan's key re-reading of Freud with Lévi-Strauss revealed not that Freud was a misogynist (whether he was or not is neither here nor there), but that his revelation of the "asymmetry of the signifier," i.e. the notion that culturally there is only the phallus and no signifier of femininity, is itself a cultural critique and accounts for what might be seen as a transhistorical patriarchy. Far from being the agent of patriarchy, then, Freudian psychoanalysis can be a tool for its dismantling, a task addressed by a myriad of feminist critics from Julia Kristeva to Laura Mulvey—critics Rudnytsky barely mentions. In fact, his critique is almost exclusively male centered—he dislikes Melanie Klein and does not give Karen Horney a role to his male ideals. Indeed, his emphasis on Freud as the primal father whose sons rebel against him betrays Rudnytsky's own Oedipal anxiety of influence. He also fails to understand how the Third Term in the Oedipus Complex, i.e. the Name of the Father, is the access to law and acculturation. Without the influence of people other than the mother in the child's life, the child will always be caught in an infinite struggle for separation. The neglect of the triad in psychoanalysis is one that reinstates sexism and patriarchy, because it is the hysteria of overvaluing and undervaluing the mother (the Saint and the Whore) that creates women as hysterical projections of male castration. Thus, Rudnytsky performs the patriarchal discourse he would attempt to correct, and his lack of attention to female psychoanalysts supports this. It is in the final discursive section of the book that Rudnytsky comes into his own. His careful tracing of the relationship between psychoanalysis, evolutionary science and hermeneutics is masterful. He traces the scientific flaws in Freud's thinking—his reliance on drive theory and his dependence on Lamarckian biology. He then argues that, despite Freud's habit of backing the wrong theoretical horse, neuroscience is finding the claims of psychoanalysis even more convincing. The discovery that dreaming is not after all tied to REM sleep, but rather is an effect of the motivational centers of the brain being unhinged from the rational, makes Freud's dream theory ever more plausible. The increasingly postmodern understanding of brain as function (i.e. synapses and brain connections being made and grown through experience), makes a "re-silience" (Rudnytsky's term for a unified theory of science and hermeneutics) possible, as well as an acceptance of many metapsychological insights. Finally, recent clinical understandings of anxiety support Freud's concept of Nachträglichkeit (deferred action), a concept that entirely unites the disciplines of hermeneutics and science. For if Nachträglichkeit, described by Laplanche as "the enigmatic signifier which is translated and retranslated" is a scientific understanding of how we constantly reinterpret the past in the light of the present, then it also accounts for why we might find truths in the hermeneutic work of translating and retranslating our culture through literature and psychoanalysis.

**RULES OF PLAY: GAME DESIGN FUNDAMENTALS**


I expected *Rules of Play* to be about the design of computer or video games, using some specific, well-known examples. But this book takes a more insightful approach. It is not a game design guide and it covers the whole range of games: traditional children's games, board games, alternative games, digital games, etc. A basic assumption of the book is that "Games are as complex as any other form of designed culture; fully to appreciate them means understanding them from multiple perspectives" (p. xiv).

The book is written in a "serious" style, presenting well-researched and framed facts with references to literature and illustrative examples. The writing style came as surprise as well; I had—naively—expected a book on games to be written in a rather entertaining manner. Nevertheless, after getting used to the style, I felt it appropriate, with the exception of some lengthy and redundant explanations in the first half of the book. I appreciated the careful and unpretentious formulations. The authors describe the different aspects of game design from the present state of knowledge, carefully avoiding exaggerated claims, unrealistic assumptions or wishful clarifications. The book is cleverly structured. There is an overall division between "Core Concepts" and "RULES = the organization of the designed system, PLAY = the human experience of that system, CULTURE = the larger contexts engaged with and inhabited by the system" (p. 6). Each section is divided into chapters and ends with the report of a game designer commissioned to write about his or her game design.