

Picasso's Vistas: Art as Encrypted Abstraction – Articulate

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Introduction

In this article a synergy took place between two cultures and different paradigms to present a reality emerging from one of the original thinkers and creative psychologist's theory of traumatic loss and complicated survival compromises as a fresh way of re-examining Pablo Picasso. Dr. Rudofossi does not fall into a cubic frame to simply cut and paste and borrow. I drew motivation in identity formation and diffusion conflict in Picasso and his ingenious analysis shaped answers that are palatable but discomfiting in a world become narrower with AI and lack of abstract thinkers. Picasso as Rudofossi and I may add myself are abstract thinkers who think in large frames and not in linear style, (Hernandez [1], Rudofossi [2-5], Salmen [6], Sherman [7], Solevetchik [8], Stein [9]). As a linguistic professor and philosopher not just of Spanish syntax, semantics, semiotic theory, but philosophy by respectfully including another venue by a practicing clinician that Dr Rudofossi's theory and Treatment Model of Complex Traumatic Loss known as An Ecological-Ethological Existential Analysis I will press answers to my questions, Rudofossi [2,3].

In the narrative presented I relate my interview with him which he did without cost. He clarified from his position as a Jewish American Professor and Clinician Dr. a novel interpretation of the hidden existential message in Picasso's art touched. Although color itself can be framed as black and white Dr. Rudofossi's vantage point into Picasso turned inchoate criticism into interpretable responsive passion toward protests against anti semitism. His artwork as his passion enjoining stigma and genius of Jewish Culture and Soulfulness as a survival compromise ethologically. In this article a synergy of reality emergent in a creative psychologist's artistic theory of ecological niches and Ethological

survival as a drawbridge of motivation in identity formation and diffusion worthy of anomalous insight itself: As artful science is genius. As a classic philologist in Castilian Spanish, I present as a teacher, a linguist, an artist. I have had my share of ups and downs – along the same linear escalator as an assembly-line academic. In one earlier phase of my life, I was a struggling young person with addictions and challenges. This is quite relevant to you as a reader as many professors are not quick to disclose their own foibles.

In my journey the bricks along the path are as important as the flowers that spring growth under the thorn and thistles of concrete and stone, sometimes sprouting a Wood's rose. Through an odyssey of my own initiative, my faith in G-d, and ecological-ethological existential analysis of many challenges it is now Picasso and creative art that has become the focal point of my interest. In my own history I became a top-of-the-line educator where education became my artistic palette. My achievement of educational excellence with a Ph.D. is the culmination of all educational attainment. This fact is notwithstanding nefarious attempts to buy, cajole and press as in printing mills such degrees! My attainment of Ph.D. as a superb achievement with a dose of being all too human in my own view internally as a witness on behalf and for myself is Internal Witnessing Rudofossi [3], it is a multi-plumed feather in my hat.

The Ph.D. is the highest degree in Academia and is the toughest to obtain when you must take courses one semester at a time. Graduate rigor offers its student caste hierarchy, the difference is the student must pass hurdles, such as comprehensives and expertise at middle line while developing a dissertation. A dissertation is no thesis: It is a process of a doctoral field of expertise infused

by one's passion without sur-cease. I did my dissertation in part on the Poetics of Lorca and Nietzsche (Hernandez [1], Kristeva [10], Leal [11], Madeline [12], Rudofossi [4], Stein [9], Winnicott [13-15]). Nietzsche of all was an Iconoclast, like Picasso -- not forgetting history but in a way validating it in bold critiques of those who were elitists in Germanic Society. Federico Garcia Lorca as the surreal literati as a Gypsy King with Ballads that could not survive the National Socialist wave of General Franco Furuta [16], Hernandez, 2009; Rudofossi [4]. But would whistle their defiant tunes as Hatikvah to the end. Much more to be said on Nietzsche's philosophy and psychology with a real licensed professor of Psychology and expert in the area of trauma, grief, dissociative, mood and thought disorders.

This also will come out with Federico Garcia Lorca and Picasso as relentless protestations against the suffocations of Socialism from the extremists including the antisemites that would validate the multiple nationhood's of the world, yet leaving the Jewish people as wandering and with no port to call their own as pre-Holocaust horror imprints did and some nefarious leaders will be trying their best to do now. As a professor hailing from Spain myself and being born of Catholic religion, I like that the brave hearted Picasso through the love, the hate, and the rapprochement of attachment and distancing from the papacy and its hierarchical cobwebs did just that. Rather than an epiphany within the catholic church I have becoming a willful and purposive journey-Professor as an adherent and member of the Jewish faith. A charismatic Clinician, Author-Artist Dr. Dan Rudofossi as a collegial Professor and Doctor of Psychology has led me to some striking truths I had within my own scope of outer-sight but needing to be rattled to lead my path back to In-sight.

Dr. Rudofossi refuses to take full credit, but was willing to do this interview with me cost free. Further he agreed to edit and polish this paper as a Co-Author. Readers can glean wisdom for their own living and life, in his religious quip and aphorism, "by the Grace of G-d, there go I, but for his grace." Unapologetically s an aphorism anyone who worked with; learned from; and read one of his many clinical and authoritative guides knows is authentically Dr. Rudofossi. Dr. Rudofossi quotes Winston Churchill Jr. in the aphorism above. I have learnt this as my mantra as it holds truth and humility for all of us. He says it gently but without wincing or apologetics. As a professor and prodigious author, Dr. Rudofossi's true belief in the Creator as actively involved in the range of the great to minute life is beyond doubt. No doubt, this article is a narrative. A narrative, uncommon to the world of fast moving and entertaining narration, with AI.

This narration is a cultural, anthropological and semantic study I am privileged and without cost to me, or the university. As I teach within the megalithic behemoth of urbanity called City University of New York I have stepped out of the mundane. Instead challenging some quixotic and destructive trends in conformity to anti-individuality and one's own center. So, with this outline I have given, I will not unveil the Question-and-Answer tracks in artistic

sands to unearth the gems of an Ecological Ethological Existential Analysis with Dr. Rudofossi as its creative founder -- as asserts as with and in everything - by the Grace of G-d. Keep in mind Dr. Rudofossi is a scientist, poet and artist as educator, writer and speaker. Dr. Rudofossi and myself as Professor and journalist Leah Hernandez will interview him on some of the most pressing issues using the boundaries of Picasso's genius as stepping stones in an ecological niche weathered by time but not meaning.

The Ecological Ethological Existential Analytic approach was developed by Dr. Dan Rudofossi in the 1990's as a director of what is now known as PAPA and then MAP of the NYPD and later used and further refined within the DEA EAP Human and Health Service Group Rudofossi [2-5]. He has held professorships at NYU, CUNY and at St John's University. The narrative you are presented with, has been edited and chiseled out with the aplomb of Dr. Rudofossi. As a renowned author and expert witness in complex trauma, dissociative disorders, addictions, and mental and behavioral illnesses added to his identity as Professor, Scientist and Artist Clinician.

Dr. Rudofossi wrote poetry and won his first award, including the Robert Frost award precociously at 18 years of his life. That poem was titled, "Not Even Death Parts -

- Loves First Start". It indicates an artist of different dimensions that can also scientifically and culturally competent manner tackle the topic at task.

As the reader may ascertain his expressions and editorial skill perorate this sorely needed article where clinical and forensic paradigms of psychological science coalesce with my expertise in Spanish.

Espanol not standing alone as a romance language, but as a serious linguistic tool in the deciphering of freedom from a Franco like tyranny being born and reborn and recycled again.

As Rudofossi has posited to me,

"Modernity is filled with dangers of Tyranny: The far right and left wings that divergently beckon the same horrors of yesterday in our backyards of the day after tomorrow."

Having quoted Dr. Rudofossi a moment ago, let's begin the interview with an analogy and story re-told as we unveil shades of wisdom together...

Professor Hernandez: Professor Dr. Rudofossi can you help me understand your view point as an existential analyst in peeling away the proverbial layers of onion skin covering over Pablo Picasso, as a shallow self-absorbed artist?

Dr. Professor Rudofossi: Professor Leah you are on point to begin with the ridiculous used cliché of a layer of onion skins as epithelial tissue surrounding Picasso. The humane being that was, is, and will always be Picasso -- has not died. Existentially Picasso defies description in a linear unidimensional brush of

prose: Pablo Picasso -- enigmatic, creative, iconoclastic visionary, and genius fool of the past century captures a semi-conscious description of enigma enflamed by his ingenuity. Defining Picasso as shallow and self-absorbed is a mirror to the critic enervating Picasso into caramelized onion lavers. It doesn't hold. To narrowly pigeon hole Picasso into a cubist abstraction is not a fluid frame to hold his expansive outer-sight. The price of intellectual freedom is priceless commitment to creativity and truth.

Professor Hernandez: A multi-dimensional complexity with the lattice of challenging our minds uses is not delimited by corrective methodology. Criticism without substance is brought from tumbling down over its own weed like appendage in the world of PC, DEI, and specious critics for a price: The Spanish feminist reformers and Diversity, Equity and Inclusive framers want to reframe Picasso as a womanizer and purely erotic.

I disagree with this narrow thinking and liquifying a complex man in the pigeon hole you allude too. Your classic tome, *Terrorism as human evil* a Cop Doc's Guide to complex trauma (2013/2017) predicted DEI, Woke, and the critics of the far right and left isles of thought in academia.

I think the reduction of artists into frames of womanizer, narcissistic and opportunistic is also a narrowing of comprehension and understanding of the rudiments of art and expressing any understanding of an artist.

Do you agree that female artists who have multiple male models are man-izer's? Are they purely erotic with male models, or perhaps, there is more to such man-izing women?

Dr. Rudofossi: "From a psychoanalytic paradigm Pablo Picasso may not be reduced to a template of Eros abstractly drawn by derivatives of drives that are subtly sexual. Although unconsciously from a dynamic paradigm the Oedipal Complex is certainly extant (Brenner [17,18], Bettelheim [19], Boas [20], Reichman [21], Winnicott [13-15]). Tangentiality as the wave of Woke that distorts reality, is intellectually fascistic, boring and predictably an ablation of history. Transplanting reality with smiley faces into a procrustean bed with grimaces to those that resist is nothing more or less than totalitarianism in guise of distorted lenses of illiberal putative liberalism. Woke, Antifa, BDS, and DEI illiberal wolving on the in-depth ingenuity of giants such as Dr. Seuss, the Grimm Brothers and Jonathan Wyss not to mention Dr.'s Bruno Bettelheim and Anna Freud by erasing their books, history, and their individual differences.

Did the National Socialists of Generalissimo Franco not also burn the books along with the imprimatur individual authors, poets and thinkers as Artists?

That real danger as you point out Professor Hernandez is gelding Picasso by distorting his Gestalt as a thinker and his heroism as a rider of the night. Reality consists of both/and plus multiplicities, complexities of color, shades of black and white, and depth of historical records as foundational. Picasso was quite

aware of using abstraction as an encryption of reality as ciphers to be rediscovered as a code to the codicil of national socialism's intellectual artistic fascism.

By focusing on his eroticism as neuroticism -- no pun intended, he is made Woody Alenesque.

There are erudite stuffy thinkers, even in some psychoanalytic institutes who may think in Neo-Freudian style -- saying it is so -- makes it so! But this is not so!

The seminal creative minds such as the late Dr. Charles Brenner and for that matter the iconoclastic Dr. Albert Ellis converge their thinking to be on one hand a compromise formation with primitive strivings Brenner [17,18] and on the other intellectual fascism Ellis [22] when it came to fascism of the mind.

I ought to know! Both were my clinical supervisors by their choice of me as their candidate not due to my conformity, but my own unique judgments clinically which was not genuflected but embraced as they were secure in their own mindset and didn't flutter in fright or flight at my intellectual departure with some over their views.

Picasso was erotic, creative and neurotic in balanced measure without missing a teether - in his feather sombrero, under his dainty umbrella. He was no saint, no demon, but reached a level of ingenuity in his thinking, playing, emoting as well as excessive sexual tendencies -- as such Pablo was a tragically flawed gentleman-genius. So what??

Picasso fated with exquisite mindful creativity and productivity compromised with his own intrapsychic conflict in a long, prosperous and battle-weary life best done! That is courage not cowering for the masses and by the masses but illuminating his inner voice with his outer artistic brush of genius far away from the maddening loss of sanity in national socialistic society.

Professor Hernandez: That rhymes Dr. Rudofossi and with deeper meaning than I have heard in a very long while. DEI, Woke, Antifa, and BDS ignore pain and trauma by disenfranchising dissidents: History has shamelessly painted the Jew as the deserving targets of hatred and racism. The outrageous banning of ideas by staging temper tantrums while fraudulently pressing Intifada terrorists as victims. No different than blatant sexist, racist, and hateful expungers of liberty and creativity in tearing at the soul of Picasso!

How do you envision Picasso or his work? Was his work as projected in my view as being falsely misrepresented as an overly sexualized presentation of an obsessed mindset?

Dr. Rudofossi: Picasso's mindset formed a compromise formation against a direct hit at intellectual fascism against his friends. Those friends significantly included the Jewish Poets and artists of Spain: His doubleganger as Modigliani. I believe at some level of mimesis his identity formation includes his nemesis and hero as Modigliani.

Picasso's Lead Motive from An Ecological Ethological Existential Analytic Framework was Against Legislation of Morality. He knew Full Well That in Human Hands Morality was a Kantian Categorical Imperative Tragically Flawed

As proven with the radical shift from Weimar Republic to National Socialism: Idealism as fanaticism without God targets the Judeo-Christian root – Judaism is sacrificed as the *Paren Patrie*. Groups as Oxymoronic as Antifa and DEI would be in Picasso's crosshairs -- he would vomit them out as Intellectual and Artistic Fascists, (Boas [20], Beret [23], Burckhardt [24], Ellis [22], Hernandez [1], Kristeva [10], Rudofossi [4]). It is as I have argued Rudofossi [4], that such anti-social groups would cross hairs with Dr's Margret Mead, and Franz Boas as grotesque nihilistic aggressors cornering cultural formations of society and their historic antecedents. Taking sacred objects of study for targeted destruction in self-constructed opportunistic grievances and illusions of entitlement without cause shock veridical reality through lens of fabricated trauma. The political left is now the fanatical right as ideologues of ideals they idolize have made worshipping the machine – not the machinists: Anti-machinists bound for express entropy as their final destination with their final solutions. Nightmarish abstractions. My predicted antisemitism rising in USA as a parallel bar to terrorism; atheism as its anesthetic, and entertaining illusion as its fuel is fecund nowadays Rudofossi [4].

Returning to Picasso's later symbolism of the Dove as his secret connection to the plunder, rape, and pillage of the Jews as the national socialist Art thieves hawked with mawkish deceit classic art masterpieces.

Grieving Pablos lost Jewish connection stoked losing Conchita in quantum multiplicities -- grief as inarticulable -- save Picasso's timeless abstraction as his own secret internal witnessing with tragic pauses, Rudofossi [2-4].

Pablo Picasso's Dad presents as a triangulation of Oedipal complexity. His Dad was artistically castrated by Picasso unconsciously. Pablo's barely surviving dad in skill was painted over with his deft touch of brush. Nonetheless eclipsing his dad by his stellar success overcompensated by a *joie de vivre* until his father's death. The post mortem of grief by proxy resulted in self-masochistic caches. Picasso's dismemberment of his real father whom he loved and identified with in *Guernica* as the horse's eye is blinded and dismembered in his own hellish *Equis*. Masochism suffices, by what his art provides.

As did Hamlet so did Picasso, perhaps!?

This tragic-comic motif of pith, moment and devastation cast Picasso as sexist, irascible, and narcissus. All light shadows to the erasable mindless contemporaries of Franco reborn as Woke in their existential sleep. Deep existential punctuation marks expressed in malformed masculinity as horses caught in webs,

abstraction as encryptions of traumatic loss as not judgable except by junk science masquerading grotesquely as intelligentsia. Humiliation nowadays mimics Nazis trying to get Picasso to confess his creative genius in Vichy France as being puerile. His insight mocked their sterile minds to obsolescence.

It is once again a socialism that is nationalized and hence the *quid pro quo* of the Nazis of 1925. This destructive uncreative critic loves to do away with all art. Artless in-deed loves to undress artists.

Replacing art with authoritarian zeal of mass amusement without any respect of history, culture or tradition needs emoji of smiley faces, peace & love signs. The death heads of infatada as 'It's' - magic carpet can't fly reality away. The message is the same just a different messenger.

Professor Hernandez: That is some onion peeling you have just posited as being somehow not right or left, or even center -- in placing Picasso into politicized, non-sense. But it makes sense to me and is frightening as to how historic antecedents keep raising itself and falling like yeast and flour being woven into *challah* bread?

Dr. Rudofossi: Like the weaving of the bevels in *Challah* one can mistake the crevices and indentations in any person's life as if they are permanent marks outlining an illness psychologically, or physiologically speaking. Unleavened is not leavened.

To look at the specious mis-sight of this thinking, look at Picasso's abstract-cubism which captures shards of dreams rent into a colorful reality of paradise -- rent asunder. He presaged Salvador Dali's melting of the handles holding time. The shards of self and his ideal dreams being pulled by centrifugal forces toward the outer world. Abstract declarations of war to awaken the *Pax Romana* of Civilization being endangered.

If you and I present Picasso's egotistic mirage as a defensive persona of his social mask we are left with Pablo being wont to make his wise sculptures of Barn Owls. Owls hide his anti-fascist stance! Is it not true that Picasso unloaded in *picadillo* defense mimicry by piercing against the horrors of national socialism of nazis and soviets alike in a disguised way?

Are Picasso's personal indiscretions really a moral flaw to judge him by?

Is it also not true his highly sexualized endogenous self with willing participants as adult women were balanced by their own desires and needs -- including sexual ones in which he playful indulged with the pro-typical her? Does this not happen in reverse?

It is not accidental from a depth psychology and noetic dimension that he needed to raise his defense of genuine agitation to night vision and flights in the metaphor of Barn Owls. But, why -- Barn Owls? After all they are rapacious on one hand, and on the other as domestic in limitations as the ecological ethological niche of a barnyard Rooster: No Pun intended!

The Answer Lay in Picasso's Abstractions as Encryption to Decipher at a Later Time. Timeless Pieces Unravel all Pressures to Con-form to the National Socialists of Yesteryear as Priceless Creative Gifts for us to Decipher, in the here and now!

Picasso's abstract expression was against the absurdity of fellow artists with mediocre minds. Mindsets as obsequious to national socialism with no courage to call raging antisemitism and anti-Christianity for what it was -- a celebration of death heads, mysticism, and allegorical misogynists in league with nihilism under the guise of real art in artless form. The last of the Judenrat, Rabbi Dr. Benjamin Marmelstein as a last survivor called the madness, the theatre of the Absurd in his tragic comic presentation in Claude Lanzman's the Last of the Unjust in his dealings with Eichman.

This brings me to the idea of feigning ingenuity as the peels of an onion creates tears with unfelt, and unheated reductionism which is to distract and obfuscate the encrypted art poetically crafted to inveigle the murderous take over Picasso internally witnessed and experienced. In a way using my Ecological Ethological Existential Analysis we are with him and bridging the gap responsively!

Does this make sense to you Professor Hernandez, that is, does Picasso's ingenious proliferation via his work contain syntactic riddles, semantic power of poetry in stilled shards of art awaiting identification and dissemination by interpretation. A work of artistic science, yet to be done from an Ecological Ethological Existential Analytic Approach?

Professor Hernandez: It does because you have familiarized me with the existential analysis you have developed which is in part psychoanalytic as you have learnt directly from Dr. Charles Brenner as the torchbearer of classic psychoanalysis, and Dr. Alber Ellis as the founder of Rational Emotive Behavioral Therapy, and Viktor Frankl as the original existential analyst -- post Auschwitz -- from Dr. Barnes and Graber.

In wrapping my mind around the riddle presented I guess your answer is a definitive No! No, to the reductionistic style, but without the need of even one shell being exploded at the DEI, Woke, and Antifa that have decided it's okay to be a partial racist against Jewish Feminists such as Phyllis Chesler who has challenged the non sequitur of the unholy alliance of Radical Islamism and Diversity, Equity and Inclusion (Burckhardt [24], Chesler [25], Clark [26], Cowling [27]). They bypass victims in genocide against Jews in Islamic run countries to satisfy some anti-ecological anti-cultural independence for the sake of multi-cultural agendas which have none -- save the dissolution of Judaism and Evangelical Christianity and Hinduism.

The unstable and inchoate aspects of such rants against our hero in black American Mayor Eric Adams who boldly stood up for

all NY Citizens but correctly pointed out the disrespect, disregard of history and law with antisemitism thrown under the proverbial curb as was Lorca of Spain; the son of Hamas, Solaman Rushdie and more recently Phyllis Chesler (Hernandez [1], Rudofossi [4], Solevetchik [8], Sherman [7]).

Mandami as an antisemitic National Socialist, like Franco was victorious with Youth. Youth who do not have a sense of who any of these brave individuals are at the heart of the genuine poetic movement, are swooned by smiley ticks that lock away truth and offer Kool-Aid as the cure. The exact opposite of truth rises to the surface as popular is not truth, and entertainment is to avoid reality to quote you earlier!

Dr. Rudofossi is it not your clear warning that bypassing such tyrants and rogues that movements, including the ominous threat of radical Islam which threatens Europe and the United States prosper? Is it sur-real to say nothing of Israel as the Homeland of Indigenous Jewish People being subject to gaslighting that further victimizes the victims with laudatory applause of the criminals that devastate civilization as you wrote in an invited peer reviewed recent article in forensic science and in terrorism as human evil in 2013 Rudofossi [4]. As a linguist I pick up that your expertise transcends being a clinician and includes being a Poet and Philosopher-Scientist.

It appears it is not within your vista to denude the already absurd absurdities as distraction beyond illusion. Is such illusion craftier by making such thinking iconic? Or perhaps taking concrete thinking and provoking it being legislated. Once legislated, no one can challenge their flimsy pseudo-intellectual icon building for what it is.

Iconic falsities that destroy, but cannot create! If I am understanding your philosophic and scientific stance unlike blind-spotted colleagues -- you are giving no credence to the fire of dragons. That is, if I got the deeper meaning of your work?

Dr. Rudofossi: First, giving credence to revivals of Dragons that are manipulating the infrastructure of the moral lattice by equivocation. My answer is, yes! It is ashes in dunghills crafted into apex form. Yes! I am giving veracity to such blind spotted colleagues as I did in my book twelve years ago in Terrorism as human evil.

In your article, and this is your article -- the genius of Pablo Picasso will unravel, spreading far and wide in range. Concentrically the center of Picasso's message paradoxically is within his very noetic dimension is buried under his abstraction as reality art. It is here that only the heart of the matter really matters. That center existentially is his life battle against the turpitude of legislating morality by immoralists!

DEI and radical movements such as Radical Islamism all have one telos in my mindset: An alliance of nihilism, socialism nationalized, unequivocal war on individualism and real creativity

unconsciously stoked by a desire for Nirvana as static stasis. Death drive derivatives cached in amusing distractions and lies as some current Alderman of large cities in a Gotham like world as pyric victory, (Kant [28], Kitaëff [29], Madeline [12], Popper [30], Postman [31,32], Reichman [21]).

Look at the analogy of getting off a roller-coaster while it is moving at full speed. This is where the distortions of reality set in. The illusionist places a woman in a box and saws her into halves. Amusingly, she is stitched back together by a man who is in stitches. The premise is not followed logically and relative to its place in the space of its genesis and time. Such consumers of art have no real entry ticket as to quality in his/her narrative unless he/she has lived the path of silent suffering and piques in potentialities. Such struggle and internal conflict that is as Picasso lived. Picasso was not guilty of hubris and disinformation – I think we can agree his harshest critiques were and are!

Again, in his *Zeitgeist* it would be impudent to assert such chicanery as he was literally under the national socialist's proverbial gun. As we are in the same way as you suggest with DEI, Woke and Radicalism which iterates and projects the very social ills they decry and iterate without relevant attachments to history.

Antidotally the pith of passion attached to reason and creativity can stave the tide of atheism as banality with apathy towards human brutality.

I intentionally leave it to the intellectual enigma of piecing together the abstraction in Picasso without worry about the assumptions of such angry and incoherent groups as the Sophists of today as they are an iteration of the boring Sophists of yesteryear and likely the future. We ought not forget the Sophists poisoned Socrates and now quote him!

As you know Professor Hernandez then as before Spaniard's had to deal with Isabella and Ferdinand, General Franco, and as extreme left to the center as right to the center nowadays converging in hatred and with what that ever-moral compass and conscience the Jew. Fear and divisiveness have no anchor and must be ahistorical, is that not histrionic and absurd theatrics at its best?!? Silent acquiesce from Berlin 1925 to Mandami's 2025 – Sounds of Silence. Premonition Encryption as Crypted Abstraction?!?

Professor Hernandez: Dr. Rudofossi is it possible to relate the ideas that are seminal in your narrative to other specific works that Picasso crafted from his early years till now?

Dr. Rudofossi: Picasso's resistance to war is so profound because he learnt that War strips humanity of solidity, it is chaotic entropy which winds up deconstructing all of value in pyrrhic victories. Yet, war is necessary. It is holy on one side of the dialectical measure and on the other it is unadulterated evil (Beret [23], Burckhardt [24], Eco [33], Einstein [34], Frankl [35-38], Fromm [39,40], Goffman [41], Goodall [42]; Hernandez [1],

Jasper [43], Jung [44-46], Rudofossi [4], Stein [9], Solevetchik [8]).

Picasso's figures which captured his earlier genius and grief that was unrequited expressed the pre-verbal emergence of spiritual creativity piqued by losing his little sister Conchita from diphtheria in 1895. His realistic if not haunting veridical 'Visit to the Sick Woman' at 15 years old, later coined 'Science and Charity' would be a work long remembered as if it was, his first and last masterpiece. This is striking not only due his age, but due Picasso's sur-realism in cubism and impressionistic synergy in his mature and later work.

Guaranca expresses powerfully and cryptically his art surreptitiously memorializing his dear butchered friend, Max Jacob the Jewish Poet among scores of families he knew and was horrifically killed in Spain under fascism. The rape by General Fransico Franco of Spain as a country swallowed by the National Socialism criminal enterprise fit in well with his highly cached four-horseman eulogy. The castration of vision or virility under Franco's massacre is no doubt inspired cryptomnesia by Francisco De Goya's third of May or the Executions. Think of the artful tears now made into rage of destruction with the threat of apotheosis cryptically presented and cathartically in the hidden tales of the artful creativity of Picasso's abstract genius. As I suggested earlier, hidden themes such as his father's existential death in part caused by his meteoric rise unknown at the time and later mused as his father's failure which hastened his death – this as the classic hidden Oedipal abstraction in-deed!

In *Guernica* the horse is victor and vanquished in his central role as virile and eunuch in his soliloquy unmasked. Picasso's true poet artist best friend Carles Casagemas suicide followed his absconding with his best friend's lover Germaine Gargallo. Savior and harbinger of death, castration and blinding of self-masochism does not end as Goya's realistic brutality.

Nor burying himself in obsolescence after the oppressed Jews in Spain --resurrection of Max Jacob post his murder – lay in the heroism of Picasso's post war affinity with the Jews of *Is-Real*, as reality in the face of his life time of sur-reality.

Dr Karl Jasper the survivor resister of Nazi Germany called such egress in regress sublimation regardless of medium as one's vista to dream.

Sur-reality as the real mirror image of shattered selves hoisted onto the rest of humanity as the puzzle we are artfully forced to solve. The best solution Picasso had was to portend bypassing ignorance by trusting an audience of the future would bypass entertaining quixotic riddles – and solve the unconscious message as if it is one's own.

So yes, Professor Hernandez you are aiming your sights on target. Targeting truth can be ineluctably derived in dialogue socratically – as we have done in veridical analysis existentially.

The ecological and ethological battlefield of an artist warrior

with universal appeal and timeless wisdom lay in Picasso's abstraction as a cryptic guide. To do less is be ingenuous and leave his genius by the wayside of reductionism.

Professor Hernandez: Pablo Picasso is an artist I agree! He is also the subject of some very hateful books and papers I have read which reduced him to stigmata that is loathed.

I go even further by counter pointing Picasso being called a womanizer, or even a rebel with no landing post or port. He is said by some narrow post-modern literati and psychologists/psychiatrists to be a fraud and narcissist! Can you imagine colleagues being so asinine and audacious as to judge him rather than look askance as to his sufferings and his contributions?

Those critics who never held a job where they suffered his indignities; never held a post of prominence without nepotism that tear at the seams of his art, and for me his Spanish masculine voice. As if he is not allowed to have one sip of Sangria or Blush. Could you imagine these prohibitionists saying having his cup or two of Sangria that he was an alcoholic by critics whose grandiosity give them the audacity to reduce Picasso to a pitiful fraud! Not only his genius overshadows their shadow boxing as paper tigers but so does the encryption now being articulated in this article. Picasso stood up against the Nazis with no equivocation Dr. Rudofossi.

How many people could stand up to armed thugs who desire to be Robin-hoods in their cowardly hoodies: Too scared to show their faces as they criticize without understanding his message, or his times?

Dr. Rudofossi: Bravissimo Professor Hernandez as you say it well! Pablo Picasso reduced to pejorative stigma: womanizer, rebel, iconoclastic maverick; narcissist— are miss fitting. The critical book burners that erase head history! Absurdity as Woke as master confessors of guilt and DEI taskmasters need to Stop, pause, and expunge their anti-humanism. Putative humanism is, was, and will never be built on eraser heads and matchsticks--Picassos zeitgeist!

They are describing and decrying their own affinity with Franco, Adolf H., Hirohito, and Benito's weltanschauung as anti-poesis expressed.

In Picasso's shattered art work awakening us to the future horrors not un-hidden by our own blind spots as he was batting down his lashes of tears spilt with coffee in the beats of the art cafes and village retreats, he came to know and love.

Uncryptic art – Articulated is as rhythmic and universal as the psalter of Davidic Nobility. Such art is effortless as flight that soars above the mundane. Art as rooted in blood, sweat, and tears.

Socialists, Communists, Fascists as movements Picasso so feared, are here once again. Nationalizing Socialists sweep up and deconstruct from a perch of convenience the timeless expressions

of art brushed in the airy poetry of Pablo Picasso encrypted.

The personal witnessing and expression of a compassion and love lost to his world of earth-bound traumatic loss. Does this make sense to you as a linguist, Professor and artisan of the written, taught and expressed word in English as much as Espanol and the rich history of both languages?

Professor Hernandez: Dr. Rudofossi, it does! As Nietzsche's timeless piece on beyond good and evil relates to the real Antiquarian age where the monograph lives in my own mindset.

The fact that the real leadership is not subject to multicultural relativism, or reductionism by fear of mediocrity and obscurity by the throngs of the masses. It is willing to be the sacrifice in the face of chaotic masses, if need be, to assert the timeless face that is all but sur-real in the inestimable genius of Picasso. The puzzle he presented to us to unravel is his end point.

We have not fixed the slide of his creativity to be demolished by a mental illusion of woke, DEI and other arrogant attempts to control our unique individuality. I am so keenly aware that the world of media and entertainment is filled with the arrows of emptiness and the shots aimed at the thinkers. Those who decry injustice of the most momentous bias such as Antisemitism, and anti-Conservation of the values of civilization which in fact have no borders.

The Jews as well as those conserving values are set in the sands of time and regions but in the mold of the universal appeal toward liberty, equal opportunity and mindful fraternity with other peoples who are not abiding by might makes right and forceful dictatorship.

It is almost sur-real that a young man who was educated well and seeking to return values as Charles Kirk was murdered in cold blood as a Christian for his fight against radicalization in peer college youth. He strove against the neo-Nazis on the far right and left in the colleges.

Does Picasso really add too, change, or fall in step with his sensuality in artwork with that vista of radicalism from wild in Generation Z's mind set of today's Mandami candidates as the new anti-Semitic national socialists at heart in this democratic country of ours?

Is it true in your view today, that the context of the battles for youth and the generation of young adult parents of Generation Z who disrespect their parents, their professors, and our values of the 1960's peace and love movements into nowadays selfish narcissism and blind ahistoric nihilism? Is the future as bleak for decades to follow: If so, does Picasso offer a resistance or conformity to this alarming trend?

Dr. Rudofossi: It is clear as a philologist, linguist and artistic Professor Hernandez that you have integrated some of my

conceptual outlooks into your questioning socratically. You are right on target with your challenging questions.

I enjoin you and our readers to combine both double barreled questions and to embrace the quixotic generation of foolishness that prances as ahistoric histrionics due to the fault lines of parents who have enticed their adult children with conformity and compliance with their innate victimhood. Empty barbs in confabulated fantasy of hardship serving manipulation of those who broke their backs to ensure their freedoms and opportunities.

The death of the individual is the murder of Genius and artistry in the world as an open society. The legislation of morality is its demise for the singular human mind cannot embrace the plurality of heterogeneity. In homogeneity all is the same, and no uniqueness is seen as one is forcibly blinded.

Is it Not Oedipus Like Complexes in Our Earlier Interviewing That was the key to Growth for Picasso

This is my novel point I think is sorely needed in being empathic to a visionary with very important encryptions for us to understand. It was in his profound grief of his beloved first love as his sister who died prematurely in the throes of her spurts of life. His best friend's paramour in Paris who committed suicide as he swooped in like a Barn Owl irresistibly drawn to contrition and supplication. Supplication and redemption to his fellow by loving her as the wounded bird so blued in this phase of melancholic loss -- not narcissistic indulgence.

Picasso's Dad whose own talents could not break from the hedge-stones of his peasant past became stepping stones in which Pablos's pyramid inverted his rise to fame reciprocal with his dad's decline.

His castration he suffered and piqued satisfaction from was now hoisted onto and with his dad in effigy.

The death of the horse and Bull in Barcelona under the wise gaze of Owl Portraits sketched on Picasso's canvas of perplexed apoplexy that his own Cassanova desires blinded his nightmares and tension by raw tastes of sexual indulgences expiated in his silent screams. This is castration fear as blinding in its literal intensity.

By his creative incitement of us as the voyeur's compelled to peek at his artful recreation of the Oedipal Complex in the Sisyphean quest of Casanova like conquests of the Sirens he loved, adored, and feared to embrace haunts us as much as his love left unrequited.

The ghost in the effigies of classic society he yearned for in his youth stolen and not returned as unfinished business.

Professor Hernandez: How did Picasso deal with this schism in his unfinished business and the conquest of his Oedipal

Complex in his stolen youth spiritually in the face of the Nazis in his middle age?

Dr. Rudofossi: Picasso's equilibrating system was his noetic dimension of soul and fire reflects a deeply religious and transcendent self: Iconoclastic artist he was triggered smashing the idols of his time with equal, but hidden candor in resistance to the National Democratic Socialism of Nazis and the Communist Socialism of Sovietization. Both razed artistry to its nadir, in its might makes right manifestos.

It is to Picasso that his fame in his art work may be like a soul in the art made as machine and poetics reduced to formula – or the Itinerant Aristotle fighting lycanthropy of man wolves as the wandering Jews and Gypsies burnt on pyres in Picasso's lifetime. Pablo Picasso as the ever-creative Artist uncovering the idols of conformity, mass-hysteria, and indulgence of the apathetic listless acquiescence to the Ghosts in the machine wandered all over in his resistance. For example, Picasso's identification with the Jewish resistance of Ringlebloom and Mordechai Anielewicz of the neighboring Warsaw Ghetto is also in the ashes and carnage of Guernica: How could a burning passion in a soul which on one point yearned toward redemption of his ineffable struggle within as a catholic as saint and martyr and on the other as the patron of his sirens paint?

How could the meek kind Jews inheriting the ovens of Auschwitz -- yet resist death,

boldly create Oneg Shabbat sessions, and be resilient Jewish friends as patron Daniel Kanweiler, artist Max Jacob, and of course premature dying Amadeo Modigliani whose father-in-law denounced his Jewish faith, his own daughter and their child.

Clearly bull like tenacity and raw sensuality offered as oblations for an unsacred sacrificial scapegoat. Picasso no doubt harbored guilt laden success and survival from and for. He too was self-identified as the noetic oblation he sublimated in his sirens and his redemption in his artful expression. It is not in the physical style of the outward expression of his abstraction in art, but in the timeless effigy as iconoclastic that the greatness of Picasso, like Socrates, Hitchcock, Poe as time bending in their media encryption is hidden in its full exposure of soulfulness as it smashes the idols of our time.

Professor Hernandez: Yet, as iconoclastic and challenging as he was to the Socialism of his day as you are and I may add myself, how is it possible to sit with his image he projected at the world as a Cosmopolitan Artist and somewhat non-political?

Dr. Rudofossi: Picasso came close to being the Cosmopolitan Man of Aquarius: Not of the pop Beatles age of Aquarius hip dude, but of Nietzsche's Gotzen-Dammerung (1988). Nietzsche's failure as Rousseau was to take drives literally and not as derivatives that must be compromised with consciously via sublimation of their unconscious pull.

Dr. Freud and Dr Charles Brenner understood this clinical reality – in my clinical opinion and judgment Picasso as Artist and Philosopher without portfolio intuited this reality via his works as encryptions. Encryptions left for us as participating artists to esteem the ingenuity of hidden spirituality in the putative banal artwork of Picasso's Guernica.

An idols iconoclast not due to the egotist narcissistic conspiracy theory of neo-feminists but an Artist rising above Wagner's Twilight of the gods and the Nazi Socialist Caricatures as Artists and Philosophers. The inexplicable torture of cubism rotated as much as the mutilated and torn castration of the bull in the fight, the rodeo and or the slaughterers house – the illiberal liberalism of his peers didn't do.

Picassos Spanish Heritage identified with the indestructible Jew as hero and the child of the Invisible G-d that was not reducible as the twilight of the idols of Wagner or its Parody of Nietzsche's anathema to the Judeo-Christian Tradition, Sherman [7], Salmen, 2004.

Professor Hernandez: I like your use of Illiberal liberalism, are you implying and putting out the idea that you yourself are liberal if you self-identify an impoverished liberalism, I may venture to say there is a rich and effective liberal tradition in America and Europe worth understanding in the context of your thesis?

Dr. Rudofossi: Yes, you can say I hold by a classic American Liberal Tradition to conserve freedom of the press, individual rights, religious rights and expression save violent advocates of violence and forceful conversion.

The redemption is for the Jewish survivors and victims as well as the devout and suffering hearts sacred to Catholic's, the discipleship of Bonhoeffer's Christians without a church all left in the work of interpretation of hermeneutics and that is the enigma Picasso left in his singing silence of artistic genius dangling in the whimpering injuries of a canary swallowed by national socialism but not devoured as the phoenix of artistic license and literary criticism.

It is to Picasso's contemporaries: Amadeo Modigliani and his timeless beauty in portraits of loneliness in the midst of crowds, or Salvador Dalis clock as it left ticks, right tocks, and tucking away in meltdown of existence into the hidden wells of erect chapel's bent as the idols, Marc Chagall whose art drafts the worlds citadels of power and hope such as Is-Real with the dove of peace arch the present with the past and future optimism.

It is Picasso that led the hidden paradigm shift of the noetic in the countenance of the prosaic and mundane crass materialism.

Professor Hernandez: Perhaps, it is a finite brush of self-indulgence and idiosyncratic selfishness of the critic -- not the critiqued artists worthy of concluding our interview with. I will not deny the critique of my colleagues and proffer an interpretation

that is not shy of revelation that Picasso was against all isms that you are suggesting existentially analyzing the ecological and ethological historic and symbolic life he lived. Picasso engulfed the creative expressiveness under the vision of his objectivation of art and its geometric patterns. Your points ring a hidden dimension and bring us closer to reality as truth Rubenstein and Rudofossi [47]. Is that closer to truth?

Dr. Rudofossi: Yes! Picasso engulfed, masticated and sweated out of his deepest pores in tears his creative expressions of resistance to tyranny of the mind, the soul and soma under Franco. Truth as powerful as a peaceful dove can be with a mawkish Owl overseeing its moves?

Unlike the great Spaniard Artist Goya, he hid in plain view by offering up his pictures that wept as the willow, at the same time he integrated the tragic human condition of Goya's grotesque macabre that ended in the romantic cliff of the morose. In Picasso – cannibalisms death unmasked masochistically surrenders to its cubist reality in passive aggressive bites. Such bites remind us to awaken against mediocrity and quiescence as obsolescence!

Professor Hernandez: Can you give me some of the bites you connect in the analogy of Cubism and Franco and the Antisemitism and Picasso's response to it?

Dr. Rudofossi: Is it Picassos rebellion against the right extreme wing of Catholicism as duly noted in the Crusades of Queen Isabella and King Ferdinand. In the Spanish Civil War of Franco with his putative neutrality while daydreaming his nightmarish trysts with Mussolini's Italian Fascism and Hitlers Genocidal Carnage.

Picasso's inner muse of Jewish Patrons, Artists and Culture counter-intuitively embraced his poesis of unity in the cubism as geometric pluralities of a host identity to deal with the Schizophrenogenic transformation of a country he loved. Symbolized in the embodiment of Franco as the Totalitarian one foot in fascism, and one in democracy as his life faded into the abyss of dust and ashes, he so willingly committed Picasso crafted his view of this dystopian nightmare in art as did Kafequesque.

Teetering in neutrality rather than asserting a foothold in the deluge of war and historic struggles beyond Spain and Morrocco Franco left intrapsychically castrated as was Picasso's father.

How could Picasso present the split mind of Schizos-Phrenos as Dr. R.D. Laing put it a broken, or better said, a torn-mind?

The mind was not that of Picasso but a mind that sharply delineated in the Gordian Knot of Alexanders Mythical Bull a challenge of Herculean proportions to decipher as in his Guernica. The cubism is the dimensionality placed on a spherical level that rotates on one's angle of viewpoint. Hence Picasso's perspective is relative as one perceptual reality at that temporal and spatial focus point. From another viewpoint it is overarching with the noetic dimension of insight where each fracture is a separate aperture of one gestalt being presented.

A riddle such as deciphering a morse code or a series of unconnected dots which takes meaning in a scatterplot and graphing perspective as being linear, multilinear and in our case multidimensional: All present reality in its complex messy veritable truth.

Professor Hernandez: Are you affirming that our interview has supported such a hypothesis and offers evidence of Picasso's art work as uncryptic Art to be deciphered?

Dr Professor Rudofossi: We presented compelling evidence hermeneutically for a heuristic scholarly review of the potentialities of understanding the compass of Pablo Picasso as an ingenious pioneer and his hidden encryptions. We have in your interview I believe present compelling support for a tentative hypothesis you've cultivated as an excellent investigative linguist and journalist.

Professor Hernandez: Can you as a clinical psych doctor and artist author/professor offer your final formulation for me?

Dr Rudofossi: The human condition is the formation of compromises in which being humane may save humanity with a leap beyond our egocentrism. It is perhaps the most banal and twisted forms of abstraction where the soul forms a lattice of color and pith in the moment of our leaping to see more than the wasteland that ash and lime concretize.

By conformity Goethe's yard can be a kafequesque cabbage patch from the Pyre of man's potential actualized in inverse proportions of might makes right. The angular glaucoma to visions of vistas ends with Thanantos in national self-indulgence – can we be assured 'Auschwitz' Work shall set us Free Delusions as Illusions will remain dead cabbage patch nightmares or is our future ripe for new daymares?

Amusements as escape from the struggle, discipleship tithes, giving of love and compassion to the hidden, humble, and unseen – visualized and visceral as the amorphous collage of drives driven by force – as in Picasso's – Guernica yet to be known?!!

Professor Hernandez: Or perhaps as I understand the Eco-Ethological Existential Analytic Method can we ask, "Did Helene of Troy launching war ships to promote death of 'her man and men' hold deeper secrets?

Did Marie Antoinette lay waste for the beauty of Picasso/s 'Woman Abstraction' as shadow for eye and lip shades of doll like platitudes? Is it in all women's nature to be women and not to be bullied by other women into their idea of radical and pushy feminism as some totalitarianism?

Dr Rudofossi: The ravage of times tyranny so says, Le Clown et l' harlequin is the duality that imposes reality on the persona that laughs in the hidden tears veiled in mirth as civilization is birthed...So, yes as an individual de-individuated from the tyranny of conformity, yes and healthily so!

I too formulize my final thoughts on Picasso with deference to his genius and his influence. Karl Popper the physicist philosopher in the enemies of open society did an unfair attack on Plato as a prototype of fascism.

Although I do not agree and never will at such an unhistoric and cultural relativistic judgment of Plato censoring the Poets and their poetry. But what such censorship can lead to is akin to Woke which would place Plato's Republic in a microwave compact disposal. Why?

Because Plato as that Philosopher King would oust subversive outsiders and aliens in order to control their output and content. Let us now and unabashedly look at perhaps controlling artists -- not in the craft of palette, but palette to words as being so powerful as to censure a great visionary and genius as Plato – how trite, stupid, and cliché, Bloom, Kirsch [48,49].

It is important to qualify all artwork of genius is infused with the unconscious determinants and the compromise formations made and that includes the craft of words as artful. Are we less controlling and in fact are we more primitive in the deprivation of creativity where reductionism is the coinage of today's illiteracy in art and education by card caring members of Ivy League universities with Masters in creative writing. Writers that cannot write their way of out of a summons for an uncovered peanut butter and jelly sandwich?

Art as encryption and interpreted in the Eco-ethological Existential Analytic Niches as lattices in a flexible framework can articulate the unconscious interpretation of our strivings. Striving to be more human and humane, not so inhumane and unhuman in our judgment of our artists, poets, intelligentsia, and geniuses as too anesthetize and woke their works of art and then them as disposable workers of such art?

Professor Hernandez: Dr. Rudofossi for the sake of getting this interview and the focal points you've educated me on and we refined here; I understand for our readers the message is conformity and disjointed education cannot but mistake the Tree for the Forest. Secondly, the whisper for the storm will repeat as that broken record on re-runs until our minds implode -- unless we allow ourselves to stop deconstructing and revising

-- what not one of us can re-create, or dare to decimate for the next step is eradicate! Is that your last note on Picasso does my point agree with yours and ring true?

Dr Rudofossi: True and real words spoken authentically! As an Artistic Linguist. Professor, and genuine Spainard ready to share your own stance against Anti-Semitic elements of DEI, Woke, and Antifa with a sharp point and brush I hope you continue to sketch as you deign in your next design by confronting and not con-forming to a linear and anesthetized eraser individuality and phrenetic-apathy. Life is meant to be lived, not as shadow, but substance and form: Process is not reified as replicas of mini-We's.

Individuality, idiosyncrasy, and identity does not come with eraser sets. Art entails color. Substance in form Is passion. Wedding Art to Substance as humanities threshold for resason – Is one's Own Abstraction..

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