

HISTORICAL NOTE: HENRY T. STEIN'S DEVELOPMENT OF CLASSICAL ADLERIAN DEPTH PSYCHOTHERAPY TRAINING AND THE COLLECTED CLINICAL WORKS OF ALFRED ADLER

Interview of Henry T. Stein conducted by James J. Wolf

Dr. Henry T. Stein (HTS) is the director of the *Alfred Adler Institute of San Francisco and Northwestern Washington, USA*, a practitioner and teacher of Classical Adlerian Psychology and the Editor of *The Collected Clinical Works of Alfred Adler*.

James J. Wolf (JJW) is a licensed marriage and family counsellor in the San Francisco Bay area. He has collaborated closely with Dr. Stein for over 30 years.

This is what he says about this interview:

“This interview took place in the Spring of 2013 over two sessions. Previous interviews I conducted with Dr. Henry Stein began in 1996. This last interview was, for me, a retrospect, which filled in some details of Dr. Stein's efforts of which I was unaware, despite my years of study with him. The written transcript of the interview perhaps does not quite fully convey his enthusiastic attitude and commitment to Adlerian Psychology, which only personal contact with him adequately impresses. I am reminded that Adler, himself, engaged people with personal contact and connectedness more than with the written word.”

JJW: Henry, could we explore your current activities related to Classical Adlerian Depth Psychotherapy? There are two issues I'd like to address: one is the translation project -

when did it occur to you and who was going to do it; and the other has to do with founding the [*Alfred Adler*] Institute [*of San Francisco and Northwestern Washington*] along with the training programme. As I remember, there weren't many who were motivated for getting the *translating* done; but as soon as the *training* issue arose the two became related. Who was going to make Adler's *theoretical works* available for people who are interested in something closer to Adler's original *therapeutic approach*? Like those who knew Adler: Sophia de Vries^(*), Anthony Bruck^(**) and the older Adlerians, Lydia Sicher^(***) and Alexander Müller^(****) and Joseph Rattner (1983) in Germany.

Development of Classical Adlerian Training

HTS: It's interesting how these issues grabbed me because, at first, I simply wanted to know from my mentor Sophia de Vries. I wanted to understand *the material*. I remember I

(*)^(*) A brief biographical sketch of Sophia de Vries can be found at:
<http://www.adlerian.us/dev-bio-htm>

(**)^(**) A brief biographical sketch of Anthony Bruck can be found at:
<http://www.adlerian.us/bruck/htm>

(***)^(***) A brief biographical sketch of Lydia Sicher can be found at:
<http://www.adlerian.us/sic-bio.htm>

(****)^(****) A brief biographical sketch of Alexander Müller can be found at:
<http://www.adlerian.us/mul-bio.htm>

started out with Sophia studying Adlerian psychology when I was a theatre director. I was trying to apply it to work as a theatre director before I ever got into becoming a therapist. So I had that early influence which was a combination of study analysis and understanding the theory and philosophy. When I decided to become a therapist, I got more serious and I started getting deeper into the constructs and deeper into how do you do therapy and how do you understand a case. What happened was that Sophia, who was very intuitive, would answer my question, "How do you do this?" by constantly saying, "I don't know. I just do it."

That kind of thing drove me nuts; then I had to figure out; I wanted to understand how and why things happened. So, I started guessing at why certain things were being done both in terms of therapy and in terms of casework. And very socratically, she sort of said, "Henry, you figure it out and tell me about it and I'll tell you if it's on the right track." So I would ask, "Is *this* why you do it? Is *that* why you do it?" And she would reply "Oh, yes," or "No," and so what I did was I started coming up with models that would help me understand what she was doing.

And I started studying the creative process as well as studying the Socratic method. And eventually, I started studying qualitative analysis. I was looking all over the place for structure that would help me get a deeper understanding of what she was doing and being able to explain it so that it was predictable.

JJW: What's coming to mind now is that we spent a good amount of time with Anthony Bruck's work, including his

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visual representations of Adlerian psychology (see Bruck, 2011). I know that really influenced you, those visual representations. That is where a lot of your graphics on the website come from.

HTS: Yes. I mean people said Adler frequently used graphics. He would go up to the blackboard and make diagrams, for example; but nobody remembers what they were or wrote them down.

JJW: Well, you know (W. Béran) Wolfe (1931), the English psychiatrist who came to the United States? I have one or two of his books. The one that was a bestseller is just packed with visual representations; but they are more complex than I remember Anthony Bruck's representations to be. Anthony's, I think, could be probably more effective in presenting to clients.

HTS: Well, remember, while Anthony used his pictures with adults, he also used them with children, so he wanted to be absolutely crystal clear. There's an art to making an illuminating image that hits the learner appropriately.

But anyway, through all of this - and trying to understand the Classical Adlerian approach - I reached a certain critical mass of digging deeper and deeper and deeper and realised, "If it takes this much work for me to understand what Sophia is telling me, what is it going to take to train other people?" And I thought, "I could use her approach to teach, which was to sit down and say, "Ask me questions for 20 years. (*Laughter*). But nobody's going to accept that, right? I mean, I bought into it because I didn't care if it

took me 50 years; I wanted to *learn* it. But in wanting to *teach* it, that's when I kind of got to the idea, "I wonder if I could take what I've learned about how to do this and put it into a teachable form."

JJW: You've been involved in theatre in the past and you're a very verbal, articulate individual; you work for verbal clarity and I think you are very successful at that. When you think of yourself as a *teacher*, how has that developed with you? What was the foundation?

HTS: I think the foundation, Jim, is that in order for me to understand something, it is better for me to be in a dialogue than to just sit down and think or write about it. I remember Sophia saying, "Adler was at his best when people asked him questions." Sophia, too, was at her best when people asked her questions. That's what happened when I invited her to join in the summer workshops that we did. I had people coming in from all over the place and she would come in on the last day and all she would do was answer questions. But it was great! She made an imprint: "If you want to learn more, then get some students in front of you and have them ask you questions." That was one part of my understanding of teaching.

The other part was being absolutely obsessed with the Socratic method. I thought this was the greatest thing I'd ever heard about. I wanted to understand that; so I studied the Socratic method in law, in education and in philosophy. I wanted to know more about it. Then I also realised that there was something else that helped bring that to life.

For me, it was my experience in the theatre - so I thought of role-play, of simulating, dramatising something. I remember when I was working and doing some workshops for parents, every once in a while, what I'd do - rather than just describe it - was I would *do* it. "Mommy! I want to ..." and it added a little bit of reality to the situation. Adler probably never did this, as he never needed to.

But I felt comfortable using my study skills, my analytic skills, even some of the dramatic skills for the purpose of presenting material. But I knew the most important and fun part would always be, at some point, the questions that would come. So, I thought, "Okay, I'll set the ground work for that." And I think over a period of time, the teaching of it really helped me deepen my knowledge of it. It had to. When I had to teach a particular subject, I had to go back over the material again and again and then I would play with it and I would create diagrams and mind maps, and I would realise that I can create a thinking structure that goes deeper and deeper. This is an endless kind of project.

And so it was a combination of learning from Sophia, being in practice, having to be at the front lines every day, working with difficult clients and then *teaching* it; these were, I guess you could say, all cross-referenced with each other. This was a great learning-teaching combination.

The Classical Adlerian Translation Project

JJW: And what inspired you to move ahead with the translation of *The Collected Clinical Works of Alfred Adler*? Did Sophia encourage you to do that? I remember early on you saying

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there was a need for this translation. The more we heard Sophia talk about the inadequate translations that were available of Adler's articles and books, we all came to feel that. I remember all of us in the [*Classical Adlerian Group Study*] Seminar really heavily relied on the Ansbachers' book (Ansbacher & Ansbacher, 1956). And we very painfully went through the translation of *The Neurotic Constitution* (later retranslated as *The Neurotic Character*, Adler 1912/2002) which, at the time, you had Xeroxed for all of us. I still have that Xerox copy.

HTS: The old days, yes. (*Laughter*).

JJW: A million notes in the margins, you know. I very clearly remember at some point after talking about the translation project, we hadn't discussed it for a while and I asked, "Where is that going? We need to do that." You and Sophia just sort of stopped and looked and said, "We're planning on doing that." (*Laughter*).

HTS: Right. Well, talks about the beginning of *The Collected Works* was essentially Sophia encouraging me to read everything I could find and then she said, "It's a pity you don't know German because you could read the original." I had asked her about the quality of *The Neurotic Constitution* at that time and she said, "It's full of mistakes." And then at some point, I said to her, "Well, Sophia, why don't you re-translate it?" and she said, "Oh, I don't have the time." She had a full-time job at a child protective services agency at the time and saw private clients at home in the evenings and on weekends.

It seemed like a good idea, but who was going to do it? I think at that time I may even have talked to Kurt Adler about it. Because it was very clear that the person who was going to translate this material needed to be not just a good translator, but would have to know something about Adler.

JJW: Right.

HTS: So, we didn't have that person - it would have to be Sophia or Kurt. I said at that point, "Okay, Sophia, you said 'No' and Kurt said 'No,' he wasn't going to do it." And I started to scratch my head: "Well, what do we do?" And Sophia said, "Well, I will translate one or two articles. Okay?" And so she did. She picked and selected a couple of articles and did an incredible translation of both – it took her a long time. She wrote them up by hand.

But then it pretty much occurred to me that if we are ever going to get to read this material, somebody had to gather it together and translate it. That's when the idea came up, "Well, I guess we should do it." However, in 1985, a literary agent approached NASAP [*North American Society of Adlerian Psychology*] with a proposal that they give him a substantial grant for the first year of his management of the project. He was going to set up an office, but he was not going to do the translation, just manage the translation for a considerable fee. As you can probably imagine ...

JJW: Right. That's way beyond what NASAP could afford.

HTS: Oh, yeah. There was no way that that could have been done. It was a decent idea but not affordable. So, at that

point, I started thinking about what needed to be done. I may have talked with Kurt about it, but the first thing was to find out about the copyrights, and to check such things out. That's how I discovered that I needed to contact the copyright office in Washington, DC, and run a search. I think the search was like \$800 or something like that. I thought, "Oh, boy. That's a little stiff." And at that point, I made a proposal to the Clinical Section [of NASAP] since they had a few dollars sitting around. I asked them if they would be willing to sponsor the copyright search. This meant they would pay the cheque. I recall at that point there was a discussion and, to his credit, (Robert L.) Bob Powers (Powers & Griffith, 2012) got up and made a very impassioned speech concluding, "I think we should do this."

JJW: Wonderful.

HTS: So, I ran the search and they paid the bill, and we found out that the stuff was available; so, at least it was *kind* of clear. Then came the issue of, "Now what do we do?" Sophia, Kurt and I all felt that translating or re-translating Adler's clinical works was important, but we had no idea of how to finance it. Some early contacts with foundations and publishers were not promising.

Collecting the Original German Works

JJW: May I interject something that I think is part of the history of the matter? Why were people just content with the translations that had been made in the past? So many seemed satisfied with simplified versions about Adler and felt no need to go back to Adler's original work. No one

was emphasising reading his original work. I always felt that changed with you, with your work, and your contact with Sophia. Could you comment on that?

HTS: Yeah. Sophia and Kurt made it very clear that *The Neurotic Constitution* was a poor translation, and a number of simplified versions of Adler misrepresented him. Also, much of his work hadn't even been translated at all.

JJW: I could vouch for the translations of Adler at the time being difficult to read. *The Neurotic Constitution*, now *The Neurotic Character* (1912/2002) is still not easy, but it's certainly clearer than the earlier version.

HTS: We started this enormous translation project because two people, Sophia and Kurt, said very clearly, "It is important to go back to Adler's work, to re-translate it because it was not well done, and it needs to be studied in depth." These were the only voices and very few people were willing to listen to Sophia or Kurt about this. The others just weren't interested. Many of them seemed to feel, "Why bother? Why make all this extra work? Is it really necessary?" The simplified versions of Adler seemed to be enough for them, and maybe gave them the feeling that they already knew everything they need to know about him. And to put it bluntly, at the very beginning, it seemed like an impenetrable problem; like, "How do I solve this? Sophia's not going to do it. Kurt's not going to. Now, who's going to do it?" So, I sort of backed up a little further. It was like, "What is there to be translated? Can we get our hands on

them?” Here I have a few items in German and I have some of the material in English.

So, I thought, “Maybe it is important is to find out how much material there is,” and that’s when you and I started working on it; and when you, Jim, transferred the Ansbachers’ bibliography (Ansbacher & Ansbacher 1956) into an Ecco^(*) database. Do you remember that?

JJW: Right.

HTS: You entered their bibliography into the Ecco spread-sheet, I guess you could call it that, which made the whole thing supremely manageable to me. I knew what was there and then I started saying, “Okay, what have we got? What do we need to get?” And I was able to create all these columns with the English titles and the German titles; remember? And the page source; and whether we had it? I started playing with this big matrix and then I started doing some research.

At this point, I didn’t really have anybody that I knew who could translate, so it was first things first. For instance, “What’s available?” I went to *San Francisco State [University]*, I went to the *Stanford [University]* library, I went to the *University of California Medical Centre*, and I went to *[University of California]* Berkeley. Gosh, I went wherever I could get in the door to find out what was available and then I started contacting other libraries. I don’t remember how I did this.

(*)^(*) <http://eccopro.com/> is the home for a flexible formatting system used as the basis of several CADP projects.

JJW: I know, you frequently even got into the *Library of Congress* (Washington, DC).

HTS: That's another story. First, I did these libraries. Then I found out that there was some material in the *Library of Congress*. I didn't know what, just material. And then I found out that in order to access the *Library of Congress*, I needed to hire a professional librarian. I could not go in myself; the public is not admitted into these special rooms where the collections are. So, what I did was I simply went online. I started going through a list of professional librarians in Washington. And the second person I picked was Debbie Brudno. I contacted her and she said, "Yes," that she'd be willing to go in and tell me what was there because we didn't know. So I said, "Fine, clock your time. I'll pay what it is. Just tell me what's available. Go and give me a summary."

So she went in as a professional librarian. I guess you are registered there, which means they can trust you, and she sent me back the summary and it blew my mind. Boxes of material and boxes of mostly manuscripts; both typewritten and handwritten; so many in English, a lot of it in German; plus a whole bunch of other material: some correspondence, handwritten stuff and she gave me the summary and I thought, "My god, this is going to be a lot of work. But at least I know what's there."

So I then said to her, "Well, can you give me a couple of samples?" So she went back the second time and she took

some. She ran some copies and she sent me back some samples and I was hooked! It was like, "Oh, damn. I've got to do this!" So I asked, "How do we get this stuff out of there?" And she said, "Well, the very best way would be if you were to come to Washington, DC, and come with me to the *Library of Congress*. We could go through it and essentially select what is important to you." She said, "To print everything would take who knows how much time and money. It would take forever. Better we look through and you decide what really looks important." So, Laurie [Dr. Stein's wife] and I took the trip to Washington, D.C., and we made an appointment with Debbie to go to the *Library of Congress*. It was an impressive event. Did I ever tell you about this?

JJW: No.

HTS: We went to this special room where all of these files, boxes are located; and in front of this room is an *armed guard*. (*Laughter*). I thought, "Oh, man. This is exciting," you know? And we went up to the desk and Debbie showed her credentials and then she had already signed some kind of papers vouching that I was not a terrorist or anything. So I was able to go in, too. They handed us both sets of white gloves and we went over to this study area. There were big tables and these big cabinets and out came these big file boxes full of material. And we were told that we must handle everything with white gloves because the oil from our hands might deteriorate the materials. If we wanted, we could copy the material; but if we want a copy of anything, we have to place whatever we want to copy in a plastic sleeve to protect it.

JJW: Okay.

HTS: So we were wearing white gloves and using plastic sleeves, I don't remember if they frisked us on the way out, but nonetheless, it was very high security. We must have spent, gosh I think, three full days there, going through, selecting material, copying it, and going through it until I finally got everything that I wanted.

Translating Adler's Originals into English

HTS: And so that was step one: the *Library of Congress* plus all the material from the other libraries. There I was accumulating the material in English and in German, and I thought to myself, "Okay, what's the next stage?" Find your translator. So I said, "Debbie, this is wonderful. I need a translator." And without skipping a beat, she said, "You should talk to my friend, Jerry (Gerald L. Liebenau). He's retired from the CIA."

JJW: Now, is this the fellow who actually did some of the original translating?

HTS: Yeah, he did most of the original work. So, she asked, "Do you want to meet him?" and I said, "I would love to." So we went and met Jerry. I met him and he was a delightful man, sharp as a tack. Laurie and I looked at each other and we said to one another, "This guy's a winner!" So I said, "Jerry, we have all of this material to translate," and he says, "Well, I'm in the middle of translating something right now from somebody else, but I'll be finished soon and then I would love to handle this."

JJW: Just for my own curiosity's sake, did Jerry just look at this material and translate it? Or did he get interested in it? Did he feel affected by it?

HTS: You're jumping ahead. (*Laughter*). At first he just simply said, "I'm interested," but then I thought to myself, "He doesn't know!" So, I asked, "Do you know anything about Alfred Adler?" To which he responded, "I've heard the name." I thought, "Uh-oh!" I think I saw maybe a sample of his work that was superb. He was really sharp and also, what was very important was that Jerry was born in Germany, so German was his first language and English was his second. It was very important that he was really tuned-in and very sharp. So then we had a heart-to-heart talk and I said, "Look, Jerry, how would you feel about getting a little bit of background on Adler before you begin?" He replied: "I think that's a great idea." I first asked him to read some of Adler's articles, some of his popular books, then I asked him to read some of even Alexander Müller's writings. Then we talked about it. After we had chatted about it, I said, "How do you feel about Adler's psychology, his philosophy his way of thinking?" Jerry answered, "I find it very appealing," and he found himself very interested. He was primarily a competent translator and he had a genuine interest in Adler, so I thought, "It seems to fit Jerry's own personal philosophy."

JJW: I'm hearing that he had a sense that this would be an important thing to do.

HTS: You see also Jerry had been volunteering doing work for the Holocaust Foundation.^(*)

JJW: Oh.

HTS: I checked the going rate for professional translators on the Internet and I thought, "I'll never be able to afford that." Because, aside from some modest contributions from a few supportive individuals, Laurie and I would be financing this project on our own. It was also clear that I needed to donate my own time, weekly, and far more of it than I could ever have imagined, for what turned out to be fifteen years. So I asked Jerry as diplomatically as I could, "Could you give me a break?" (*Laughter*).

JJW: Cut me a deal.

HTS: Of course! Yeah, cut me a deal. I mean, I didn't expect it for free, but I just said, "I can't afford the going rate; I'm doing this out-of-my-pocket." And he understood the situation. I didn't have any financial support for the translation; I just had the money to do the copyright search. And so, I don't know what he quoted me, but it was just a fraction of the going rate. I said, "Done. Deal!" and I was thrilled. I was absolutely thrilled. So, what I did was I started sending him material and he would send me back a draft and I would go through it and question it and comment on it and send it back and we kind of went through maybe two or three drafts of each article. It was a lot of back-and-forth work.

(*)^(*) <http://dc.about.com/od/museums/p/HolocaustMuseum.htm>

We were going along well enough, but the way it looked was kind of like, “We’ve got *hundreds* of articles!” and I was still thinking: “This is going to take *forever!*” which now led to a second issue. Somehow I had received a call from a young woman in Santa Cruz, California, who was here from Germany on a study grant - at the *University of California, Santa Cruz* - and she asked if she could do a study analysis with me and I said, “Well, yeah, okay.” She said, “I really don’t have much money, but maybe we could do some kind of trade off.” I said, “Like what?” She said, “Like translating?”

JJW: Okay. (*Laughter*).

HTS: I said, “Well, yeah!” I essentially gave her some easy article to start with and I realised that she was fair, but not that good. I appreciated what she did, but it was not going to be good enough for the Adler collection. Then she said as we were talking about the quality of her work, “When I get into trouble, I have someone here who helps me.” I said, “Oh? What’s his name?” She says, “He’s from Holland, his name is Cees Koen.” She added, “You know, some of the stuff is very difficult. I think it’s over my head.” So she said it. I didn’t have to say it. And she offered, “Would you like to meet Cees?” I said, “Sure!” So I went zooming down to Santa Cruz and I met Cees Koen. He was there with his wife, who was a biologist. She was on an assignment at the university in Santa Cruz for one year doing research in biology; and her husband, Cees, was, I guess, a house-husband. They had a child and back in Holland, he had a bookstore. So this man was a kind of a scholar-bookseller. He knew three languages fluently.

JJW: A real bibliophile?

HTS: Yeah, something like that. So I asked him, “Would you be interested in translating some of Adler’s material?” and he said, “Sure, I know about Adler.” Then I thought, “Why not go for it?” I said, “You know, I’ve got somebody working on the articles but what we really need to work on concurrently is a new translation of *The Neurotic Constitution*.” He said, “Let me see it.” So I sent him a copy and asked, “Well, what do you think?” He said, “Sure, why not?” So I said to him, “Cees ...” you know - kind of like with Jerry – I need a deal.” (*Laughter*). Then he said, “Sure,” and he gave me a rate similar to Jerry’s rate. I was in “Fat City”. I was happy as a clam. So, he started working on what came to be more accurately translated as *The Neurotic Character*.

I thought, “Okay, this is still going to take me years because they were not turning stuff out quickly.” It was slow going. So I interviewed, I think, two or three other translators. I don’t remember how I got in touch with them, but there was one man who was really sharp who asked me to send him something and that he would send me a sample. I said, “Fine,” but he alerted me about his style of translating and said, “You need to know this because you either will find it appealing or not appealing. A lot of the German that I see here is very complicated and complex,” and he added, “I like to break things down into simpler sentences for readability.”

JJW: Right.

HTS: And I thought, “Well, maybe,” so I said, “Okay, go ahead.” He sent me back a translation of some article and it was good, it was sharp; but it didn’t sound like Adler anymore - all the complexity that Jerry was retaining was gone. I decided in favour of Jerry’s style. I said: “I want literal translations. I don’t care how obtuse they were. I want it the way he wrote it.”

I had to decide which way to go and I decided to go in the direction of keeping it as close as possible to the original, but still making it understandable.

So it was leaning in that original direction. I had Cees and I had Jerry working on the translation. I don’t remember when this happened; but at some point, I was in correspondence with Kurt Adler and I asked Kurt if he might be open to checking some of the translations and he said, “Sure, why not?” I would send the drafts to Kurt who would then make comments and send them back to me and I would combine Kurt’s and my comments and send them back to the translators. We were trying to kind of clean it up throughout. If it sounded like Kurt’s father, fine. He would think what his father said about the topic. What he got out of that was a rendition of the translation that was, in some cases, still pretty difficult to read. There’s no question about it, but it was accurate and it reflected Adler’s complex meaning.

That process got us through the first edition of *The Collected Clinical Works of Alfred Adler*, as complex as this story is. Years later, when Laurie retired from teaching, she took a look at *The Collected Works* and she said, “Can I make some suggestions?”

JJW: Is this before publication?

HTS: No, this was after we published everything. And she said, "Wait a minute." She was reading the stuff and she said, "This is very difficult to ..." I said, "I know, dear, but I don't want to change Adler's meaning. I don't want to change his complexity," and she said, "Let me try something." She went in and she started tweaking it for readability without reducing the complexity. And she knew what she was doing. That started our second edition of *The Collected Works* which we've still not finished. You can see how this thing has evolved over time into something much longer and more complicated than I ever dreamed it would be.

JJW: May I close with an appreciative thought? I've certainly known bits and pieces of this over the years; I've heard a lot of this from you, but not all at one time. When I describe you to people, when they ask about you, I say, "Henry is an Adlerian monk." I mean, I think what you've done has been remarkable. You are very single-minded and have used the resources at your disposal, the new technology, to create an organisation for presenting the CPDA training and *The Collected Works* in a very accessible manner. I offer sincere thanks for these contributions.

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