

Little of my “Translator’s Note” and none of my endnotes were included in the published edition of Seminar VI, *Desire and Its Interpretation* (Cambridge, UK: Polity Press, 2019), so I am providing them here to interested readers.

### Translator’s Note

Despite assistance from Héloïse Fink (with the French), Matthew Baldwin (with the Greek and Latin), and Rolf Flor (with the German), numerous errors no doubt remain here. Lacan’s incredibly broad background and in-depth knowledge of numerous fields are such that I have surely misunderstood specialized terminology, overlooked references to specific authors, and just generally misinterpreted the French – Lord knows it is easy enough to do given Lacan’s singular style! His oral work presents additional problems, given the number of homophonies French allows for; I have attempted to address some of these (along with alternative readings and translations, as well as likely sources of Lacan’s discussions) in my endnotes. The latter are keyed to the pagination of the present English edition. Numbers found in the margins here correspond to the pagination of the 2013 French edition.

Readers who believe they have found errors of whatever kind are encouraged to send comments to me at [brucefinkanalyst@gmail.com](mailto:brucefinkanalyst@gmail.com) (I have corrected here hundreds of mistakes and typos found in the French edition). I consider this translation to be, like my others (for which updates can be found in the form of PDFs at <http://brucefink.com/bruce-fink-library/>), a work in progress, and hope to improve on the text here in future editions.

Note that, although the first two chapters are quite dense, things get considerably easier as one goes along; one can even read the chapters on *Hamlet* independently of the rest and then turn to Chapter 1.

### Conventions Adopted in the Text

I was told not to translate a number of terms as I would usually have translated them, so the reader might be interested to know the following:

*Le réel* means both reality and the real (Lacan defining the latter in opposition to the imaginary and the symbolic). It is not always clear which would make the most sense, but given how early this seminar is, *le réel* should, I believe, generally be translated as “reality” here. I was, however, asked to always translate it as “the real,” which in my view is often quite awkward and sometimes even inaccurate. See the following paragraphs: (45,7), (45,8), (46,1), (47,6), (65,2), (65,3), (67,3), (91,6), (92,5), (129,5), (140,1), (140,2), (323,1), (337,4), (342,7), (348,2), (349,5), (374,1), (379,5), (380,1), (381,1), (381,2), (381,3), (396,5), (397,5), (398,1), (400,4), (408,3), (417,7), (423,2), (440,2), and elsewhere.

Although I have generally rendered *le signifiant* by “the signifier,” it should be kept in mind that it often refers to the signifying system as a whole or even to the signifying chain (see, for example, Chapter 8, section 2). I was nevertheless instructed to never translate it as “signifying system.” See the following paragraphs: (35,2), (37,4), (44,2), (70,1), (78,3), (141,6), (196,6), (196,7), (324,3), (360,5), (370,5), (371,4), (409,2), and elsewhere.

I usually render *expérience analytique* by “psychoanalytic practice” (*expérience* by itself can be understood in different contexts as experience, experiment, practice, investigation, or even field), but I was told to always render it here as “psychoanalytic experience.” See the following paragraphs: (3,4), (4,8), (5,7), (6,1), (10,3), (10,4), (10,5), (48,3), (51,1), (84,4), (117,4), (193,3), (193,4), (212,3), (218,4), (239,4), (240,4), (289,6), (298,9), (306,4), (358,6), (359,2), (359,6), (360,2), (360,3), (363,6), (382,1), (382,6), (392,4), (424,8), (429,3), (442,6), (471,3), (472,1), (474,5), (474,6), (475,3), (476,6), and elsewhere.

Lacan uses *articuler* and *articulation* almost obsessively in this seminar, and I would typically render the former by “formulate,” “spell out,” “lay out,” “explain,” “theorize,” or “conceptualize,” and the latter by “formulation” or “explanation.” *Articulation* also means connection or link. I was, however, asked to always translate them as “articulate” and “articulation.”

Lacan also uses *au niveau de* constantly; I have usually rendered it by “at the level of,” but it can also be understood less technically as “when it comes to.”

*En tant que* (insofar as) and *pour autant que* (inasmuch as) are also used constantly, often quite vaguely; they can sometimes be rendered as “because.”

The use of *génétique* (as a noun and as an adjective) is a bit atypical here, but generally refers to psychological or psychoanalytic theories of human *development*. I would thus always render it as “development” or “developmental,” but was instructed to do otherwise, and have resorted to complicated circumlocutions involving the term “genesis.” See the following paragraphs: (76,5), (125,6), (163,7), (342,4), (348,4), and (429,6).

It finally dawned on me that “fantasmatic” is a neologism in English and that a better translation for *fantasmatique* is “fantasized” (or “fantasied”).

As always, the simple word *de* poses myriad problems. Among its meanings: of, from, with, by, because of, thanks to, based on, by means of, constituted by, due to, by virtue of, since, by way of, in the form of, through, regarding, about, involved in, involving, insofar as, and as.

Lacan often uses prepositions in ways for which there are few if any precedents in French usage (e.g., *sous* in “Logical Time,” *par* in “Instance of the Letter,” and *de* in “Subversion of the Subject”); in this Seminar, *dans* (in) gets quite a workout and I have signaled in my endnotes certain places where it takes on other meanings.

All text in square brackets has been added by the translator.

## Translator's Endnotes

In these notes, the numbers in parentheses refer first to the page number of the present English edition and then, after a comma, to the paragraph number (note that partial and short paragraphs are counted, as are chapter titles and the block of subheadings, counted as one paragraph, located just below each chapter title).

### I Constructing the Graph

- (3,7) Freud distinguished between what he called “psychoneuroses” (and sometimes “neuropsychoses”; SE III, pp. 45–61), nervous disorders whose cause was psychological, and what he called “actual neuroses,” nervous disorders whose cause was *not* psychological.
- (3,10) There are reasons to translate *angoisse* as “anguish” or “angst” instead of “anxiety,” but I have followed Strachey’s usage of “anxiety” to translate the German *Angst* in the *Standard Edition*.
- (4,3) On the “metaphor of the factory,” see Seminar IV, pp. 32 and 43–4.
- (4,6) Other versions suggest that Lacan is saying: “Those who champion this new orientation very consciously borrow from Fairbairn.”
- (5,2) See Freud’s 1912 article “On the Universal Tendency to Debasement in the Sphere of Love” (SE XI, pp. 179–90).
- (7,1) The last sentence of this paragraph strikes me as somewhat obscure in all extant versions.
- (7,2) *L’expérience de la raison pratique* (the experience of practical reason): in this Seminar, Lacan often adds the words *l’expérience de* to surprising nouns, including desire. *Expérience* can often be translated as “practice,” as in *l’expérience analytique*, “psychoanalytic practice.” Here we might think of practical reason as an actual practice one engages in: “practical reason as a practice.” We might, instead, translate *expérience* here as “field.”
- (8,1) In English, see *A Spinoza Reader*, ed. and trans. E. Curley (Princeton: Princeton University Press, 1994), where we find: “Desire is man’s very essence, insofar as it is conceived to be determined, from any given affection of it, to do something” (p. 188).
- (9,5) Instead of “We would then have the contrary:” the published edition suggests,

“We would then have the contrary of what we have abandoned.”

- (10,4) Other versions read *suggestive* instead of *subjective*.
- (10,7) Other versions provide *servie* instead of *asservie au langage* (subject to language), which could perhaps be understood in the figurative sense of “a psychology that is spoiled (or gets what it deserves), insofar as we can define it as the sum total of studies ...”  
*Sensibilité* might be understood here as “sensation” or “sensory perception,” even though it would ordinarily be rendered as “sensitivity.” Lalande claims that in Kant’s work *sensibilité* means *expérience*.
- (11,4) “Three is the minimum number of terms”: Richards and Ogden purport to rectify Saussure’s theory of the sign as encompassing the signifier and the signified, by adding a third term: the “referent.”
- (12,6) “Four is the smallest possible battery”: see *Écrits*, pp. 35–9.
- (13,1) *D’avant en arrière* literally means forward and back, from front to back, or from ahead to behind; less literally, it could be rendered by “one behind the other” or “back and forth.”
- (13,3) Less idiomatic meanings of *tire une traite* include constituting a promissory note, discounting a draft, and drawing on the future. It could also suggest jumping to a conclusion or reckoning a sum.
- (13,7) *Seing* means mark, sign, signature, or stamp.
- (14,1) See Freud’s article entitled “Negation” (SE XIX, pp. 235–9).
- (14,4) See Freud’s *Beyond the Pleasure Principle* (SE XVIII, pp. 14–16).
- (17,4) *L’expérience du désir* (The experience of desire) could instead be rendered as “The experience based on desire,” “Experience involving desire,” “Desire as an experience,” “Experiencing desire,” or even “The field of desire.”
- (17,6) In English, *Hilflosigkeit* is rendered by Strachey as “helplessness”; see, for example SE XX, p. 166.
- (18,4) *Urbild*: see Lacan’s paper entitled “The Mirror Stage” in *Écrits*.
- (19,1) See Lacan’s paper entitled “Remarks on Daniel Lagache’s Presentation:

- ‘Psychoanalysis and Personality Structure’” in *Écrits*.
- (19,4) The French *semblable* (semblable) is often translated as “fellow man” or “counterpart,” but in Lacan’s usage it refers specifically to the mirroring of two imaginary others (*a* and *a’*) who *resemble* each other (or at least see themselves in each other). I have opted for the somewhat obsolete English “semblable” found, for example, in *Hamlet*, Act V, Scene II, line 124: “his semblable is his mirror; and who else would trace him, his umbrage, nothing more.” It was much more recently used by Virginia Woolf in *Between the Acts* (New York: Harcourt, Brace and Company, 1941).
- (19,7) *Son niveau d’accommodation, de situation* (its proper level of correction or situation) strikes me as rather obscure; *niveau d’accommodation* is occasionally used to characterize the degree of correction of someone’s vision (i.e., how strong the corrective lenses are).
- (23,5) Other versions propose that we read “the unconscious” instead of “this Other.” On desire as “the metonymy of being,” see, for example, *Écrits*, p. 439.

## II Further Explanation

- (26,5) *Automatismes* (automatisms) are better known in English as “repetition compulsions.” Here, however, the reference may be to autonomic physiological and behavioral activities.
- (27,2) Lacan’s expression here, *acte de parole*, predates John Austin’s and John Searle’s use of the expression “speech act.”
- (28,6) The Latin *subjectum* (subject) literally means that which lies under or beneath, and is thus sub-posed (supposed).
- (29,4) *Taxiématique* (taxiematic) refers to ideas that are indispensable to the construction of a discourse. At the end of the paragraph, other versions read: *c’est simplement le signe de ce que c’est la place où un autre signifiant n’est pas* (it is simply the sign of the fact that it is the place where another signifier is not).
- (32,1) “The *I* turns out to be but one object among others”: see Hegel’s *Phenomenology of Spirit*.  
 Jean-Paul Sartre, “La transcendance de l’ego,” *Recherches philosophiques VI* (1936–7), pp. 85–123. In English, see *The Transcendence of the Ego: A Sketch for a Phenomenological Description* (London & New York : Routledge, 2004).

- (32,2) See Roman Jakobson’s paper, “Shifters, Verbal Categories, and the Russian Verb” (1957), in Roman Jakobson, *Selected Writings*, vol. 2 (The Hague: Mouton, 1971), pp. 130–47.
- (33,1) Lacan comments on this quite extensively in Seminar III, *The Psychoses*, Chapter XXII.
- (33,3) *Soit* (so be it) and *soi* (one or oneself) are pronounced identically in certain contexts, not to mention *soie* (silk).
- (33,4) Note that Figure 1.3 looks a bit like a question mark.
- (35,3) See Freud’s 1938 paper entitled “Analysis Terminable and Interminable” (SE XXIII, pp. 216–53).
- (36,1) On the “filled out” (*étouffée*) person, see Jacques Damourette and Edouard Pichon, *Des Mots à la pensée: Essai de grammaire de la langue française*, 7 vols. (Paris: Bibliothèque du français moderne, 1932–51). Note that *étouffée* (filled out) can also mean stuffed or enriched; this person is juxtaposed by Damourette and Pichon with the *subtile* (ethereal, subtle, or rarefied) person. Cf. Lacan, *Écrits*, p. 685.
- (37,2) “On this line”: Lacan is undoubtedly pointing to a line on the graph here, perhaps the upper left-to-right arrow.
- (38,2) The reference here is to SE IV, p. 160 n. In the fifth edition, published in 1919, Freud had already added the following passage: “The assertion that all dreams require a sexual interpretation, against which critics rage so incessantly, occurs nowhere in my *Interpretation of Dreams*” (SE V, p. 397).
- (38,6) Other versions read *à l’intérieur* (in private) instead of *à l’intérieur de soi* (in one’s own mind).
- (39,2) This is the first appearance in Lacan’s Seminars of the term “fundamental fantasy”; it had already been introduced in Lacan’s oral delivery of “Direction of the Treatment” in July 1958.
- (39,5) “A type of little tail at the second level”: this may possibly refer to the following circuit:  $d \rightarrow (\$ \diamond a) \rightarrow X \rightarrow (\$ \diamond D)$ .

### III The Dream about the Dead Father

- (43,6) Lacan is referring here to Serge Leclaire. The paper he gave, “*L’obsessionnel et son désir*” (The Obsessive and His Desire) was published in the journal *L’Évolution psychanalytique* 3 (1959): 383–408. Lacan made some extensive comments after Leclaire’s talk.
- (44,4) “All dreams are, in a sense, dreams of convenience: they serve the purpose of prolonging sleep instead of waking up. *Dreams are the GUARDIANS of sleep and not its disturbers*” (SE IV, p. 233). “It is often by means of this second desire that the first is satisfied”: no such claim is, to the best of my knowledge, found in Freud’s work.
- (44,6) “You should understand this in the sense of ‘By [coming into] being, it is satisfied’”: the published version reads “*Entendez, de l’être, satisfait,*” whereas other versions provide “*Entendez de l’être qui se satisfait.*”
- (44,7) “Referring to being”: other versions read *renvoi de l’être* instead of *renvoi à l’être*.
- (45,4) On associationism, see, for example, the work of Edward L. Thorndike, Edwin Ray Guthrie, and Clark Leonard Hull.
- (47,4) See Seminar III, Chapters 17–18, and “Metaphor of the Subject” in *Écrits*.
- (48,1) In this paragraph and the next, the English speaker can see an example of how the French take English words (like “flash”) and change or extend their meanings.
- (49,2) Other versions read “representative in the representation” instead of “representative of the representation.” Strachey’s translation of *Vorstellungsrepräsentanz* is “ideational representative,” and his translation of *Triebregungen* is “instinctual impulses.” *Unité* could, alternatively, be understood here as “unity.”
- (49,4) In the text we have before us, Lacan simply said that he was bracketing the subject.
- (50,4) Edward Glover, “The Psycho-Analysis of Affects,” *IJP* 20 (1939): 299–307.
- (55,1) Cf. Freud’s comment just before presenting the dream: “The strangest characteristic of unconscious (repressed) processes ... [is that] they equate

reality of thought with external actuality, and wishes with their fulfillment” (SE XII, p. 225).

(55,4) Reading *croient croire* (believe we believe), as in Prévert’s “*Tentative de description d’un dîner de têtes à Paris-France*” (see *Paroles* [Paris: Gallimard, 1949], p. 7), instead of *croire-croire*; Miller’s note in the appendix also reads incorrectly.

(56,3) Other versions say “were different from” instead of “were nothing but.”

(57,4) *Fantasme de rêve* (dream fantasy) and *fantasme(s) du rêve* appear several times in this Seminar and might also at times be rendered as “fantasy in a dream” or “fantasy that has been incorporated into a dream.”

#### IV Little Anna’s Dream

(61,3) The French translation Lacan is criticizing here is *La Science des rêves*, trans. I. Meyerson (Paris: Alcan, 1926).

(62,3) Here is Strachey’s translation: “My youngest daughter, then nineteen months old, had had an attack of vomiting one morning and had consequently been kept without food all day. During the night after this day of starvation she was heard calling out excitedly in her sleep: ‘Anna Fweud, stwawbewwies, wild stwawbewwies, omblet, pudden!’” (SE IV, p. 130); the dream might more accurately be rendered as “Anna Fweud, stwabewwies, wasbewwies [a child’s way of pronouncing raspberries?], custad, pudden.”

(62,5) Here is Strachey’s translation: “At the time she was in the habit of using her own name to express the idea of taking possession of something. The menu included pretty well everything that must have seemed to her to make up a desirable meal” (SE IV, p. 130).

(62,7) Lacan is likely referring here to the very next dream in *The Interpretation of Dreams*: “My nephew, aged twenty-two months, had been entrusted with the duty of congratulating me on my birthday and of presenting me with a basket of cherries, which are still scarcely in season at that time of year,” etc. (SE IV, pp. 130–1).

(63,1) Here is Strachey’s translation: “Pigs dream of acorns and geese dream of maize” or “What do hens dream of? - Of millet” (SE IV, p. 132 n.1).

(63,3) The paper referred to here by Wladimir Granoff is “Ferenczi: faux problème ou

vrai malentendu.” It came out in *Psychanalyse: Revue de la société française de psychanalyse* 6 (1961): 255–82.

- (65,3) Reading *il les a détectés* (he detected these bits) instead of *il l’a détecté* (he detected this).
- (65,4) It might possibly make more sense to read “progressive” here instead of “regressive.”
- (66,3) *Niederschriften* is usually rendered in English by notes, minutes, records, or writing down. Strachey’s term for it is “registrations.”
- (66,4) See *The Origins of Psychoanalysis: Letters to Wilhelm Fliess, Drafts and Notes, 1887–1902*, eds. M. Bonaparte, A. Freud, and E. Kris; trans. E. Mosbacher and J. Strachey (New York: Basic Books, 1954). Letter 52 is found on pages 173–81. *Wahrnehmung*: observing, looking after, or perceiving. Lacan decomposes the word here into *wahr* (true) and *nehmen* (to take).
- (67,3) Reading *Vor-stellungen* instead of *Vorstel-lungen*. *Vor* (pre- or before) plus *stellungen* (attitudes, positions, or stances) = *propositions* (the French here means propositions, proposals, or offers).
- (67,4) *Frayage* is Lacan’s translation of Freud’s *Bahnung*, which might be better rendered in English as “breach.” The ball falling into the same hole seems to correspond here to Freud’s “identity of perception” as opposed to “identity of thought.”
- (71,5) It is not entirely clear what Lacan means by *procès* here; it could refer to progress, proceeding, procedure, temporal unfolding, or temporal process.
- (73,5) The line “*si le roi d’Angleterre était un con, tout serait permis*” (if the King of England were an idiot, all would be permitted) is found in Raymond Queneau’s *On est toujours trop bon avec les femmes* (Paris: Gallimard, 1971), p. 97. Lacan discusses it in Seminar II, pp. 127–9.
- (74,7) In certain contexts, *discours de l’Autre* can also mean “discourse about the Other.”
- (76,2) Lacan may be referring here to the sort of running commentary in one’s head on everything one is doing, as if one were an outside observer of oneself, that we hear about from psychotics.

## V The Dream about the Dead Father

- (79,3) Freud proposes that the desire in an adult's dream is "borrowed" from the child's wishes as found in the unconscious.
- (79,5) Reading *est*, as in other versions, instead of *réside*.
- (80,7) In other versions: "they do not intentionally leave traces with the said [or what is said], but rather with traces of traces."
- (81,1) In other versions, the homonym *nom du non* (no's name or name of the no) is given.
- (81,4) See Jacques Damourette and Edouard Pichon, *Des Mots à la pensée: Essai de grammaire de la langue française* (Paris: Bibliothèque du français moderne, 1932–51), 7 vols., especially Vol. 1. Vol. 6 is useful in understanding Lacan's distinction between the subject of the statement and the subject of enunciation.
- (82,1) At least one of the exceptions here includes the use of *ne* with the verb *pouvoir*.
- (83,9) That is, the things that go through a child's mind are the very things the people around him have said.
- (84,2) The reference here is to Hegel's aesthetics ("In this very heedless boisterousness there lies the ideal feature: it is the Sunday of life which equalizes everything and removes all evil") and to Raymond Queneau's novel, *Le Dimanche de la vie*, to which this passage from Hegel's work serves as an epigraph.
- (84,6) The unnamed author of the quote is Simone Weil. See *La Pésanteur et la grâce* (1947). In English, see *Gravity and Grace* (New York: Routledge, 2002), p. 23.
- (86,6) Lacan was perhaps pointing to different points on the graph of desire during this passage.
- (86,7) In Strachey's rendition: "But this future, which the dream pictures as the present, has been molded by his indestructible wish into a perfect likeness of the past" (SE V, p. 621).
- (88,4) Strachey says the passage was added as a footnote in 1911 and moved into

the text in 1930 (SE V, p. 430 n).

- (88,7) Other versions situate “he did not know” at the level of enunciation (on the upper line) and “he was dead” at the level of the statement.
- (90,3) *Il ne savait pas* includes an imperfect tense that can also be rendered at times as “he was not to know” (until later). The point here, however, is, I think, that the patient did not report thinking in the dream, “he is dead and he does not know it” in the present tense, as might have been expected.
- (92,4) It is not clear to me whether, with *l’assumer comme celle de l’autre*, Lacan means “to take that pain upon oneself as though it were the other’s” or “to view that pain as the other’s.” On this point, see Chapter VI, section 1, which seems to corroborate the first alternative.
- (93,2) At the beginning of Section 3, Lacan referred to the upper part of the graph of desire, as opposed to the lower part, as a “beyond.”

## VI Introducing the Object of Desire

- (95,3) Lacan seems mistaken here, the main discussion of foreclosure and discordance being found in the sixth volume of *Des mots à la pensée*.  
Regarding traces, consider, for example, the fact that *pas* means footstep or track, *goutte* means drop, and *mie* originally meant crumb.  
At the end of the paragraph, all extant versions read more or less as follows: “It is here that the symbolic act of foreclosure is rejected in French.” The idea that foreclosure is rejected strikes me as rather odd, especially when we recall that *rejet* (rejection) was one of Lacan’s early translations of Freud’s *Verwerfung*, which he later rendered as *forclusion* (foreclosure). I would thus be inclined to read “*forclusion ou rejet en français*” instead of “*forclusion est rejeté en français*.”
- (96,7) Lacan refers to the article as “Analysis Finite and Infinite.”
- (97,3) The last five sentences are somewhat confusing in all versions of the Seminar.
- (97,4) “Perpetual ignorance veiling desire”: the desire in the dream would thus seem to be the desire not to know his deepest desire.
- (99,6) Lacan often uses “phallus” where in English we would more commonly use “penis.”

- (100,4) *Artifex*, as an adjective qualifying desire here, can probably be understood as skillfully made, artistic, artificial, or ingenious. The fear here is that desire, since it is an artifice, no matter how well crafted, may not endure. See *Écrits*, p. 624.
- (101,1) Jones used the Greek term “aphanisis” to refer to the “total, and of course permanent, extinction of the capacity (including opportunity) for sexual enjoyment”; see “Early Development of Female Sexuality” (1927), in *Papers on Psycho-Analysis*, 5th edn. (Boston: Beacon, 1961), p. 440. According to Jones, the fear of aphanisis is more fundamental than that of castration in both sexes, castration being only a “special case” of aphanisis in boys.
- (101,5) *Élan vital* is Bergson’s term; see his book published in 1907, *L’Évolution créatrice* (Paris: PUF, 2006); in English, see *Creative Evolution*, trans. A. Mitchell (New York: Henry Holt and Company, 1911).
- (103,4) Other versions, which are far from completely clear, suggest that it is *not* merely in our analysis that we are to try to perceive this, and that the flash is perhaps related to the “mental modes in which we are led to conceptualize it” in the “inverted Oedipus.”
- (105,5) All versions read “Legal phenomenology,” instead of “Legal terminology”; the latter strikes me as more likely here.
- (106,2) *Mammes* (breasts) does not appear to be a real word. The reference in this passage is to T. S. Eliot’s poem, *The Hippopotamus*.
- (106,4) See Christian Rosencreutz, *Les Noces chymiques* (Paris: Traditionnelles, 2004).
- (107,6) J. S. Mill, *The Subjection of Women*.
- (108,1) Jones’s translation of Freud’s German seems rather stilted here, and Lacan’s rendering of Jones’s translation leaves much to be desired.
- (109,5) The published version reads *Ansätze* (or *Ansässe*), and other versions read *Ansätz* or *Ansätze*, none of which seem to me to make any sense in this context. Other versions also read “immanence” instead of “imminence” in this paragraph.
- (110,2) Other versions provide:  $i(a), \diamond a(S)$ .

## VII Desire's Phallic Mediation

- (112,1) “An imaginary frustration is [...] always related to something real”: see Seminar IV.
- (112,5) Reading “the pleasure principle and the reality principle” instead of “desire and the reality principle,” which is found in all versions of the Seminar (presumably a slip on Lacan’s part).
- (113,6) Reading “upper line of the graph” instead of “lower line of the graph,” as in all other versions and in accordance with the figure of the graph accompanying this passage.
- (115,1) Here is Trotsky’s entry, dated June 26, 1935 (the French text of the Seminar erroneously says it is on the last page of the diary):

Last night, or rather early this morning, I dreamed I had a conversation with Lenin. Judging by the surroundings, it was on a ship, on the third-class deck. Lenin was lying in a bunk; I was either standing or sitting near him, I am not sure which. He was questioning me anxiously about my illness. “You seem to have accumulated nervous fatigue, you must rest ...” I answered that I had always recovered from fatigue quickly, thanks to my native *Schwungkraft*, but that this time the trouble seemed to lie in some deeper processes ... “Then you should *seriously* (he emphasized the word) consult the doctors (several names) ...” I answered that I already had many consultations and began to tell him about my trip to Berlin; but looking at Lenin I recalled that he was dead. I immediately tried to drive away this thought, so as to finish the conversation. When I had finished telling him about my therapeutic trip to Berlin in 1926, I wanted to add, “This was after your death”; but I checked myself and said, “After you fell ill ...” [pp. 145–6]

- (115,4) I have followed the stenography in the second sentence of this paragraph, instead of the published version, which strikes me as somewhat obscure.
- (116,2) Other versions suggest, “the desire that he had long dominated that had now subdued him.”
- (116,7) Reading *a-a'* instead of *a'-a*.
- (117,2) “Oblativity” is a supposed tendency to give to others selflessly or disinterestedly that was discussed in French analytic texts of the 1950s (the adjectival form is “oblative”). The term was introduced by Laforgue in 1926

and was rendered as “self-sacrifice” in Lacan’s “Some Reflections on the Ego,” *IJP* 34, no. 1 (1953): 17. It is often a synonym for altruism.

- (119,2) “The requirement that the subject manifest himself – beyond all of that – in his being” – that is, as a being of desire, as a being who desires.
- (120,2) The *objet achevé* (fully developed object) may be a reference to Erikson’s 1956 notion of the “total object” and “total object relations.” See E. H. Erikson, “The problem of ego identity,” *JAPA* 4 (1956): 56–121. “Male and female created He them” is found in Jones’s paper, “The Phallic Phase,” in *Papers on Psycho-analysis*, 5th edn. (Boston: Beacon, 1961), p. 484.
- (121,2) The French text, based on highly inaccurate stenography, is quite faulty here.
- (122,1) Reading *Schlagephantasie*, as in Freud’s German text, instead of *Schlagfantasie*.
- (122,2) On hatred as targeting being, see the end of Seminar XX on concierges and rats.
- (122,5) Lacan renders this instead as, “The fantasy is accompanied by a high degree of pleasure, and is carried out in an altogether significant way.”
- (123,4) Certain versions add a comma, reading, *un être, sujet à vouloir* (a being who has a will), instead of *comme un être sujet à vouloir* (a being who is subject to will).
- (123,7) Picasso, *Le Désir attrapé par la queue* (Paris: Gallimard, 1995). In English, *Desire Caught by the Tail* (New York: Citadel, 1962).
- (125,2) Lacan is presumably referring here to the following sentence in Addendum B to *Inhibitions, Symptoms, and Anxiety*: “*Es ist nun ein wichtiger Fortschritt in unserer Selbstbewahrung, wenn eine solche traumatische Situation von Hilflosigkeit nicht abgewartet, sondern vorhergesehen, erwartet wird,*” which is translated by Strachey as follows: “The individual will have made an important advance in his capacity for self-preservation if he can foresee and expect a traumatic situation of this kind which entails helplessness, instead of simply waiting for it to happen” (SE XX, p. 166). Note that *abgewartet* is a conjugation of *abwarten*.
- (126,3) The published version reads “Today, we have identified the phallus with *a*.” Other versions are vaguer, suggesting that the reference is more immediate, hence to the subject or to “the other that the subject bears within himself.”

- (126,6) See Seminar I, p. 78, and *Écrits*, p. 564. “Spherical rays”: Lacan presumably means rays produced by a spherical mirror.
- (128,5) The end of this paragraph might perhaps be understood as “a point where what you might grasp as extrapolations of the erotic blueprint [*épure*] between subjects is eliminated.” It is not clear to me what *point de réduction* (point of reduction) means. “Vanishing point”?

### VIII The Little Cough as a Message

- (136,1) “That is itself marked by enunciation” (*indice d'énonciation*) could instead be rendered by “that has an enunciation index, rating, or factor.”
- (136,5) We find the following formula in the stenography:  $E(e^E)$ . It might well read, instead (and following Lacan’s later use of *indice*),  $E(e_E)$ .
- (137,3) I have followed other versions in which the last sentence of this paragraph is phrased as though it were a comment the dreamer makes about a dream.
- (141,4) “The bridge formed by the ships on the Bosphorus”: see Herodotus’s *Histories*, Book 4.
- (142,1) Ella Sharpe, *Dream Analysis* (London: The Hogarth Press and the Institute of Psycho-Analysis, 1937), Ch. V, “Analysis of a Single Dream.”
- (145,3) I cannot locate anything the patient says in the text that goes in the direction indicated in the first sentence of this paragraph. This is thus an extrapolation on Lacan’s part, as we see in the next class, and the stenography is presumably somewhat faulty here.
- (146,5) Here is the first part of the paragraph:
- On the day when the patient related to me the dream I have selected for this chapter I did not hear him coming upstairs. I never do. There is a carpet on the stairs, but that is not the reason. One patient comes up two stairs at a time and I hear just the extra thud; another hurries and I detect the hustle; another is sure to knock a suitcase or umbrella or fist on the banisters. (p. 129)
- (148,2) Sharpe was a co-head teacher at the Hucknall Pupil Teachers Training College. Sharpe writes, “To draw this patient’s attention to a manifestation of the unconscious is to stop it” (p. 130).

(150,4) Reading “οὔτις,” as in Homer’s text, instead of “*où est-il?*” The correct term is provided in Chapter XII of this Seminar.

## IX The Fantasy about the Barking Dog

(152,3) In context, Sharpe seems to mean just one dream as opposed to several: Chapter V of her book is entitled “Analysis of a Single Dream” (p. 125).

(154,3) According to Sharpe, he “got hold of his tormentor round the neck and held him playfully in a strangle grip and warned him never to tease him again” (p. 147).

(159,2) The French here is quite ambiguous and could, alternatively, be rendered as “the signifier for the Other” or “the signifier that concerns the Other.”

(161,2) For Lacan’s comments on “scent,” see *Écrits*, pp. 221, 280, 389, 407 n. 20, and 509, and Seminar IV, p. 79. Lebovici mentions that her patient at one point believed he detected the smell of urine in her office.

(161,7) Other versions read *l’autre phase* (the other phase) instead of *l’autre face* (the flip side).

(162,3) Other versions read *moi* (ego or me) instead of *moyen* (means).

(163,4) Lacan may be referring here to his paper “In Memory of Ernest Jones: On His Theory of Symbolism,” which he sketched out from January to March, 1959 (see, in particular, *Écrits*, p. 593). He may, alternatively, although this seems less likely given the way he refers to his paper in this class, be referring to comments he made after Chaim Perelman’s talk at the Société française de philosophie, comments that were later written up as “Metaphor of the Subject” (see, in particular, *Écrits*, p. 757). See, also, *Écrits*, p. 682.

(163,6) The first sentence of this paragraph does not seem to be included in other versions.

(163,8) “How does the signifier enter into their world?”: other versions read, instead, “How do children enter into the world of language?”

(166,4) See *Écrits*, p. 593, where we see that Lacan borrows this example from Ernest Jones.

(166,6) “Marked and shot through and through with the signifying element”: other

versions read, *marqué par le travers de l'élément signifiant*, which strikes me as unclear.

(167,11) Lacan translates this as “memory of a dog masturbating,” which is practical (albeit inaccurate) as the English construction is quite difficult to render in French.

(167,12) Reading *scène* (scene) instead of *schéma* (schema).

(169,3) Reading *un signifiant* (a signifier) instead of *signifiant* (signifying).

## X The Image of the Inside-Out Glove

(173,1) “The call loops back on itself in order to instate itself in what I have sometimes called ‘full speech’”: other versions suggest that “the Other’s discourse loops back on itself, and the call on the Other for the satisfaction of a need is instated [or: established] in relation to the Other in what I have sometimes called ‘full speech.’”

(173,2) *De moi comme moi* could, alternatively, be rendered as “of myself as an ego.” Other versions read: “the simple fact that someone speaks of me as me ...”

(173,3) The last sentence of the paragraph refers to the homology between desire and the ego mentioned three paragraphs back; compare their positions in the upper and lower parts of the graph of desire.

(178,2) “China” likely comes into the limerick because of the paucity of words in English that truly rhyme with “vagina.”

(178,3) Lacan perhaps found this limerick in the following collection: *The Limerick: A Facet of Our Culture*. Privately printed in Mexico City in 1944.

(179,5) “Underscores that it is difficult not to consider”: other versions do not include the word “not” here.

(182,4) Here are the lyrics to the song, “Where Did You Get That Hat?”

Now how I came to get this hat is very strange and funny  
Grandfather died and left to me his property and money  
And when the Will it was read out they told me straight and flat  
If I would have his money I must always wear his hat.

*Chorus:* 'Where did you get that hat? Where did you get that tile?  
Isn't it a nobby one and just the proper style.  
I should like to have one just the same as that.  
Wherever I go they shout "Hello, where did you get that hat?"

If I go to the Opera house in the opera season  
There's someone sure to shout at me without the slightest reason  
If I go to a Concert Hall to have a jolly spree  
There's someone in the party who is sure to shout at me.

*Chorus:*

At twenty-one I thought I would to my sweetheart get married  
The people in the neighbourhood had said too long we'd tarried  
So off to church we went right quick determined to get wed  
I had not long been in there when the parson to me said,

*Chorus:*

I once tried hard to be MP but failed to get elected  
Upon a tub I stood round which a thousand folks collected  
And I had dodged the eggs and bricks (which was no easy task)  
When one man cried, "A question I the candidate would ask"

**SPOKEN:** I told him I was ready to reply to any question that could be put to me. The man said, "Thousands of British working people are anxiously awaiting enlightenment on the subject on which I am about to address you. It is a question of national importance, in fact, THE great problem of the day, and that is, sir ..."

*Chorus:*

When Colonel South, the millionaire, gave his last garden party  
I was amongst the guests who had a welcome true and hearty  
The Prince of Wales was also there and my heart jumped with glee  
When I was told the Prince of Wales would like a word with me.

*Chorus:*

(185,4) I have been unable to find the expression *subir une couverture* anywhere. It could possibly relate to his being pinned into his sheets or strapped into his pram as a child (p. 136), or being overshadowed or covered by the

overhanging tip of the cave.

- (188,7) In Latin, *vagina* means sheath or scabbard for a sword.
- (189,3) Lacan seems to confuse “he attended a function” (p. 143) with the idea that he went to a certain place for “professional reasons.”
- (189,5) As a certain amount of text is obviously missing in this paragraph, I have followed the stenography.
- (189,6) Klein’s “combined parent-figure” (also referred to as the “combined parent”) denotes an infantile fantasy in which the parents are united in a permanent sexual act, the mother containing the father’s penis or the whole father, the father containing the mother’s breast or the whole mother. Klein developed the concept in her book *The Psycho-Analysis of Children* (London: Hogarth Press, 1932), pp. 103–4.

## XI Sacrificing the Taboo Queen

- (191,8) The French here condenses two different quotes from Sharpe’s text.
- (192,5) Note that Lacan often uses the word “phallus” when Sharpe simply says “penis.”
- (193,1) Sharpe tells us she is “justified [in doing so] by virtue of past analyses” [p. 143], a move Lacan himself makes in the next chapter.
- (195,2) I have simplified the French to keep the associations in the order in which we find them in Sharpe’s text.
- (195,3) It is unclear to me what passage in Sharpe’s text could possibly have given Lacan the sense that the man was thought to be that extraordinary, much less a conman, by the patient.
- (196,7) See the discussion of the game of chess and of the sacrifice of one’s queen in chess at the end of this chapter.
- (197,1) Reading *d’entrainement d’angoisse* (provoking of anxiety) instead of *d’entrainement, d’angoisse*.
- (200,4) “*Common Book of Prayer*”: this inversion, found in the stenography as well, was perhaps a slip on Lacan’s part or perhaps intentional.

- (204,6) *Dame* (queen) also means lady.
- (206,5) “Poorly translated it”: Lacan had presumably mistranslated this line in a prior class.
- (206,7) Other versions read *serrer son jeu* (play tougher) instead of *serrer son cul* (clench his sphincter); the word is missing in the stenography.
- (207,3) Although ostensibly quoting Sharpe, the French curiously goes further than “he liked it” here, reading “I love it” in English.
- (207,4) *Non-motivé*: less literally put, desire is what has no rhyme or reason.
- (209,2) From Carroll’s poem, *The Mad Gardener’s Song*.

## XII The Laughter of the Immortal Gods

- (211,2) By giving *en finir avec* as a translation for “to get,” Lacan is presumably thinking of an expression like “to get someone” or “you’re going to get it.”
- (211,5) Lacan may well be saying that we should limit the extension or importance we give to a specific signifier here – “hood” or “vagina” – not to the signifying order in general. Other versions read *caractère du signifiant* instead of *registre du signifiant*, implying perhaps that the *image* of the hood is not that important as a signifier here, whereas to Sharpe it is essential.
- (214,4) *Assumer* corresponds to the English “to assume” in the sense of to take on (as in “to assume a responsibility”), but also implies taking in, adopting, incorporating, owning, dealing with, and coming to terms with. In contexts like this, I often translate *assumer* as “to assume” and *assomption* as “assumption.”
- (214,5) This might be connected with Freud’s notion that during the castration complex, a boy is faced with losing his penis if he refuses to give up his mother as his primary love object. He is led to weigh the two against each other and choose.
- (215,2) “She *is* without having it”: another version reads: “she is it without having it.”
- (216,6) See “The Mirror Stage” in *Écrits* and “Family Complexes” in *Autres Écrits*.

- (218,2) *The Confessions of St. Augustine*, trans. J. G. Pilkington (New York: The Heritage Press, 1963), p. 7. The rendition in the Seminar is not identical to the one found in *Écrits*, p. 114, where, among other things, *amer* (bitter) is replaced by *empoisonné* (envenomed).
- (220,1) That is, according to Klein, the phallus (or penis) takes the place of the breast.
- (221,6) The French should probably read *j'aime bien ça*, but Lacan perhaps wanted to exaggerate what the patient actually said, which was reported by Sharpe as “he liked it” (p. 146).
- (223,1) “He has no memories of his life prior to age 11”: the patient says his friend “who can do impersonations” remembers *her* childhood well (p. 134).
- (223,2) He presumably “caught up with his sister” when he turned 11, and “encountered her at the very point at which” they had lost their father. Is Lacan suggesting that the boy had abandoned his sister in the interim?
- (224,3) The French erroneously reads: “the piquant fantasy he says he had again not long ago,” whereas the case study tells us nothing about when he had the fantasy (p. 132).
- (224,5) “Further disintegrated” compared, perhaps, to when his sister served as *i(a)* for him.
- (225,3) The usual expression is *entre l'arbre et l'écorce il ne faut pas mettre son doigt*. Here it is inverted.
- (228,6) *Le furet* (slippery, darting animal) is a reference to a game in which a group of people sit in a circle and quickly pass a small object – referred to as *le furet*, though a *furet* is literally a ferret – from hand to hand, while a player standing in the middle of the circle tries to guess which hand holds the *furet*.
- (229,2) The reference here should instead be to Ovid's *Metamorphosis*, Book IV, v. 167–89.
- (229,4) *Aphanisos* might be construed to be a substantive use of an adjective formed from the verb *aphanizein*, “to make disappear.” *Aphanisos* as an adjective would mean “making disappear” and as a nominal substantive, “one who makes disappear.”
- (229,5) The Greek is found in Strabo's *Geography* (2.3.6), where Strabo refers to

Aristotle's discussion of Homer's *Iliad*. Strabo mentions a traveler, Eudoxus of Cyzicus, who, according to Posidonius, allegedly sailed around the horn of Africa (Geog. 2.3.4). Strabo regards Posidonius's story as false and likens Posidonius to Plato, who quoted Solon as evidence of the credibility of the story of the disappearance of Atlantis. Strabo suggests that Posidonius should rather have said "he who brought it into existence can also cause it to disappear, as the poet did the wall of the Achivi," which is a reference to Homer's *Iliad*, vii. 436, where a wall is described which, like Atlantis, Strabo and his contemporaries believe never existed in the first place.

### XIII Impossible Action

- (234,4) To "be it without having it" is actually a slightly different formulation from the ones he had provided in earlier classes; the same is true of "being and not being the phallus."
- (234,7) The French curiously reads "in 1910–1914" instead of just "1914."
- (241,2) Lacan is presumably thinking here of Nietzsche's *Birth of Tragedy*.
- (241,5) "The Death of Hamlet's Father" is the last paper in Ernest Jones, *Essays in Applied Psychoanalysis*, vol. 1 (London: Hogarth, 1951). I have tried to correct things in this paragraph and the next, as the French erroneously reads: "It is the father himself who informs us of it, as Horatio regrets, telling Hamlet, 'There needs no ghost, my lord, come from the grave, to tell us this.'"
- (242,1) Lacan refers here to Claudius's crime as Oedipal, even though Claudius was the king's brother, not his son.
- (242,3) *Articulation* (articulation) can also be understood as connection or link.
- (244,7) Ophelia's suicide is considered ambiguous in the play, yet when it is first mentioned, it is said that a branch she was standing on broke:
- There, on the pendent boughs her coronet weeds  
 Clambering to hang, an envious sliver broke;  
 When down her weedy trophies and herself  
 Fell in the weeping brook. (IV, vii, 170–3)
- (245,7) At the end of this sentence, one might prefer to read *au sens où il est dans le psychisme du créateur* ("in the sense that it is in the psyche of the creator," presumably Shakespeare), as in other versions, instead of *au sens où il est*,

*dans le psychisme, créateur.*

(246,7) “Mortal coil” is a poetic term that means the burden or troubles of everyday life and the strife and suffering of the world, “coil” referring to the fuss, bustle, or ado of daily living.

#### XIV The Desire Trap

(250,1) According to the authors of *The Complete Pelican Shakespeare*, which I have relied on here:

*Hamlet* is preserved in three distinct but related early texts: first, the corrupt and abbreviated acting version in the “bad” quarto of 1603; second, the version “newly imprinted and enlarged to almost as much again as it was, according to the true and perfect coppie” in the “good” quarto of 1604–5 (now usually regarded, but without complete assurance, as printed from Shakespeare’s own draft); and third, the version in the 1623 folio (now usually regarded, but again without complete assurance, as printed from the prompt-book of Shakespeare’s acting company or from the good quarto altered after reference to such a prompt-book). (p. 932)

(251,4) “Cyclothymic”: today we might say “manic-depressive” or “bipolar.”

(254,2) See Richard Loening, *Die Hamlet-Tragödie Shakespeares* (Stuttgart: Verlag J. G. Cotta’schen Buchhandlung, 1893).

(255,3) The five lectures that Freud gave in German at Clark University were published in English translation as “The Origin and Development of Psychoanalysis” in the *American Journal of Psychology* 21, no. 2 (1910): 181–218. Jones’s paper, “Freud’s Theory of Dreams,” came out in the same issue of the same journal (pp. 283–308).

(257,8) *Trop vous faire tarder* (draw this out interminably) could instead be rendered as “keep you too long today.”

(258,4) An officer, Bernardo, was actually saying that “The bell [was] then beating one” when the ghost appeared the night before the night the play begins (I, i, 39).

(258,9) Actually, Ophelia tells us that it was “twice two months,” thus four months (III, ii, 123).

(259,4) It is not entirely clear what part of the ghost’s speech Lacan is referring to

here, but he might be rather freely interpreting the following lines:

Taint not thy mind, nor let thy soul contrive  
Against thy mother aught. Leave her to heaven  
And to those thorns that in her bosom lodge  
To prick and sting her. (I, v, 85–8)

(259,5) Yet the ghost, after telling Hamlet he was killed by Claudius, clearly says:

If thou hast nature in thee, bear it not.  
Let not the royal bed of Denmark be  
A couch for luxury and damned incest. (I, v, 81–3)

(262,8) The King actually cries, “Give me some light. Away!” and Polonius cries “Lights, lights, lights!” (III, ii, 259–60).

(263,3) “The disguised dimension of truth that I somewhere called its ‘fictional structure’”: see *Écrits*, 2006, pp. 375–6.

(264,3) It is actually the ghost who tells Hamlet that the father died “in the blossoms of [his] sin” (I, v, 76).

(265,7) “Conceit,” in Shakespeare’s usage, probably does not mean what Lacan thinks it means, and can be quite equivocal, meaning fancy, opinion, imagination, wit, trinket, ingenuity, brooding, and so on.

(267,5) What is he whose grief  
Bears such an emphasis? whose phrase of sorrow  
Conjures the wand’ring stars, and makes them stand  
Like wonder-wounded hearers? This is I,  
Hamlet the Dane. [V, i, 241–5]

## XV The Mother’s Desire

(269,6) John Dover Wilson, *What Happens in Hamlet* (Cambridge: Cambridge University Press, 1935).

(270,1) Other versions add at the end of this paragraph: “Jones makes very apt remarks that I find myself occasionally repeating.”

(272,5) “In a different text”: see “A Psychoanalytic Study of Hamlet” in *Essays in Applied Psychoanalysis* (London: The International Psychoanalytical Press,

1923), p. 27.

- (276,4) *Le discours de l'Autre* can at times be translated as “(the) discourse about the Other,” but not, I think, in the present case.
- (278,2) Ernest Jones, “A Psychoanalytic Study of Hamlet” in *Essays in Applied Psychoanalysis* (London: The International Psychoanalytical Press, 1923), p. 29.
- (278,4) *Beatus possidens* can be rendered as lucky (or happy) possessor, or owner by default. *Sensible*: the French here is ambiguous; Lacan may have been using “sensible” in its English sense; the editor has added the words “in the play” after it. The text could thus read instead: “this rationale is nevertheless more sensible\*.”
- (279,2) Ernest Jones, “A Psychoanalytic Study of Hamlet” in *Essays in Applied Psychoanalysis* (London: The International Psychoanalytical Press, 1923), p. 35.
- (281,3) Lacan seems to confuse here the number of years the first gravedigger (or clown) has been a sexton, thirty years, with the number of years since Yorick died, twenty-three (V, i); Hamlet says he himself kissed Yorick’s lips “I know not how oft.”
- (281,6) *L'appétit vient en mangeant* is a common French expression, and the translation “appetite comes with eating” is from a mid-seventeenth-century translation of Rabelais’s *Gargantua* into English. Cf. Hamlet’s comment in Act I, Scene 2: “As if increase of appetite had grown / By what it fed on.”
- (286,1) Other versions more plausibly suggest that the unconscious circuit begins, not at  $\Delta$  at the bottom right, but at the extreme left of the top left-to-right vector.
- (286,7) *La Psychanalyse d'aujourd'hui* [“Contemporary Psychoanalysis”] (Paris: PUF, 1956).

## XVI There is No Other of the Other

- (292,2) “The ghost that the sentinels have already seen twice”: reading “twice” instead of “once” in accordance with Act I, Scene 1. *En-bas*: Perhaps a reference to Victor Hugo’s translation of the end of Act III, Scene 3.
- (292,3) *Coleridge’s Lectures on Shakespeare and Other Poets and Dramatists* (New York: E. P. Dutton and Co., 1907), p. 141.

- (292,4) Actually, the clock struck one the “last night of all,” i.e., the second time the sentinels saw the ghost.
- (292,5) In class, Lacan rendered this line in French as “*Qu’est-ce que c’est de tuer un homme, le temps de dire ‘un,’*” “What is it to kill a man, the time it takes to say ‘one.’”
- (292,6) In Shakespeare’s usage, “truant” can also mean unfaithful, absentee, remiss, rogue, knave, rascal, and so on.
- (295,3) Reading *nous regardons Hamlet* (when we look at Hamlet) rather than *nous nous regardons Hamlet*. The stenography reads: *nous nous regardons dans Hamlet*, we look at ourselves in Hamlet.
- (296,3) See, in this context, Figure 7.1, not Figure 5.1.
- (297,1) The question here would seem to be “Who killed the father?”
- (298,2) “*Flectere si nequeo superos, Acheronta movebo,*” from Virgil’s *Aeneid*, is translated in *The Interpretation of Dreams*, as “If I cannot bend the Higher Powers, I will move the Infernal regions.”
- (299,1) “Fecund delusion”: a likely reference to Lacan’s *Family Complexes*, Chapter 2, Part 1, where we find the phrase: “*phase féconde du délire,*” the fruitful or fecund phase of the delusion.
- (299,2) *Répondre de* can also take on the senses of “explain,” “define,” “account for,” “protect,” “deal with,” “take care of,” and “take responsibility for.” “Truth without truth”: one might instead read, “truth without Truth.”
- (300,2) *Poussée vitale* is mentioned in a similar context in Seminar V. The term resembles Bergson’s *élan vital*, “vital impulse,” mentioned in Chapter 6 above. *Poussée* is the usual French translation of Freud’s *Drang*, one of the components of the drive, often rendered in English as “pressure”; see SE XIV, p. 122. The last sentence of this paragraph is found only in the published edition.
- (302,5) Lacan’s French rendition here differs quite significantly from all the versions of the English text I consulted (II, iv).
- (304,2) See Emile Boisacq, *Dictionnaire étymologique de la langue grecque, étudiée dans ses rapports avec les autres langues indo-européennes* (Heidelberg and

Paris: C. Winter, 1907–14).

(305,3) In the third class of the Seminar, Lacan quoted Simone Weil as saying, “To ascertain exactly what the miser whose treasure was stolen lost: thus we should learn much.”

## XVII Ophelia, the Object

(308,1) *Le sujet primordial de la demande* (the primordial subject to whom demands are addressed, but literally: the primordial subject of demand) can refer to the primordially demanding subject, namely, the parent or child who makes demands, or to the primordial subject to whom demands are addressed. Lacan seems, in this context, to be intending the parental subject, presumed to be omnipotent, to whom the child’s demands are addressed. In talking, a few pages further on, about ( $\$ \diamond D$ ), he seems to be emphasizing the subject faced with the Other’s demands (e.g., demands that the child eat, become toilet trained, etc.).

(310,4) Lacan is probably referring to “the volume” entitled *La Psychanalyse d’aujourd’hui*, mentioned in earlier classes of this Seminar.

(313,5) If it had not been clear to certain readers of this Seminar that object *a* here is imaginary, not real – that is, not the real cause of desire that it becomes in Lacan’s later work – the equation of *a* with the “imaginary other” in the last sentence of this paragraph should clarify things.

(313,6) Lacan’s commentary on Genet’s *The Balcony* can be found in *Le Séminaire, Livre V, Les formations de l’inconscient* (Paris: Seuil, 1998), pp. 263–8. In English, see *Formations of the Unconscious: The Seminar of Jacques Lacan, Book V*, trans. R. Grigg (Cambridge: Polity, 2017).

(318,1) The text in brackets here is found only in other versions.

(318,2) Pascal said, “*Les hommes sont si nécessairement fous que ce serait être fou par un autre tour de folie de n’être pas fou*” (*Pensées*, number 412/414), which can be translated as “Men are so necessarily crazy that it would be crazy, by another twist of madness, not to be crazy,” “Men are so necessarily mad that not to be mad would amount to another form of madness,” or “Men are so inevitably mad that not to be mad would be to give a mad twist to madness.”

(318,7) In the previous class, we find *ophallos*, not *omphalos*, the latter means navel or

hub, and was a symbol for the center of the world. See Ella F. Sharpe, “An Unfinished Paper on *Hamlet*: Introduction and Extracts” in *Collected Papers on Psycho-analysis* (London: Hogarth, 1950).

(319,4) Polonius asks this as a question in the spot in the above quote where [...] appears. *Estrangement* is rarely used in contemporary French; the *Trésor de la langue française* by Jean Nicot, dating back to 1606, defines the verb *estranger* as “séparer et mettre hors de soy quelque chose, et la réduire en respect et condition de chose étrange” (to separate and distance something from oneself, turning it into something foreign). *Estrangement* as a noun formerly meant the result of such distancing or alienating of oneself and of what is familiar. It is not clear if Lacan intended the old French or the contemporary English term here.

(321,7) “[L]ong purples, / That liberal shepherds give a grosser name” (IV, vii, 168–9).

## XVIII Mourning and Desire

(328,3) In hunting, *hallali* implies the final moment of the hunt when the animal being pursued is exhausted and the hunters and dogs go in for the kill.

(329,5) “Fight to the death of pure prestige”: see Hegel’s *Phenomenology of Spirit*, trans. A. V. Miller (Oxford: Oxford University Press, 1977), section B, IV; the precise wording here seems to come from Alexandre Kojève’s *Introduction to the Reading of Hegel: Lectures on the Phenomenology of Spirit* (Ithaca, NY: Cornell University Press, 1980); see, for example, p. 7.

(330,3) It is not clear to me that Lacan has correctly grasped the import of Hamlet’s lines here (V, ii, 117–19), which suggest that Laertes has no equal or semblable: only his shadow and mirror image are worthy of him.

(330,4) “He who is my ideal ego”: the stenography suggests that Lacan made a slip of the tongue here and said “ego-ideal” instead of the quite obviously intended “ideal ego.”

(332,3) Lacan may have been unaware of other meanings of “foil” in Shakespeare’s usage, as in check, repulse, setback, defeat, flaw, blemish, disgrace, overthrow, or undoing, suggesting that Hamlet will *foil* Laertes’ designs.

(333,8) See Daniel Lagache, “Deuil pathologique” in *La Psychanalyse 2* (1956): 45–74.

(336,4) “Out of his mind”: the grammar of other versions might suggest a different

rendering of *hors de lui*, such that Laertes embraces the object that is “outside of himself.”

(337,3) See Confucius, *Li chi: Book of Rites. An Encyclopedia of Ancient Ceremonial Usages, Religious Creeds, and Social Institutions*, trans. J. Legge (New Hyde Park, NY: University Books, 1967).

## XIX Phallophanies

(339,1) On “phallophanies” (appearances or manifestations of the phallus) see the very end of this chapter. See, also, Lacan’s comment in Seminar VIII: “What we call aggressiveness always presents itself in obsessive neurosis as aggression toward the form of the Other’s appearance that, on another occasion, I called ‘phallophany,’ the Other insofar as he can present himself as the phallus” (p. 246).

(339,7) Reading *restes* (leftovers) instead of *reliefs* (contours, projections).

(340,1) Reading “last time” instead of “the time before last.” On the dream’s navel, see *The Interpretation of Dreams*, SE V, p. 525. Note that in the prior class, Lacan had said that the death of a loved one “constitutes a *Verwerfung*, a hole, [not in the symbolic] but in reality.”

(342,3) Regarding “Life is a dream,” see Jacques Vallée des Barreaux’s poem, *La vie est un songe*.

(344,4) On the “beautiful soul,” see Hegel’s *Phenomenology of Spirit*, trans. A. V. Miller (Oxford: Oxford University Press, 1977), p. 383.

(344,5) Lacan’s translation of Hamlet’s lines includes “*que je ne sois né jamais*” (would that I had never been born), which evokes Oedipus’s line from *Oedipus at Colonus* “not to be born” (line 1224).

(345,4) Lacan very often uses the word “phallus” where Freud uses the word “penis.”

(345,7) Reading “gratification” instead of “the phallus,” as in the stenography. “Lassitude” here perhaps refers to Freud’s term *hoffnungslosen* in the first paragraph of the paper, translated by Strachey as “hopeless longing” (SE XIX, p. 173); this hopeless longing is not, however, for the penis/phallus, but for the love and affection of the beloved parent.

(347,4) The stenography would have us read something quite different starting with the

second sentence of this paragraph: “‘Narcissistic’ here explains the following to us: it is precisely in mourning, insofar as nothing is satisfied by mourning – and nothing here can satisfy, since the loss of the phallus experienced as such is the very outcome of the gamut run of his whole relationship with what occurs in the locus of the Other, that is, in the field organized by the symbolic in which his demand for love has begun to express itself. He is at the end and his loss in this case is a radical one.”

(349,1) Other versions provide a far more complete table after the one given in the text, to which I have added a few notations that grow out of Lacan’s commentary here:

Agent	Lack	Object
Real father § R	Castration symbolic debt S	imaginary phallus i
Symbolic mother A S	Frustration imaginary displeasure I	real breast r
Imaginary father (-φ) [?] I	Deprivation real hole R	symbolic phallus s

(350,3) Lacan seems to be referring here to variations on the formula for fantasy, as discussed in *Écrits*, pp. 823–6.

(351,3) We should perhaps read “appearance” instead of “disappearance” here, although the latter may refer to the subject as “a negative object” (-φ).

(351,7) “A man” like any other may be a reference to Hamlet’s comment to Horatio about his father:

He was a man, take him for all in all,  
I shall not look upon his like again. [Act I, Scene 2]

In which case the text should probably read, “‘a man’ unlike any other,” but it appears that Lacan misunderstood the meaning of the English here, given the sentence that follows.

Lacan might instead be referring to his Hamlet’s comment to his mother:

A combination and a form indeed,  
Where every god did seem to set his seal,  
To give the world assurance of a man:

This was your husband ... [III, iv, 61–4]

- (352,4) *Génie étonné* (daunted genius) is from Racine's *Britannicus*: "*mon génie étonné tremble devant le sien*," which has been rendered by George Dillon as "my daunted genius trembles before hers" (v. 506).
- (352,6) See the final pages of Chapter VIII in Freud's *Group Psychology and the Analysis of the Ego*.
- (354,2) Reading "nought" instead of "not": "Man is like a thing of nought: his time passeth away like a shadow," Psalm 144.
- (354,3) It is often thought today that it was Henry Wriothesley (1573–1624) – the third Earl of Southampton, who was a friend of the second Earl of Essex (1565–1601) – who was Shakespeare's lover. At the end of the paragraph, Lacan is referring to a part of Sonnet 20:

And for a woman wert thou first created,  
Till Nature as she wrought thee fell a-doting,  
And by addition me of thee defeated  
By adding one thing to my purpose nothing.  
But since she prick'd thee out for women's pleasure  
Mine be thy love, and thy love's use their treasure. [9–14]

## XX The Fundamental Fantasy

- (358,7) *Convoitise*: lusting after something.
- (359,6) Reading *chant* (song) instead of its homonym *champ* (field), as in section 2 below. *Chant du monde* seems to metaphorically express the way things go or work, the way everyone thinks.
- (362,2) I cannot locate anything in Glover's text that truly corresponds to Lacan's wording in quotes here. In the text we find the following: "the drug addict is able to preserve his reality-sense from gross psychotic disturbance" (p. 491); perverse ceremonials "*assisted in maintaining the patient's reality-sense to some degree*" (p. 493); and "perversions assist in preserving the amount of reality-sense already achieved by ..." (p. 498). Perhaps this was not intended by Lacan to be a quotation at all. *Choses qui font flop* (things that flop) is *choses qui font floup* in the stenography, *floup* being an onomatopoeic word for a kind of dripping sound.

- (363,1) Glover says that it is the drug addict who converts this first world into a chemist's shop.
- (363,6) One might read *assurable* (can be ... assured) instead of *assumable* (can be ... taken up).
- (364,1) See Heinz Hartmann's *Ego Psychology and the Problem of Adaptation*, trans. D. Rapaport (New York: International Universities Press, 1958), as well as his many articles in the *Psychoanalytic Quarterly* and the *International Journal of Psychoanalysis*.
- (366,9) Recall that on the graph of desire, desire is situated on the right across from fantasy on the left.
- (366,10) Assuming (or taking on) his own desire?
- (368,1) "Shifter symbols": see Roman Jakobson, "Shifters, Verbal Categories, and the Russian Verb," in *Selected Writings*, vol. 2 (The Hague: Mouton, 1971), 130-47; and Lacan, *Écrits*, p. 448.
- (370,4) Other versions include, in this table, a', a'', and a''' instead of A', A'', and A'''.
- (370,7) The grammar of the first sentence of this paragraph is quite problematic, there being few commas in the stenography that would clarify things: "*Disons que c'est pour autant qu'est introduite par le rapport le plus primordial du sujet le rapport de l'Autre, en tant que lieu de la parole, à la demande, que la dialectique s'institue ...*"
- "A divided by D": in France, long division is often carried out with the help of a table like the one Lacan provides here, instead of the kind used in the U.S., where this might be represented more or less as follows (where A is the dividend and D the divisor [NB: The D on the top line should be barred, but I cannot generate the symbol on my computer, and the line under the top three symbols should connect with the vertical line between D and A, forming a 90° angle, as in the sign for division]):

$$\begin{array}{r}
 \underline{D \quad S \quad \S} \\
 D \mid A \\
 \underline{rS} \\
 \cancel{A} \\
 \underline{a} \\
 A' \\
 \underline{A''} \\
 A'''
 \end{array}$$

(371,1) “A signifying alternative”: presumably, the presence/absence alternative.

(371,2) A reference to the lines at the beginning of Sonnet 45:

The other two, slight air and purging fire,  
Are both with thee, wherever I abide;  
The first my thought, the other my desire,  
These present-absent with swift motion slide.

(371,4) One might read “strategy” here instead of “tragedy,” as in the next chapter.

(372,6) One might read *ses demandes* (his demands) instead of the homonymous *ces demandes* (these demands) twice in the first sentence of this paragraph.

(372,7) *Os* (hitch) could also be rendered by “rub” or “crux,” and is a term sometimes used for “boner.”

(373,2) See Matthew 16:25, Mark 8:35, Luke 9:24, and John 12:25. See, also, Juvenal’s *Satires*, VIII, 83–4: *Summum crede nefas animam praeferre pudori et propter vitam vivendi perdere causas*. (Count it the greatest sin to prefer life to honor, and for the sake of living to lose what makes life worth living.)

## XXI In the Form of a Cut

(374,6) rA/S is not included in the table as we have it in the main body of the text. It should be included directly below A/D, as we see in the appendix (Table A.1).

(375,1) We might venture to write the mother as Other here as “mOther.”

(375,5) Reading “strategy” instead of “tragedy,” as found earlier in this paragraph and in other versions. It would be more grammatical in both French and English to say “recognized by the Other” instead of “recognized in the Other,” but Lacan appears to have said *dans*; he uses *dans* at several other points in this class and subsequent classes as well when other prepositions would seem more likely.

(376,3) Again, reading “strategy” instead of “tragedy.”

(376,5) *Au-delà* (beyond) also means hereafter.

(377,2) Other versions would have us read: “namely, from the imaginary register, from a

part of himself that is involved in the imaginary relationship to the other.”

- (378,1) *Wo Es war, soll Ich werden* is from GW XV, p. 86, and corresponds to SE XXII, p. 80.
- (381,3) “Has come to occupy it”: reading *l’a prise* instead of *l’a pris*.
- (387,1) Another version provides the neologism *signifiquantité*, “signifyquantity,” instead of *signifiantiser*.
- (387,2) Or “possible consecration vanishes in the signifying mark.”
- (388,4) We should probably read *Sie sollen nämlich ...* (“You were to ...”), as in *Écrits*, p. 452, instead of *Sie sollen werden ...*

## XXII Cut and Fantasy

- (392,2) Lacan is referring here to a model he developed involving a camera photographing a mountain lake (see Seminar II, pp. 46–8), after the disappearance of all human beings from the planet. Miller suggests, in his appendix, that Lacan got the idea from Adolfo Bioy Casares’s book *The Invention of Morel* (New York: New York Review Books, 1964 [original work published 1940]); see especially pp. 69–70.
- (392,6) Other versions suggest that the intentional loop is the entire horseshoe-shaped curve running from S to I(A); this would seem to be confirmed by the published version, for we read in Chapter 1 that, in Figure 1.1, “the intentional process [...] runs from the id to capital I.” See also Chapter 2.
- (395,5) The French term *signifiante* which I generally translate as “signifierness,” might also be translated as “significance,” “signifyingness,” “meaningfulness,” “signifying nature,” or even “signifying order” here (insofar as in the next paragraph Lacan virtually equates it with the Other). According to André Lalande’s *Vocabulaire technique et critique de la philosophie* (Paris: PUF, 1976), the term was introduced into French linguistics in the 1960s, deriving from the English “significance,” and is related to the English “connotation.” According to the *Dictionnaire historique de la langue française* (Paris: Robert, 1994), “The word, which until recently was no longer in use, was taken up anew in the vocabulary of semiology and semiotics, designating (probably modeled on the English “significance”) the fact of having meaning, opposed to *non signifiante*.” Lacan uses it to translate the *deutung* of Freud’s *Traumdeutung* (*Écrits*, p. 520), which Strachey renders as “interpretation.” In the course of Lacan’s

work, it takes on the meaning of “signifierness” or the “signifying nature” of signifiers – in other words, the sense in which the signifier dominates the signified. See, in particular, Lacan’s “Instance of the Letter” (1957), where he equates it with *l’effet signifiant*, the signifying effect or signifier effect (*Écrits*, p. 441 n. 20).

Other versions read  $s(A)$  here instead of  $S(A)$ .

- (396,3) See the parallel horizontal lines in Figure 13.1.
- (397,2) Reading “compact,” as in other versions, instead of “opaque.”
- (398,2) Lacan said “desire is the metonymy of the want-to-be” in *Écrits*, p. 520.
- (401,3) Lacan said the English word “irrelevant,” here and in the previous and the next few paragraphs, according to the stenography and other versions; he said the English word “relevant” according to the published edition, which is the term one finds in Eissler’s text, although Eissler never defines a “relevant detail” as one that does not fit or make sense.
- (401,8) All versions are somewhat erroneous as regards the first sentence of this paragraph, and the published version oddly asserts that, in the dream discussed at the beginning of the year, “The father knows he is dead and conveys this to his son.”
- (402,7) Lacan is paraphrasing a remark made by Einstein during his first visit to Princeton University (in April of 1921): “*Raffiniert ist der Herrgott, aber boshaft ist er nicht*,” which is often rendered by “Subtle is the Lord, but malicious He is not.” “God is subtle but He is not malicious” and “God is slick, but He ain’t mean” are other translations that have been proposed.

### XXIII The Function of the Subjective Slit in Perverse Fantasies

- (414,2) See Seminar IV, pp. 88–92, and *Écrits*, pp. 509–10.
- (414,5) Lebovici reports that “a man in armour attacks him from behind with a kind of gas mask, which brings to mind a fly spray and which would suffocate him.” See Ruth Lebovici, “*Perversion sexuelle transitoire au cours d’un traitement psychanalytique*,” *Bulletin d’activités de l’Association des Psychanalystes de Belgique*, 25 (1956): 1–15. In English, see “Transitory Sexual Perversion in the Course of a Psychoanalytic Treatment,” trans. D. Nobus, in *Journal for Lacanian Studies* 2, no. 1 (2004): 118–40; see also *Studying Lacan’s Seminars IV and V: From Lack to Desire*, eds. C. Owens and N. Chekurova (London: Karnac,

forthcoming). Lebovici seems to think that it was a different interpretation she made, the one of his belief that his analysis could not end without him sleeping with the analyst, that led to perverse acting out. Lacan appears to accept this when he mentions the case again in Chapter XXIII.

- (417,4) Other versions include the homonym *montré* (what is shown) instead of *montrer* (showing).
- (419,3) An undine is a sort of mythological water spirit, nymph, or goddess. Cf. Seminar XXIV, *RSI* (class given on January 14, 1975).
- (419,7) See Paul Valéry, *La Jeune Parque*, bilingual edition (Hexham, UK: Bloodaxe Books, 1997 [1917]).
- (420,1) “Only inasmuch as she is in fact the object of the exhibitionist’s desire”: other versions would have us read “only inasmuch as it is in fact the object of her desire.”

#### XXIV The Dialectic of Desire in Neurosis

- (423,6) See Lacan’s use of *temps d’arrêt* in *Écrits*, p. 166.
- (425,4) *Passage à l’acte* is the French translation of the German *Agieren* (translated into English as “acting out”) that was usual in the 1950s. See Daniel Lagache’s translation of Melitta Schimideberg’s “Note sur le transfert” (“Note on Transference”) in *RFP* 16, no. 1–2 (1952): 263–7, especially p. 265, and the *Robert* dictionary under “acte.” (Note, however, that Lacan begins to make a distinction between *passage à l’acte* and acting out later; see, for example, Seminar XIV, February 22, 1967.)
- (425,5) *Moment fécond* (fertile moment) may be related to Freud’s term, “productive stage” of hysteria (see SE II, 17). Cf. Seminar III, p. 26, and *Écrits*, p. 147.
- (426,1) *L’approche de son désir* (desire’s approach) is doubly ambiguous here. In this context, it likely means that the phobic object protects the subject from getting too close to the Other’s desire (or stops the Other’s desire from approaching him too closely), but it could also be to his own desire. Furthermore, Lacan often uses *son désir* as a shorthand for “the object of his desire,” but it could even potentially mean (getting too close to) “realizing his desire.”  
Note that Lacan uses the verb *ouvrir* in this class in many different contexts and senses.

(431,2) Reading V (for *ve*), as in the stenography and other versions, instead of tilde (~). The tilde in logic is a symbol for negation, not disjunction.

## XXV The Either/Or Concerning the Object

(437,2) *Vertu dormitive* (soporific value) is from Molière's *The Imaginary Invalid*, where it is used in reference to opium.

(438,6) It is not clear to me what Lacan means by *momentalité*. Could it be a play on words between moment (or stage) and mentality, refer to being short-lived, or to being in the moment? It seems to have been used very occasionally by French authors over the years, but I can find no definition of it.

(440,5) Lacan appears here to be interpreting Klein's discussion on the bottom half of p. 33.

(443,7) Reading *Rückphantasie* instead of *Rück-Phantasie*. The term was used by Wilhelm Stekel in his book *Sadism and Masochism*. It is, however, likely that Lacan actually said *Zurückphantasieren*, which is Freud's term for "retrospective fantasy" (SE IV, p. 288; SE VII, p. 103 n; and elsewhere).

(445,2) *Crasia* is a Greek suffix meaning power or rule.

(445,5) "Although he may even be nowhere in it": other versions read "although he cannot be anywhere [in particular] in it."

(446,3) At the first session, Dick simply said, "Nurse?" Klein replied, "Nurse is soon coming," and at the next session he said, "Nurse coming?"

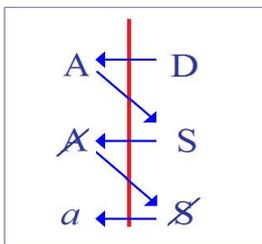
(446,4) Klein mentions his "physical awkwardness" (p. 27) and says he was lacking in "coordination" (p. 27) and "clumsy in all his movements" (p. 29). Klein says that the object cut with the scissors is "a little coal-cart" made of wood, not that it is part of the train he has begun playing with. Dick asks her to cut a piece of (wood that represents) coal off it, she gives him the scissors, "but he could not hold the scissors. Acting on a glance which he gave me, I cut the pieces of wood out of the cart, whereupon he threw the damaged cart and its contents into a drawer and said, 'Gone'" (p. 31).

(446,5) The *Carte du Tendre* is a seventeenth-century map of the tender/amorous sentiments – perhaps a forerunner to Adam Smith's (1759) *Theory of Moral Sentiments* – drawn by Madeleine de Scudéry. It purported to trace out all the

stages of love, all the stages of the development of affection, as well as all the obstacles and problems one might encounter along love's path, such as jealousy and despair. It can be found in her ten-volume novel *Clélie* (1654–60). The map can be found in Joan DeJean's *Tender Geographies: Women and the Origins of the Novel in France* (New York: Columbia University Press, 1991).

Lacan seems to be distinguishing this from a “tender” or “tender offer,” an offer or proposal to exchange one thing for another, to pay off a debt, etc.

- (446,7) Lacan mistakenly said *poitrine* (chest) instead of *genoux* or *giron* (lap), as in Klein's paper. Klein mentions “empathy” here, but not “panic.”
- (447,1) “By attempting to obtain a reduction of his desires to his needs”: certain analysts today seem to have adopted a different strategy: instead of reducing patients' desires to their needs, they simply set out to satisfy them!
- (447,2) Or: “everything we theorize boils down to what I say [to him].”
- (448,2) “To really have it in a man”: the words “in a man” are found only in the published text.
- (449,6) “Consider my little illustration of demand:” other versions include the following abbreviated table:



- (450,6) “Zone of the object”: the grey zone in Figure 25.1.

## XXVI The Function of Splitting\* in Perversion

- (454,3) Other versions add at the end of this first sentence: “where reality [*réel*] is at stake.”
- (458,4) Cronus, a Titan, castrated his father, Uranus, and was in turn castrated by his own son, Zeus.
- (460,4) *Life, Death and Sex: Selected Writings of William Gillespie* (London: Routledge, 1995).

- (460,5) The French in the first sentence of this paragraph is very unclear in all versions, and the grammar is less than adequate. I have done my best to follow Gillespie's case study.
- (463,1) What Gide actually said is not, "*Vous ne savez pas ce qu'est l'amour d'un uraniste,*" as we find it in the published Seminar, but "*Personne ne peut soupçonner ce qu'est l'amour d'un uraniste: quelque chose de si fort, de si bien préservé, quelque chose d'embaumé contre quoi le temps n'a plus prise ...*"; the quote can be found in Jean Schlumberger, *Madeleine et André Gide* (Paris: Gallimard, 1956), p. 193. Cf. *Écrits*, p. 635.
- (463,4) The passages by Gide here are from *If It Die ... : An Autobiography* (New York: Random House/Vintage, 2001 [1935]).
- (465,1) Reading *refente* (split) instead of *fente* (slit), the word "slit" appearing nowhere in Gillespie's writings, to the best of my knowledge.
- (465,2) See Freud's "Psychogenesis of a Case of Homosexuality in a Woman" (SE XVIII, pp. 147–72) and Lacan's commentary on it in Seminar IV, Chapters 6–8.
- (466,2) Again reading *refente* (split) instead of *fente* (slit), the word "slit" appearing nowhere in Gillespie's writings, to the best of my knowledge.

## XXVII Toward Sublimation

- (471,6) Much of the literature Lacan was reading at the time, including Lebovici's article, talks about *névroses de caractère*, "character neuroses"; Lacan perhaps loosely translated that term as *caractères névrotiques*, which literally means neurotic characters or traits, but we might think here of neurotic character structures or what are today often referred to as personality, character, or characterological disorders.
- (475,3) *Distorsion du moi*: see *Écrits*, p. 542 n. 16.
- (476,3) *Poussée* (pressure) is the usual translation of Freud's *Drang*, one of the components of the drive; see SE XIV, p. 122. The other components of the drive are its aim, object, and source. In the next paragraph, Lacan seems to translate aim as *tendance*.
- (478,7) Although Miller indicates in his appendix that the poem runs as follows –

J'ai vu le Diable, l'autre nuit ;

Et, dessous sa pelure,  
Il n'est pas aisé de conclure  
S'il faut dire : Elle, ou : Lui.

– in the body of the text we find that Lacan apparently added a line of his own:

J'ai vu le Diable, l'autre nuit ;  
Et, dessous sa pelure,  
Il dépassait ses deux ...

- (481,5) Lebovici writes, “We told him that he was playing a game of making himself afraid of an event which he knew would never happen.”  
See Maurice Bouvet, “La clinique psychanalytique. La relation d’objet,” in *La psychanalyse d’aujourd’hui* (Paris: PUF, 1956); see Lacan’s comments on Bouvet in *Écrits*, pp. 508–9, and in Seminar IV, Chapters 1 and 2. I cannot find anything in Lebovici’s case study that justifies what Lacan claims in the next paragraph.
- (482,3) Lacan has misunderstood Kris’s text here, as I explain in detail in *Lacan to the Letter* (Minneapolis, MN: University of Minnesota Press, 2004), pp. 52–62; moreover, he did not discuss Kris’s text in “Function in Field,” but rather in “Response to Jean Hyppolite’s Commentary on Freud’s ‘*Verneinung*’” (*Écrits*, pp. 328–32); he corrects some of the points he gets wrong here in the published version of “Direction of the Treatment.”
- (486,4) Viardot constructed *grain de fantaisie* like *grain de beauté* (beauty mark), but *un grain de* also means a bit, hint, or touch of (thus, a touch of beauty).
- (486,7) In the same poem by Viardot, we find “Les femmes ont dans la fente un grain de poésie.”

## Appendix

- (491,4) Canguilhem’s “second thesis”: up until the 1960s, one wrote a doctoral thesis and could then write a second thesis to qualify for the highest degree in France: *la these d’état*.
- (493,5) See Miller’s comments on Christine Angot at:  
<https://laregledujeu.org/2013/03/08/12695/%C2%AB-il-sait-bien-des-tours-le-renard-le-herisson-n%E2%80%99en-connaît-qu%E2%80%99un-mais-il-est-fameux-%C2%BB/>.

- (504,3) Father Ubu is a character in Alfred Jarry's play *Ubu Roi ou les polonais* (Paris: Eugène Fasquelle, [1888] 1922); in English see *King Turd* (New York: Boar's Head Books, 1953).
- (504,5) "Dossier pédagogique": see <http://studylibfr.com/doc/6097031/ubu-encha%C3%AEn%C3%A9-1---acad%C3%A9mie-de-caen>.
- (507,1) Reading *Lectures on the History of Philosophy* instead of *Lectures on the Philosophy of History*.
- (511,2) "Lacan's version of communism": here is the sentence from *Écrits*, p. 264: "But we can simultaneously see that the dialectic is not individual, and that the question of the termination of an analysis is that of the moment at which the subject's satisfaction is achievable in the satisfaction of all – that is, of all those it involves in a human undertaking."
- (517,4) I have slightly corrected the poem based on the version found in *Les Contrerimes* (Paris: Gallimard, 1979), p. 70.