TRANSLATOR'S NOTES

Chapter I The Small Difference

1 Grammarians classify *pire* strictly as an adjective. The corresponding adverb is *pis*, and the comparative form *plus mal*. However, since *pis* has become increasingly outmoded, the erroneous adverbial use of *pire* has been on the rise. When in the following paragraph Lacan qualifies the adverb as *disjoint*, he may have in mind the 'disjunct adverb' (usually termed a *modalisateur* in French).

2 As Bertrand Russell notes in his 1908 article on 'Mathematical Logic as Based on the Theory of Types' (in J. van Heijenoort (ed.), *From Frege to Gödel: A Source Book in Mathematical Logic, 1879–1931*, Cambridge, MA: Harvard University Press, 1967, p. 157n), the term *variable apparente* had been coined five years previously by Giuseppe Peano in the fourth volume of *Formulaire de mathématiques*. The term has since been largely superseded by David Hilbert's term 'bound variable', though some have contested their equation (e.g., Montgomery Furth in his Introduction to Frege, G., *The Basic Laws of Arithmetic: Exposition of the System*, translated by M. Furth, University of California Press, 1964, pp. xxxii–xxxiii).

3 Here and throughout the present edition, the quantifying *tout* is rendered as 'all'. While this usage conforms to a long-standing tradition of Aristotelian term logic in English, it may be remarked that Robin Smith asserted (drawing on Peter T. Geach in *Logic Matters*, Oxford: Blackwell, 1972, p. 69) that translating ὑπάρχειν παντί as 'belongs to all' is an 'unnecessary barbarism', with the plural form, 'belongs to every', being more advisable ('Preface' to *Prior Analytics*, Indianapolis: Hackett, 1989, p. ix). This opinion is counter to that of W. and M. Kneale in their 1962 book *The Development of Logic* (Oxford University Press) who assert: 'in some modern versions of Aristotle's doctrine the difficulties of his account of opposition are unnecessarily aggravated by use of examples and formulae in the plural' (p. 61). Recent translators and commentators have tended to maintain the use of 'all', foremost among them Gisela Striker in her *Aristotle's Prior Analytics, Book I*, Oxford University Press, 2009; see also M. Malink's note on '*Every* and *all*' from his chapter on 'The Orthodox *dictum* Semantics' in *Aristotle's Modal Syllogistic*, Harvard University Press, 2013, pp. 55–6. Lacan

employs extensively the four French declensions: *tout* (masculine singular), *toute* (feminine singular), *tous* (masculine plural), and *toutes* (feminine plural), which in this edition have on most occasions been reproduced alongside the uninflected 'all'. It should be noted, however, that the distinction between *toute* and *toutes* is inaudible in spoken French, and thus in the absence of an article or other quantifying grammatical feature there is transcriptive uncertainty in some instances.

4 In § 11 on 'Die Allgemeinheit' from the *Begriffsschrift*, Frege writes of inserting *eine Höhlung* in the *Inhaltsstriche*, which Geach translates as a 'concavity in the content-stroke' (*Translations from the Philosophical Writings of Gottlob Frege*, second edition, Oxford: Blackwell, 1960, p. 16). Stefan Bauer-Mengelberg's 1967 translation (in van Heijenoort, J. (ed.), *From Frege to Gödel*, op. cit., p. 24) follows suit, as does Michael Beaney's 1997 translation (in *The Frege Reader*, Oxford: Blackwell, p. 69).

5 Originally coined by Molière in *Le Médecin malgré lui* (Act I, Scene 6), the phrase *il y a fagots et fagots* has passed into common idiomatic use in French to mean 'every alike is not the same'. The French *fagot* corresponds to its English-language cognate, signifying a bundle of twigs or small branches.

6 The French terms are *la canaillerie* and *la bêtise*, but the allusion is most probably to the distinction drawn in *Seminar VII* where Lacan reproduces the English vocabulary, referencing the tradition that reaches from Chaucer through to Elizabethan theatre. There, Lacan translates 'knave/knavery' as *canaille/canaillerie*, while 'fool' is rendered variously as *sot*, *innocent*, and *demeuré*.

7 The term was first coined at the end of the lesson of 19 May 1971. The Seuil edition transcribes as *hommoinzin* (*Le séminaire livre XVIII, D'un discours qui ne serait pas du semblant*, Paris: Seuil, 2006, p. 144). In 'L'étourdit' (*Autres écrits*, Seuil: Paris, 2001, p. 479) the spelling is *hommoinsun*. In the lesson of 9 June 1971, three possible forms are stipulated: *au moins un* ('at least one'); *hommoinzin*, punning on *homme* or *homo*; and *a(u moins un)*, highlighting the function of the object *a* (*Livre XVIII*, ibid., p. 153). Here in this opening lesson, Lacan pronounces the term in a way that suggests a terminal 'e' indicative of feminine declension (to accord with the feminine *erreur*).

8 *Seriner* is to repeat something incessantly, or to drum something into someone, as one might train a canary to sing. In their entry on *serin*, Bloch and von Wartburg trace the verb to 1812. Further to the avian signification, a *serin* in French is also a 'dimwit' or 'silly billy' (since 1821).

9 Damourette and Pichon list these forms of post-verbal negation, of which the latter two are rather antiquated, as examples of the negation that *forecloses*, in contrast to the 'discordential' negation represented by the pre-verbal *ne*. The special quality of these words is that they can be associated with *ne* to function as adverbs, producing a negative signification. (When the respective meanings of the latter three terms are rendered approximately in English as 'not a jot', 'not a drop', and 'not a speck', this special quality is lost, since the negation 'not' has been appended to the noun as it could be in any other negative construction.)

Cf. *Des mots à la pensée: Essai de grammaire de la langue française*, Vol. I (1911–1927), d'Artrey, chapter 7.

Chapter II The Function Φ*x*

1 *Hi-han* is the French onomatopoeia for a donkey's bray, equivalent to 'hee-haw' in English. An *appât* is 'bait' or a 'lure'. *Hi-han appât*, or *hihanappat* as Lacan will write it in the second paragraph of 'Joyce le Symptôme' (*Autres écrits*, op. cit., p. 565), is loosely homophonic with the informal *Y en a pas*, 'there is / are none'.
2 Lacan says, *au niveau du mythe d'Œdipe*, 'at the level of the Oedipus myth'. The present edition respects the alteration introduced in the Seuil edition.

Chapter III From Anecdote to Logic

1 Several French authors had used the title *Traité de logique* for their tracts on logic: Philibert Damiron in 1836 (third volume of his *Cours de philosophie*); Joseph Duval-Jouve in 1843; Edmond Goblot in 1918; Jules Tricot in 1928 (*Traité de logique formelle*); and Charles Serrus in 1945.
2 August Weismann used the Latinate *soma*, but not *germen* which was chiefly an intervention of French translators and commentators to refer to *Keimplasma*, 'germ-plasm' (occasionally 'germinative plasma' in English), the substance of *Keimzellen*, 'germ cells'.
3 Frege refers to the blackletter α that he uses to denote the bound variable in the *Höhlung* as a *deutschen Buchstaben*. Like much of the symbolic apparatus of the *Begriffsschrift*, the convention was not retained by the more influential authors who adopted and expanded its notational principles.
4 As in the previous chapter, Lacan's reference to *le mythe de l'Œdipe* is altered in the Seuil edition to *Totem et Tabou*.
5 The opening of this lesson was disturbed by a tirade from a member of the public.

Chapter IV From Necessity to Inexistence

1 Here, and seven paragraphs below, *nécessité de discours* might also be rendered as: 'necessitated by discourse'.
2 In modern usage, the French adjective *grotesque* extends wider than its English cognate to encompass the ludicrous, the ridiculous, and the preposterous.
3 The ambiguity is of course stronger in French (*un désir d'enfant*), since in English one would speak rather in terms of 'a desire for a child' and 'a child's desire'. Cf. the bilingual title of Wladimir Granoff's 1955 article in French, 'Desire for Children, Children's Desire: Un désir d'enfant', in *La psychanalyse* 2: 75–110, and Lacan's mention of the same in Book VIII of the Seminar (Paris: Seuil, revised edition 2001, p. 147).

4 Frege quotes Leibniz from the 1840 Johann Eduard Erdmann edition of Book IV of the *Nouveaux Essais sur l'Entendement Humain* (Ch. vii, § 10, p. 363), in *Godhofredi Guillelmi Leibnitii Opera philosophica*. Whereas Leibniz, in his definitions, spells out each number in roman letters, Frege uses arabic numerals (Frege, G., *The Foundations of Arithmetic*, translated by J. L. Austin, London: Blackwell & Mott, 1953 revised edition, § 6, p. 7).

5 On the Englishing of Frege's coinage *Gleichzahlig*, see Austin's footnote to § 68 of *The Foundations* (ibid., p. 79).

6 Austin translates 'Unter den Begriff "gleich 0 aber nicht gleich 0" fällt [. . .] kein Gegenstand' (§ 77), as 'under the concept "identical with 0 but not identical with 0" [. . .] no object falls' (ibid., p. 90).

7 Lacan has arranged the arithmetical triangle (see page 27) into an upper triangular matrix, as did Pascal himself. In this arrangement, the column 1, 3, 3, 1 corresponds to the subsets of the elements of a triad, i.e. 1 figure, 3 (monadic) vertices, 3 (dyadic) edges, and 1 (triadic) face. Having established the number of edges, it is then possible to read the horizontal row 1, 3, 6, 10, 15 . . . as the triangular numbers, i.e. the number of objects that can be arranged into a triangle, thus: a minimal triangle of 3 discrete objects is configured of a base of 2 and an apex of 1; then, a larger triangle of 6 is configured, with a base of 3 added to the previous 3; followed by a triangle of 10, with a base of 4 added to the previous 6; and so on. The next column, 1, 4, 6, 4, 1, corresponds to the subsets of a tetrad, i.e. 1 figure, 4 (monadic) vertices, 6 (dyadic) edges, 4 (triadic) faces, and 1 tetrad. Having established the number of faces, it is then possible to read the row 1, 4, 10, 20 . . . as the tetrahedral numbers, i.e. the number of objects that can be arranged into a tetrahedron, thus: a minimal tetrahedral of 4 discrete objects is configured of a base of 3 and an apex of 1; then, a larger tetrahedron of 10 is configured, with a base of 6 added to the previous 4; and so on. Note that the additional 'base' level of each new tetrahedral is derived from the triangular number that stands one position to the left in the row immediately above, just as the additional 'base' level of each new triangle is derived from the linear number that stands one space to the left in the row immediately above. The arithmetical triangle can be used to generate infinitely larger figurate numbers, beginning at the next level with the pentatope numbers.

8 At no point in the Seminar does Lacan enumerate the figurate numbers. However, the stenographer's typescript inserts the opening sequence of dyadic numbers, then the opening sequence of pentatope numbers, then the opening sequence of tetrahedral numbers, and finally the opening sequence of triadic numbers, in an apparent attempt to parse this and the previous paragraphs. The Seuil edition reproduces these sequences on pp. 59–60.

Chapter V Topology of Speech (*A Talk at Sainte-Anne*)

1 Isidore of Seville groups such terms in the category of 'medial (*medius*) nouns', and also writes of 'mongrel' (*nothus*) terms with corrupted (i.e.

inter-lingual) suffixes. See entry vii.13 in Book I of *The Etymologies of Isidore of Seville*, translated by S. A. Barney, W. J. Lewis, J. A. Beach, and O. Berghof, Cambridge University Press, 2006, p. 43.

2 The French reads: . . . *parce que je ne pédale normalement*. The verb *pédaler* carries the same primary signification as the English 'to pedal'. The noun *pédale* is sometimes used, informally and vulgarly, to label a male homosexual, and Lacan appears to be playing on this meaning here. The sentence that follows could be understood as reasserting the primary sense of the verb.

3 The French verb *causer* also means 'to talk' or 'to converse'. Thus, *nous sommes causés par notre propre bla-bla-bla* could be rendered as 'we are spoken by our own blather'.

4 In his previous talk at Sainte-Anne, on 6 January, Lacan gave himself over to some extemporized punning on *(a)mur*, a condensation of *mur* ('wall'), *amour* ('love'), and the object *a* (see *Talking to Brick Walls*, Cambridge: Polity, 2017, p. 98). The opening comments from the present session, included in the appendix to *Talking to Brick Walls*, explore the theme of 'the love letter/the letter on the wall' in relation to the story of the writing on the wall at Belshazzar's feast (ibid., pp. 108–9).

Chapter VI I Ask You to Refuse Me My Offering

1 Lacan offers no commentary on these characters. Reading right to left, they transliterate to Pinyin as: *qǐng* (please/invite/ask) *jù shōu* (refuse/reject) *wǒ* (I/me) *zèng* (offer/give) / *gài* (ancient form: because/probably/indeed) *fēi* (fusion of negative particle and copula: not be) *yě* (emphasis: thus/indeed not). The text is therefore a partial equivalent to *je te demande de me refuser ce que je t'offre, parce que c'est pas ça*; partial in that any analogues of *te* and *ce que* have been omitted. Although any source remains unidentified, the *zōngpái* script and the Old Chinese signification of 蓋 suggest a citation from an ancient text. The characters are missing from the Seuil edition (cf. Jacques-Alain Miller's response to a query on this matter in *Lacan Quotidien* 6 (25 August 2011): 6–7).

2 The French word *conférence* would in similar contexts translate fairly straightforwardly into English as 'lecture', but Lacan's ensuing comments seem to comprehend the more formal and antiquated use that links directly to the etymological root of conferring, conversing, consulting, and deliberating (from the Latin *conferre*). This signification coincides largely with the English 'conference'.

3 The *Dictionnaire universel d'histoire et de géographie* includes, as one would expect, an entry on Anicius Manlius Severinus Boëthius.

4 The French *ache* as in 'h' is homophonic with *hache* as in 'axe', thus the full sentence is homophonic with: 'Don't touch the axe'. For the bibliographic reference, see p. 227.

5 According to the rules of accordance for the *passé composé* in French, the past participle respects the gendered attribute of the *complément d'objet direct*, the pronoun that is directly attached to the verb. Thus, in this case, assuming the addressee denoted by *t'* to be female, the close of

the declaration should read: . . . *combien je t'ai aimée*. The full sentence could be rendered as: 'you shall never know how much I loved you'.

6 Lacan uses a lower-case d for *destinateur* and a capital D for *destinataire*. Jakobson's vocabulary is sometimes rendered in English, including by Jakobson himself, using Addresser and Addressee.

7 Lacan expressly conflates the D of Demand with the D for *destinataire* in the triangle diagram. It should also be borne in mind that the French *demande*, especially when preceded, as here, by the indefinite article, also translates as 'request'. Thus, the form rendered here as 'I ask you . . .' is, in French, *je te demande . . .*

8 Up to this point, Lacan's audience would in all likelihood have understood *Je te demande de me refuser ce que je t'offre* as 'I ask you to reject what I'm offering you', i.e. with the relative pronoun *ce que* standing in for a noun, and *offre* functioning in the present indicative tense. Here, Lacan reiterates that he entertains a different meaning, with *ce que* being essentially reducible to the conjunction *que*, and *offre* functioning as what he calls a *substantif verbal*. In the present translation, an analogous ambiguity is rendered by means of the alternation between 'offering' as a noun and 'offering' as a gerund. This has led to the suppression of Lacan's remark, in this same sentence, that the verbal substantive is 'purported to be a lesser substantive, but is nevertheless quite something'. This remark comes in echo of the earlier comment concerning the dubious classificatory distinction between 'concrete substantives' and others.

9 *Je te bouffe* could also mean something like 'I'm biting your head off' or 'I'm eating you alive'.

10 Again, *ce que tu désires que je te demande* might initially suggest 'what you want me to ask you'.

Chapter VII The Vanished Partner (*A Talk at Sainte-Anne*)

1 First coined in the early twentieth century, the term *partouze* (also spelt *partouse*) refers to group sex, in a similar colloquial register to 'gang bang' or 'orgy'. While the term resembles *partout*, 'everywhere', it is derived from *partie*, as in a *partie de cartes* (a game or a round of cards) and the argotic suffix *-ouse*, which is used to form nouns.

2 The aitch added to *Autre* introduces an aspect of haughtiness or elevation. With a French pronunciation, *Hun* is identical to *Un* ('One') prefixed by a voiced aitch. Lacan had previously used *Hun* in the written text 'Lituraterre' of the year before, in his coinage *Hun-en-peluce*. Cf. 'Lituraterre' in *Hurly-Burly* 9: 34.

3 Lacan is turning *sa femme*, 'his wife', into a verb. The *s* followed by the apostrophe indicates a reflexive form, reminiscent of *s'affamer*, 'to starve oneself', or perhaps even *s'affirmer*, 'to affirm oneself'.

4 Lacan says, *les aventures mythiques d'Œdipe,* 'the mythical adventures of Oedipus'. The Seuil edition alters to *les aventures mythiques du Père primitif*, which is respected in the present edition. See Chapter II, endnote 2, and Chapter III, endnote 4.

5 *Type désespéré* could also be a 'hopeless guy'.

6 In the Baxter–Sagart system, the Old Chinese pronunciation is notated /*tˤa/; in the Zhengzhang system, /*taː/.

7 Lacan says *nous continuons à nous entretenir*, which is at once an allusion to the *entretien* format of his presentations at Sainte-Anne and a jocular acknowledgement of their aspect of 'getting in shape' as far as formal logic is concerned.

Chapter VIII What is Involved in the Other

1 This remark features at the start of what is most commonly classified as the fifth argument or 'hypothesis', not the seventh. Lacan is drawing on the Auguste Diès translation ('. . . si le non-Un n'est pas?' in the 1923 Budé edition of Plato's *Œuvres complètes*, Vol. VIII). For εἰ μὴ ἓν μὴ ἔστιν (160b6), F. M. Cornford takes issue with the Diès rendering, and tries 'if a not-one (no thing) does not exist' (*Plato and Parmenides*, Routledge & Kegan Paul, 1939, p. 219); but is in turn challenged by R. E. Allen (*Plato's Parmenides*, Yale University Press, 1997, revised edition, pp. 329–30), who offers, 'if not unity is not' (p. 55). R. S. Brumbaugh gives 'if it is not the case that the one is not' (*Plato on the One*, Yale University Press, 1961, p. 165); while S. Scolnicov gives: 'if the not-one is not' (*Plato's Parmenides*, University of California Press, 2001, p. 148). See also the formalization by S. C. Rickless in *Plato's Forms in Transition*, Cambridge University Press, 2006, pp. 212–13, *D5AI*; and the comparison of the Diès and Cornford renderings by D. O'Brien in '*Einai* copulatif et existentiel dans le *Parménide* de Platon', in *Revue des Études Grecques*, Vol. 118, 2005, §X, pp. 236–7.

2 The Seuil edition inserts *parmi les réalistes* to resolve an anacoluthon in the typescript. Lacan says only: *C'est en ça que je me classe . . .*

3 The French *face* and *fasse* are homophones. *Fasse* is the present subjunctive of *faire* in the third-person singular.

4 The pun is stronger in French: *l'ontologie est une honte*. For a more intricate extension of the same pun, see p. 426 of 'Radiophonie' in *Autres écrits*, op. cit.

5 There is likely a paranomasia here exploiting the signification of *un savon* as 'a telling-off' or 'a reprimand'.

6 Again, the Seuil edition, which is here respected, resolves an apparent anacoluthon. Lacan says: *Ce qui veut dire qu'on ne peut pas écrire que ce qui y fait obstacle, à savoir la fonction phallique, ne soit pas vrai*. ['This means that you cannot write that what forms an obstacle here, namely the phallic function, is untrue.']

7 Lacan plays on the proximity between *Autre* and *entre* to transform *entreposer* ('to store' or 'to stock') into *Autreposer*. In this coinage, one can also hear *Autre-poser*, 'to Alter-posit', or 'to posit Otherwise'.

Chapter IX In the Field of the Unian

1 The written form *Yad'lun* is an attempt to capture the concentrated pronunciation of *Y a de l'Un*, itself an informal contraction of *Il y a*

de l'Un. Thus, not only does the content of the expression indicate the prominence of the One, but its very form presents as a unitary element. Compare the orthography here with that on p. 215 of the written report in the appendix.

2 Lacan is again drawing on the Diès translation, which here gives *s'il est Un* (op. cit. p. 72). For εἰ ἓν ἔστιν (137c4), Cornford prefers 'if there is a One' (op. cit., p. 116). O'Brien concludes that a systematic comparison of all the occurrences formulated in the second part of the *Parmenides* confirms Cornford's translation of the verb in an existential sense, and disqualifies the Diès reading as a copulative verb (op. cit., p. 245). See also the discussion by C. C. Meinwald in *Plato's Parmenides*, Oxford University Press, 1991, pp. 40–5. Brumbaugh gives 'if one is' (op. cit., p. 55); Scolnicov gives 'if the one is' (op. cit. pp. 78, 80); as does Rickless (op. cit., pp. 106–11, 114 (*D1A1*)). Allen, meanwhile, gives 'if Unity is' (op. cit., p. 17). A further likely source for Lacan's discussion is F. Regnault's 1968 article from the *Cahiers pour l'analyse*, recently translated by K. Peden and P. Hallward as 'Dialectic of Epistemologies', in *Concept and Form, Vol. I, Selections from the Cahiers pour l'analyse*, Verso, 2012, pp. 119–50.

3 Whereas in English it has become customary to distinguish orthographically between Aristoteles (of The Four Hundred and of The Thirty Tyrants) and Aristotle (of Stageira), French uses the single proper name Aristote for both instances of Ἀριστοτέλης. Some commentators in English have, however, preferred 'Aristotle' for the youth in the *Parmenides*, notably Meinwald (op. cit.) and Rickless (op. cit.).

4 For ἀδολεσχίας (135d4), Cornford gives 'idle talk' (op. cit., p. 103), as do Allen (op. cit., pp. 15, 207) and Scolnicov (op. cit., p. 74). Cf. Brumbaugh, op. cit., p. 22.

5 *L'essence-maître* and *l'essence-esclave* are Diès's renderings of ὃ ἔστι δεσπότης and ὃ ἔστι δοῦλος (133d6–133e1). Cornford gives 'the essential Master' and 'the essential Slave' (op. cit., p. 96); Allen gives 'what it is to be a master' and 'what it is to be a slave'; Scolnicov gives 'that which is master' and 'that which is slave' (op. cit., p. 70); Rickless gives 'what a master is' and 'what a slave is' (op. cit., p. 87).

6 Probably an allusion to Deuteronomy 15:12–18, though perhaps also to Genesis 37:27–8, and/or to Exodus 21:2–11, 20–1. Compare, however, Leviticus 25:39–55.

7 The Seuil edition introduces a modification here by inserting the general formula for computing the number of 2-element subsets in an *n*-element set (*n*-choose-2) in place of Lacan's formula that places $n(n-1)$ as the numerator and 2 as the denominator. Lacan's slip, saying 'seven times eight is forty-two', has also been emended (see the note on p. 229).

8 The stenographer's typescript, which is the source text for the Seuil edition, gives *que l'Un ne sache être comme être*, but no such *ne* is audible on the audio recording. Cf. *Parmenides*, 160c7–d1: πρῶτον μὲν ἄρα γνωστόν τι λέγει, ἔπειτα ἕτερον τῶν ἄλλων, ὅταν εἴπῃ ἕν, εἴτε τὸ εἶναι αὐτῷ προσθεὶς εἴτε τὸ μὴ εἶναι· οὐδὲν γὰρ ἧττον γιγνώσκεται, τί τὸ λεγόμενον μὴ εἶναι, καὶ ὅτι διάφορον τῶν ἄλλων.

9 Cf. *Parmenides*, 160b5, *passim*.

10 For τὸ ἐξαίφνης (156d3), Cornford gives 'the instant' (op. cit., p. 200), as do Brumbaugh (op. cit., p. 148), Allen (op. cit., p. 49), Scolnicov (op. cit., p. 137), and Rickless (op. cit., p. 193).

Chapter X *Yad'lun*

1 This mention of the ahistorical character of the *Parmenides* may indicate that, despite the reservations expressed in the previous lesson, Lacan nevertheless held the youth Ἀριστοτέλης to be the same as Aristotle the philosopher. Alternatively, this may be an allusion to the long-held notion (from Athenaeus of Naucratis down to Eduard Zeller) that the meeting between Parmenides and Socrates must be a 'poetic fiction'. Compare, however, T. L. Heath, *Aristarchus of Samos, the Ancient Copernicus*, Cambridge University Press, 1913, pp. 62–3, footnote 4.

2 The translation *si l'un est un* was first given for εἰ ἓν ἔσται τὸ ἕν (137d3) by Victor Cousin (*Œuvres de Platon*, Vol. XII, Paris: Rey, 1846, p. 28). Diès gives 'si l'Un doit être un' (op. cit., p. 23), which is endorsed by Regnault ('Dialectique d'épistémologies', *Cahiers pour l'analyse* 9: 53). Cornford gives 'if the One is to be one' (op. cit., p. 116); Scolnicov gives 'if the one is to be one' (op. cit., p. 80); and Allen gives 'if unity is to be one' (op. cit., p. 17). Cf. Rickless (op. cit., p. 108).

3 For οὐδαμοῦ ἂν εἴη (138a2) and ἐστίν που τὸ ἕν (138b5), Cornford gives 'it cannot be anywhere' and 'the One is not anywhere' (op. cit., p. 119). Brumbaugh gives 'the one […] will be nowhere' and 'the one is not anywhere' (op. cit., pp. 62, 64); Allen gives 'it would be nowhere' and 'unity is nowhere' (op. cit., p. 18); Scolnicov gives 'it would be nowhere' and 'the one is not anywhere' (op. cit., p. 82). See also Rickless (op. cit., pp. 117–18, *DIA6*).

4 For ἂν περιέχοιτο ὑπ' ἐκείνου ἐν ᾧ ἐνείη (138a4), Cornford gives 'it would be encompassed all round by that in which it was contained' (op. cit., p. 119). Brumbaugh gives 'it would be encircled by that in which it was' (op. cit., p. 62); Allen gives 'it would be contained in a circle by what it was in' (op. cit., p. 18, and footnote 65 on p. 231, which takes issue with Cornford); and Scolnicov gives 'it would somehow be encompassed round by that in which it would be' (op. cit., p. 82).

5 For ἄπειρον ἄρα τὸ ἕν (137d7), Cornford gives 'it is without limits' (op. cit., p. 118). Brumbaugh gives 'the one is unlimited' (op. cit., p. 59); Allen gives 'unity is unlimited' (op. cit., p. 17); and Scolnicov gives 'the one is unlimited' (op. cit., p. 81) and 'the one is undelimited' (pp. 81–2). See also Rickless (op. cit., pp. 115–16, *DIA4*).

6 W. B. Ewald translates 'das Uneigentlich-unendliches' (*Grundlagen einer allgemeinen Mannichfaltigkeitslehre*, Leipzig: Teubner, 1883, p. 166) as 'the improper infinite' ('Foundations of a General Theory of Manifolds', in *From Kant to Hilbert: A Source Book in the Foundations of Mathematics, Vol. II*, Oxford: Clarendon Press, 1996, p. 882). G. Chaitkin prefers 'non-genuine-Infinite' ('On the Theory of the Transfinite; Correspondence of Georg Cantor and Cardinal J. B. Franzelin (1885–1886)', in *Fidelio* 3(3): 101, 103).

7 In 'Beiträge zur Begründung der transfiniten Mengenlehre', Cantor
  uses the terms '"Teil" oder "Teilmenge"' (1895 version of 'Beiträge
  zur Begründung der transfiniten Mengenlehre', § 1, in *Gesammelte
  Abhandlungen*, Berlin: Springer, 1932, p. 282), which P. E. B. Jourdain
  renders as '"part" or "partial aggregate"' (*Contributions to the Founding
  of the Theory of Transfinite Numbers*, London: Open Court, 1915,
  p. 86). As Lacan notes in the following chapter, the former vocabulary
  of 'aggregates' and 'parts' has since been superseded by that of 'sets'
  and 'subsets'. His pertinacious use of 'part' may be intended to evoke
  the Greek μέρος, used in Euclid's *Elements* (VII, $g'–d'$), and in the
  Parmenides (153d7–8); a coincidence noted by Diès and, previously, by
  Sir Thomas Heath (*A History of Greek Mathematics, Vol. I*, Oxford:
 Clarendon, 1921, p. 294).

Chapter XI An Issue of Ones (*A Talk at Sainte-Anne*)

1 The allusion is to the verb phrase *faire avec les moyens du bord*, which
  may be rendered as 'to make do with what is to hand' or '. . . with what
  is lying around'. When voicing his nonce word *bord-homme*, Lacan
  does not make a liaison 'd' at the end of *bord* ('rim' or 'frontier'), thus
  producing a phone that resembles the first two syllables of *borroméen*.
2 The neologism is not Lacan's own. The spelling in the Seuil edition,
  hénologie, matches the orthography that has come to dominate since
  Leo S. J. Sweeney first set down 'henology' in 1961 ('Basic Principles
  in Plotinus' Philosophy', in *Gregorianum* 42:510). However, Étienne
  Gilson had previously coined *énologie* in 1948 (*L'être et l'essence*, Paris:
  Vrin, p. 42).
3 Lacan's *s'éventailler* is a neologism in French. An *éventail* is a 'fan'. The
  closest verb form is *tailler* ('to trim', 'to prune', 'to chisel', etc.).
4 An *Auvergnate* is an inhabitant of the Auvergne. Cf. Alfred
  Delvau's jocular *Dictionnaire érotique moderne* (Brussels, 1864):
  'AUVERGNATE. Qui appartient au troisième sexe – puisqu'elle n'est
  pas homme et ne veut pas être femme.'
5 Conveniently, the English verb 'to found' carries both the sense of 'to
  establish' and 'to melt'. See also Chapter XIII, endnote 1.
6 For 'Unter einer "Menge" verstehen wir jede Zusammenfassung M von
  bestimmten wohlunterschiedenen Objekten m unsrer Anschauung oder
  unseres Denkens [. . .] zu einem Ganzen' ('Beiträge zur Begründung der
  transfiniten Mengenlehre', op. cit., §1, p. 282), P. E. B. Jourdain gives:
  'By an "aggregate" we are to understand any collection into a whole
  M of definite and separate objects m of our intuition or our thought'
  (*Contributions to the Founding of the Theory of Transfinite Numbers*, op.
  cit., p. 85).
7 That is, the pentahedroid, or 5-cell (C_5), this being the object that cor-
  responds to the pentatope numbers in the arithmetical triangle (see Ch.
  IV, endnote 7, above). On the audio recording (the apparent source for
  the stenographer's typescript), there is a hiatus just before this sentence,
  which may account for the sudden skip from the columns for cardinals
  3 and 4 to the column for cardinal 5.

8 Lacan uses *distinct* and *défini* for Cantor's *bestimmten wohlunter-schiedenen* (see endnote 6 to this chapter).

Chapter XII Knowledge about Truth

1 Lacan says: *Voilà comment de toujours on aurait appelé ça. L'est-ce? point d'interrogation*. Even in stipulating the question mark, the juxta-position of *Ça* and *Es* – the French translation and the German source of the term that James Strachey translated as the *Id* – is particularly striking.
2 This is a probable reference to the Mouvement de libération des femmes, which held its first public meeting in 1970. It grew out of the Mouvement démocratique féminin. It is unlikely that Lacan's term *modèles-modèles* is an allusion to fashion models (more commonly *mannequins* in French).
3 Though the term 'creative subject' abounds in the mathematical litera-ture, 'creating subject' is a more loyal translation of L. E. J. Brouwer's *scheppende subject*.
4 Lacan likely intends *bc* instead of *ba*, since the four partitions of the three-element set {a,b,c} are: {ab/c}, {a/bc}, {ac/b}, {abc}. These could be arranged as follows:

> 3 {a,b,c}
>
> 3 {ab/c}, {a/bc}, {ac/b}
>
> 1 {abc}   4
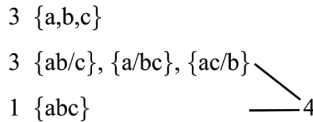
Chapter XIII The Founding of Sexual Difference

1 See Chapter XI, endnote 5.
2 *La bourgeoise* carries the same indecorous and disparaging tonality as 'her indoors' or 'the missus', but with the further connotation of 'she who rules the roost'.
3 'Il court, il court, le furet' ['He runs, he runs, the ferret'] is the title of a children's song (transcribed in 1870 by Jean-Baptiste Weckerlin), sung during 'Pass the parcel' and other party games. The title refrain, or the tune of the refrain, is often used independently of the song to insinuate that someone is being made to hunt for something, or is being given the runaround. Cf. Lacan's allusion to the *jeu du furet*, the 'hunt-the-ring' parlour game, in *Talking to Brick Walls*, op. cit., p. 99.
4 Similar use of such reflexive forms as *se penser*, *se dire* and, below, *s'articuler* is often translated into English as a passive construction ('to be thought', 'to be said', etc.) on the grounds that the grammatical subject does not hold grammatical agency. Here, however, there is a firm attribution of grammatical agency to the *Ça* and to the One.
5 As above, the signifier \dø\ might equally be transcribed: *d'eux*.

6 According to some transcripts, this sentence had been written up on the blackboard at the start of the lesson.

Chapter XIV Theory of the Four Formulae (*A Talk at Sainte-Anne*)

1 Lacan is punning on the expression *séparer le bon grain de l'ivrai*, 'to sort the wheat from the chaff'.
2 The French pronunciation of *saints* is homophonic with *seins*, 'breasts'.
3 Concerning the English terms that correspond to *canaillerie* and *bêtise*, see Chapter I, endnote 6.
4 Another pun, this time on the two senses of *fini*: both 'finished' and 'finite'.
5 On the audio recording, this sentence is interrupted midway by the first of several barrages of bangers being let off outside the chapel. This is the disturbance to which Lacan alludes at the end of the talk (p. 184) and at the start of the following chapter (p. 189).
6 *C'est un repère* perhaps contains a pun on *père*, 'father'.
7 Lacan says *l'homme* with a definite article, but *femme* with no article. What is here rendered as 'man' might also be understood as 'mankind'.
8 This may be an allusion to the *Parmenides* (139c 8). Although Diès translates αὐτῷ as 'par lui-même', Alexandre Kojève coins 'l'Un-tout-seul' specifically in reference to this passage (*Essai d'une historie raisonnée de la philosophie païenne*, Vol. I, Paris: Gallimard, 1968, p. 212). See also Lacan's footnote to his 'Report', on page 218 below.
9 Here and in the following paragraph, Lacan's reference to *l'Œdipe* is altered in the Seuil edition to *Totem et Tabou*, as it was in Chapters II, III, and VII.
10 The term *femme virile* is used in French when the term 'mannish woman' might be used in English.
11 Here Lacan is punning on the homophonic coincidence in French between the stem *vir-* and conjugations of the verb *virer*, 'to veer'. There is no shared etymology. *Parer à virer* is a command used in a nautical context: 'prepare to go about!'
12 As above, *mythe d'Œdipe* is altered in the Seuil edition to *mythe de Totem et Tabou*.
13 This diagram is a considerably modified version of the one recorded in the stenographer's original typescript, reproduced with slight alteration on page 207 of the Seuil edition. The typescript carries a warning that the accuracy of the diagram as there recorded is uncertain.

Chapter XV The Desire to Sleep

1 For *immixtion des sujets* (*Le séminaire de Jacques Lacan, livre II*, Paris: Seuil, pp. 192, 228; *Écrits*, Paris: Seuil, 1966, p. 16), S. Tomaselli gives 'inmixing (*sic*) of subjects' (*The Seminar of Jacques Lacan, Book II*, Cambridge University Press, 1988, pp. 160, 194) as does B. Fink (*Écrits* in English, New York: Norton, 2006, p. 10). See, too, R. Grigg's

footnote on page 193 of *The Seminar of Jacques Lacan, Book III*, Norton/Routledge, 1993.

2 The exclamation from the man in the audience is *Une pollution!* The indefinite article indicates that he is denoting a *pollution nocturne*, a 'nocturnal emission', in jocular response to the preceding discussion on sleep. In the present translation, the signifier 'pollution' is favoured due to Lacan's ensuing response.

Chapter XVI Bodies Captured by Discourse

1 Lacan here employs one of his favourite locutions, *Ce n'est pas* [. . .] *ce qu'un vain peuple pense*, which derives from Voltaire's *Œdipe*, Act IV Scene 1: 'Nos prêtres ne sont pas ce qu'un vain peuple pense'. The line was rendered by Thomas Francklin in 1761 as 'These priests are not what the vile rabble think them'.

2 *Mémorisé* is pronounced syllable by syllable in a way that suggests *mes mots risée*, 'my words, a laughingstock'.

3 Cf. R. Grigg's note on *astudé* on page 9 of his translation of *Book XVII* (Norton, 2007). The rendering 'astudied' appears on page 105 of the same. The prefixed '*a*' may function both as a privative and, crucially, as object *a*, the student holding the position of the *a* in Lacan's formalization of the university discourse. The verbal pun is on *étudié*, which means 'studied' in the sense of 'well thought out' or 'carefully considered', and *enseigné*, 'taught'. There is a further overtone of *astreinte*, 'obligation' or 'constraint', as Lacan observes in his intervention of 19 April 1970 (*Lettres de l'École Freudienne* 8: 211).

4 Respecting the orthography adopted in the Seuil edition, *à-former* could be rendered as 'for training'. Note, however, that the homophonic *a-formés* is also plausible: 'a-formed' or 'a-shaped'.

5 *En corps* ('in body') is homophonic with *encore*, 'again', 'still' or 'more'.

6 For the correct date, see the previous chapter (p. 192) and the 'Library to Seminar XIX' (p. 231).

7 For βέλτιον γὰρ ἴσως μὴ λέγειν τὴν ψυχὴν ἐλεεῖν ἢ μανθάνειν ἢ διανοεῖσθαι, ἀλλὰ τὸν ἄνθρωπον τῇ ψυχῇ (*De anima*, I, 4, 408b 13–15), R. D. Hicks gives 'Doubtless it would be better not to say that the soul pities or learns or thinks, but that the man does so with the soul (*De anima*, Cambridge University Press, 1907, p. 33); more paraphrastically, Walter Stanley Hett gives 'Probably it is better not to say that the soul pities, or learns, or thinks, but to say rather that the soul is the instrument whereby man does these things' ('On The Soul' in *Aristotle in Twenty-Three Volumes, Vol. VIII*, Loeb, 1953, p. 47); D.W. Hamlyn gives, 'For it is surely better not to say that the soul pities, learns, or thinks, but that the man does these with his soul' (*Aristotle's De Anima*, Book I, Oxford: Clarendon, 1968); Ronald Polansky gives, somewhat equivocally, 'It is better perhaps not to say the soul pities or learns or thinks, but the human being due to the soul' (*Aristotle's De Anima: A Critical Commentary*, Cambridge University Press, 2007, p. 113); while more recently Christopher Shields has given the limpid rendering, 'For

it is perhaps better not to say that the soul pities or thinks, but that the human being does these things with the soul' (*De anima*, Oxford: Clarendon Press, 2016, p. 14). In his Commentary, Shields (p. 144), unpacks the two possible readings of τῇ ψυχῇ as i. 'with the soul' or ii. 'in virtue of his having a soul' / 'by means of having a soul', further noting that Jonathan Barnes prefers the latter (cf. 1972, 'Aristotle's Concept of Mind' in *Proceedings of the Aristotelian Society*, 72:101–114) which he rejects in favour of the former (referring the reader to his 1988 article, 'Soul as Subject in Aristotle's *De anima*' in *Classical Quarterly* 38: 140–9). Lacan first uses the paraphrastic formula 'l'homme pense avec son âme' in the opening lesson of *Seminar III*.

Appendices: Library to Seminar XIX (Jacques-Alain Miller)

1 Reading *l'incommensurabilité de la diagonale du carré* for *l'incommunicabilité de la diagonale du carré* (p. 246 of the Seuil edition).
2 Lacan punned on *l'(a)mur* and *a-murs-ement* at the end of the *entretien* of 6 January 1972 (*Talking to Brick Walls*, op. cit., p. 98). 'Lettre d'amur' is from the opening section of this same *entretien* (3 February 1972), which is included as an appendix to *Talking to Brick Walls* (ibid., pp. 108–9). See above, Chapter V, endnote 4.
3 Miller inverts the husband and wife: in Lacan's example, 'sa femme le frictionne' (*Écrits*, p. 827).
4 While Gödel's 1944 paper contains some discussion of the theory of integers and transfinite orders (cf. pp. 134–6), the remark that more closely matches Lacan's comment is the third note defining technical terms in the 1947 paper 'What is Cantor's Continuum Problem?' (*Collected Works, Vol. II*, op. cit., pp. 186–7; revised in the 1964 reprint, pp. 264–5).
5 The Seminar of 1954–5, which includes the commentary on the dream of Irma's injection, is *Séminaire II* (sessions of 9 and 16 March), translated by Sylvana Tomaselli as *The Ego in Freud's Theory and in the Technique of Psychoanalysis* (Cambridge University Press, 1988).
6 Eco's character 'Dr Wagner' seems to be loosely based on Lacan.
7 Lacan mistakenly attributes the painting to Brueghel. This is emended in the Seuil edition (p. 223), which includes a reproduction of the 1502 panel (reversed right to left).
8 Judging by Lacan's description, he had also seen works from the *Concetto spaziale, New York* series (1962), which are executed on copper plates. The Seuil edition includes a reproduction of a 1968 canvas from the *Concetto spaziale, Attese* series.