

## SEMINAR XXVII, DISSOLUTION! The Opening to the Seminar in Caracas, Venezuela; July 12, 1980 (Saturday) and the Closing to the Seminar, July 15, 1980 (Tuesday)

I have inserted the diagram from Freud's *The Ego and the Id*, as well as Bramantino's painting because they are mentioned in the Caracas Seminar. I have also added a few notes to Adrian Price's translations. Last but not least, I have corrected a few minor errors in the translation that appeared in the *Papers of the Freudian School of Melbourne*. Their translation, while not perfect, is commendable because it appeared only one year after Lacan's presentation in Caracas! –Richard G. Klein

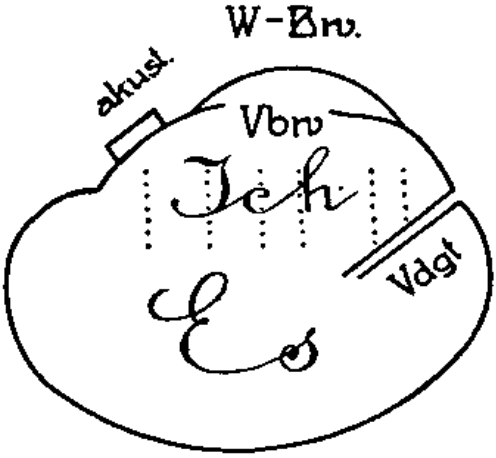
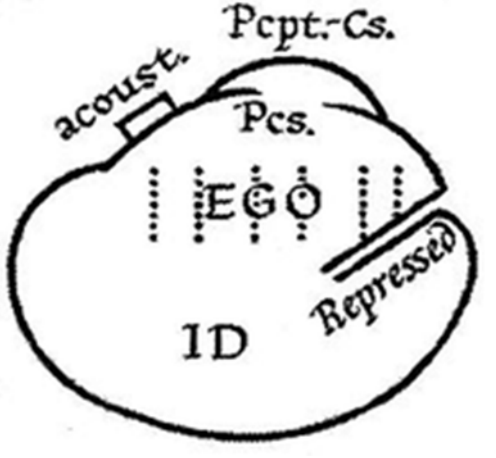
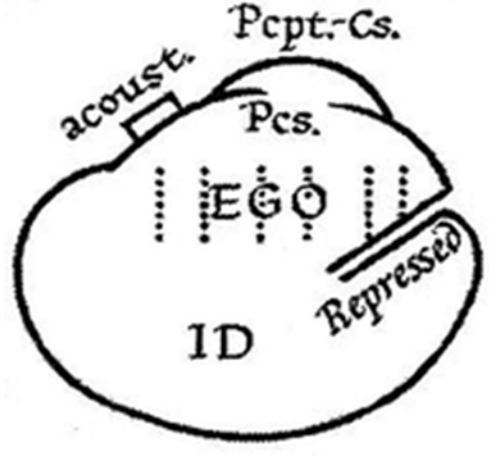
Cette intervention de Lacan ouvrant la Rencontre internationale de Caracas du 12 juillet 1980, a été publiée dans le n° 1 de *L'Âne*, magazine issu de la dissolution, mars-avril 1981. Elle fut en 1986, reprise dans *l'Almanach de la dissolution*, Paris, Navarin éditeur, 1986. Elle est désignée dans ces publications sous l'intitulé : « Le séminaire de Caracas ».

This intervention of Lacan opening the International Meeting of Caracas of July 12, 1980, was published in issue No. 1 *L'Âne* [The Donkey], a magazine resulting from the dissolution, March-April 1981. In 1986, it was published again in the *Almanac of the dissolution*, Paris, Navarin publisher, 1986. It is referred to in these publications under the title: "The seminar of Caracas".

Jacques Lacan	Papers of the Freudian School of Melbourne translation	Adrian Price translation
<b>Pas-tout Lacan</b> <a href="http://ecole-lacanianne.net/en/bibliolacan/pas-tout-lacan-2/">http://ecole-lacanianne.net/en/bibliolacan/pas-tout-lacan-2/</a>	<b>Papers of the Freudian School of Melbourne; Homage to Freud/On Perversion, 1980 (2<sup>nd</sup> volume); PIT Press; Victoria; 1981. P.103-106</b>	<b>Hurly-Burly; Issue 6; September 2011; EMD Press; Lassay-les-Châteaux; 2011;p. 17-20</b>
<b>OUVERTURE DE LA RENCONTRE DE CARACAS, 12 juillet 1980</b>	<b>THE SEMINAR, CARACAS, 12<sup>TH</sup> JULY 1980</b>	<b>Overture to the First International Encounter of the Freudian Field, Caracas, 12 July 1980.</b>
Je n'ai pas la bougeotte.	Ah, I do not like to be on the move!	I haven't got itchy feet.
La preuve en est que j'ai attendu ma quatre-vingtième année pour venir au Venezuela.	The proof is that I waited till I was eighty to come to Venezuela.	The proof being that I've left it till my eightieth year before coming to Argentina.
J'y suis venu parce qu'on m'a dit que c'était le lieu propice pour que j'y convoque mes élèves d'Amérique latine.	I came because I was told that it was the place to convene my students in Latin America.	I've come over because I was told that it was the right place to summon my pupils from Latin America.
Est-ce que vous êtes mes élèves ? Je ne le préjuge pas. Parce que mes élèves, j'ai l'habitude de les élever moi-même.	Are you students of mine? I do not prejudge. Because I am accustomed to educate my students myself.	Are you my pupils? It's not something I can judge beforehand, because I'm used to raising them myself.
Ça ne donne pas toujours des résultats merveilleux.	The results are not always marvelous.	That doesn't always give such great results.
Vous n'êtes pas sans savoir le problème que j'ai eu avec mon École de Paris. Je l'ai résolu comme il faut – en le prenant à la racine. Je veux dire – en déracinant ma pseudoÉcole.	You do not ignore the problem which I had with my School in Paris. I resolved it as it should be. Taking it by the root; I want to say uprooting it—my pseudo-School.	You are not unaware of the problem I've had with my École de Paris. I solved it as I had to—by tackling it at the root. I mean, by uprooting my pseudo-School.
Tout ce que j'en ai depuis obtenu me confirme que j'ai bien fait. Mais c'est déjà de l'histoire ancienne.	All that I have obtained since then from it confirms for me that I did what I should. This is already ancient history.	Everything I've got for it since then confirms that I did the right thing. But that's already an old story.
À Paris, j'ai coutume de parler à un auditoire où beaucoup de têtes me sont connues pour être venues me visiter chez moi, 5 rue de Lille, où est ma pratique.	In Paris I am accustomed to talk to an auditorium where I know many faces because they have visited me at my home, 5 rue de Lille, where I practice.	In Paris, I'm accustomed to speaking to an audience composed of many faces that I know, on account of them coming to see me at my place, 5 rue de Lille, where I practice.

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Vous, vous êtes paraît-il, de mes lecteurs. Vous l'êtes d'autant plus que je ne vous ai jamais vus m'entendre.	You, it seems, are my readers. So much so that I have never seen you listen to me.	You, it seems, are my readers. All the more so given that I've never seen you come along to hear me.
Alors, évidemment, je suis curieux de ce qui peut me venir de vous.	Then, evidently, I am curious about what can come from you.	So, obviously I'm curious as to what I might get from you.
C'est pourquoi je vous dis : Merci, merci d'avoir répondu à mon invitation.	I thank you; thank you for having replied to my invitation.	This is why I shall say thank you. Thank for responding to my invitation.
Vous y avez du mérite, puisque plus d'un s'est mis en travers du chemin de Caracas. Il y a apparence, en effet, que cette Rencontre embête beaucoup de gens, et en particulier ceux qui font profession de me représenter sans me demander mon avis. Alors quand je me présente forcément, ils en perdent les pédales.	This paragraph was not translated.	You deserve credit, because more than one individual has tried to block the way to Caracas. Indeed, it seems that this Encounter has been bothering a great deal of people, and in particular those who profess to represent me without asking my opinion. So when I show myself, they necessarily get in a muddle.
Il faut par contre que je remercie ceux qui ont eu l'idée de cette Rencontre, et nommément Diana Rabinovich. Je lui associe volontiers Carmen Otero et son mari Miguel, à qui j'ai fait confiance pour tout ce qui va avec un tel Congrès. C'est grâce à eux que je me sens ici chez moi.	I must however thank the ones who had the idea of this encounter and in particular two, Diana Rabinovich who I associate in good will with Carmen Otero and her husband, Miguel, in whom I have confidence for all that a congress like this implies.	I must however thank those who came up with the ideal of this Encounter, namely Diana Rabinovich and along with her, Carmen Otero and her husband Miguel, in whom I have put my trust for everything that goes to make up a Congress such as this. I feel at home here, and it is down to them.
Je viens ici avant de lancer ma Cause freudienne. Vous voyez que je tiens à cet adjectif. C'est à vous d'être lacaniens, si vous voulez. Moi, je suis freudien.	I come here before casting my Freudian Cause. As you can see, I appreciate the adjective. If you want it is your turn to be Lacanians. I am Freudian.	I've come here prior to launching my <i>Cause freudienne</i> . You see I hold this adjective dear: It's up to you to be Lacanians if you wish. For my part, I'm a Freudian.
C'est pourquoi je crois bienvenu de vous dire quelques mots du débat que je soutiens avec Freud, et pas d'aujourd'hui.	This is why it is pertinent to tell you some words about the debate which I hold with	This is why I think it's worthwhile saying a few things about the debate I've been keeping up with Freud, which doesn't date

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	Freud. And not from now, I am going to give you a resumé.	from yesterday. I going to summarise it for you.
Voilà : mes trois ne sont pas les siens. Mes trois sont le réel, le symbolique et l'imaginaire. J'en suis venu à les situer d'une topologie, celle du nœud, dit borroméen. Le nœud borroméen met en évidence la fonction de l'au-moins-trois. C'est celui qui noue les deux autres dénoués.	Here it is: my three are not those of Freud; my three are the real, the symbolic and the imaginary. In the end I ultimately situated them as a topology—that one called the Borromean Knot. The topology of the Borromean Knot makes evident the function of at least three; it is the one which loops the unlooped remainder.	Here we go. My <i>three</i> are not the same as his. My three are the real, the symbolic and the imaginary. I came to situate them by means of a topology, the topology of the knot that is called Borromean. The Borromean knot highlights the function of the <i>at-least-three</i> . This is the one that ties in the other two that are not tied to each other.
J'ai donné ça aux miens. Je leur ai donné ça pour qu'ils se retrouvent dans la pratique. Mais s'y retrouvent-ils mieux que de la topique léguée par Freud aux siens ?	I gave that to mine to orient them in the practice, and they oriented themselves better than with the topic bequeathed by Freud to his own.	I gave that to my pupils. I gave it them so that they might find their way in their practice. But do they find their way any better than with the topography Freud passed down to his?
Il faut le dire : ce que Freud a dessiné de sa topique, dite seconde, n'est pas sans maladresse. J'imagine que c'était pour se faire entendre sans doute des bornes de son temps.	It should be said that what Freud drew in his so-called second topic is not without clumsiness. I imagine that he did that to make himself understood, no doubt because of the landmarks of his time.	It has to be said that what Freud drew up as his topography, the one that is called the second topography, is not free of awkwardness. I suspect he did it to make himself heard, no doubt, using the markers of his time.
Mais ne pouvons-nous pas plutôt tirer profit de ce qui figure là l'approche de mon nœud ?	But we cannot take any advantage of what is figured out there for the approximation to my knot.	But can't we turn what features there are to our advantage, as an approach to my knot?
Qu'on considère le sac flasque à se produire comme lien du Ça dans son article à se dire : Das Ich und das Es.	Consider the spongy sack as a product of a link of the <i>It</i> in his article which should be named 'Das Ich und das Es'.	Consider if you will the spongy bag produced by the link to the id in his article called <i>Das Ich und das Es</i> . RGK: see page 24 of S.E. XIX




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<p>Ce sac, ce serait le contenant des pulsions. Quelle idée saugrenue que de croquer ça ainsi ! Cela ne s'explique qu'à considérer les pulsions comme des billes, à expulser sans doute des orifices du corps, après en avoir fait ingestion.</p>	<p>That sack would have been the container of the <i>Triebe</i>. What an extravagant idea to sketch that idea like that! This can only be explained by conserving the <i>Triebe</i> like marbles; marbles to be expelled no doubt from the orifices of the body after having eaten them.</p>	<p>This bag is supposedly the container of the drives. What a potty idea it is to sketch it out like that! It's only understandable if the drives are thought of as marbles, to be fired out, no doubt, through the orifices of the body once they've been ingested.</p>
<p>Là-dessus se broche un Ego, où semble préparé le pointillé de colonnes à en faire le compte. Mais cela n'en laisse pas moins embarrassé à ce que le même se coiffe d'un bizarre œil perceptif, où pour beaucoup se lit aussi bien la tache germinale d'un embryon sur le vitellus.</p>	<p>On top of this is fastened an Ego which seems to initiate the appearance of columns of points to be counted. But one does not remain less comfortable because this is going to be covered with a strange perceptive eye, and much can be seen in the germinal stain from the embryo over the epithelium.</p>	<p>Onto that he stitches an Ego, where columns of dotted lines seem to have been prepared on its behalf. But all that is no less encumbered, topped as it is by a weird perceptual eyeball, which many people also read as the germinal spot of an embryo on the vitellus.  RGK: There are 6 columns of dotted lines in this diagram, possibly corresponding to the 6 asterisks between the system Mnem<sup>1</sup> and the system Ucs in the diagram of the psychic</p>

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		<p>apparatus on page 541(fig.3) in section B.- Regression of chapter 7 of The Interpretation of Dreams (S.E. Vol. V)</p> <p>RGK: vitellus- (<i>biology</i>) The contents or substance of the ovum; egg yolk</p>
<p>Ce n'est pas tout encore. La boîte enregistreuse de quelque appareil à la Marey est ici de complément. Cela en dit long sur la difficulté de la référence au réel.</p>	<p>That is not all. The cash register of some apparatus worthy of Marey completes this figure. That says much of the difficulty of the reference to the real.</p>	<p>And that's not all. The black box of some contraption worthy of Marey finishes it off. All this says a lot about the difficulty of the reference to the real.</p> <p>RGK: Etienne-Jules Marey (1830-1904) was a French scientist, physiologist and chronophotographer. His work was significant in the development of cardiology, physical instrumentation, aviation, cinematography and the science of laboratory photography</p>
<p>Enfin deux barres hachurent de leur joint la relation de cet ensemble baroque au sac de billes lui-même. Voilà qui est désigné du refoulé.</p>	<p>Finally two bars shaded its junction, the relation of that baroque conjunction with the sack of the <i>Triebe</i> itself; that is what is designated as repressed.</p>	<p>Finally, two bars are hashed in as the join that shows the relationship this outlandish ensemble bears with the bag of marbles, designated as the repressed.</p>
<p>Cela laisse perplexe. Disons que ce n'est pas ce que Freud a fait de mieux. Il faut même avouer que ce n'est pas en faveur de la pertinence de la pensée que cela prétend traduire.</p>	<p>We remain perplexed. It was not the best thing Freud did. We should even infer that that does not favour the pertinence of the thought that it pretends to translate.</p>	<p>It leave one quite flummoxed. Let's say that it's not the best thing Freud came up with. It even has to be confessed that it doesn't favour the pertinence of the thinking it is intended to convey.</p> <p>RGK: Not only was Freud quite unhappy with the 2<sup>nd</sup> Topic, it led to a therapeutic impasse, and finally he junked it altogether as if it never existed, in his paper, "Analysis Finite and Infinite"</p>

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Quel contraste avec la définition que Freud donne des pulsions, comme liées aux orifices du corps. C'est là une formule lumineuse, qui impose une autre figuration que cette bouteille. Quelqu'en puisse être le bouchon.	What a difference from the definition that Freud gives of the Triebe as linked with the orifices of the body! A luminous formula which imposes other shapes of the bottle. Anyone could make his cork.	What a contrast with the definition Freud gives of the drives as linked to the orifices of the body. This is a crystal clear formulation that calls for a different depiction from this bottle, of which anybody could be the stopper.
N'est-ce pas plutôt, comme il m'est arrivé de le dire, bouteille de Klein, sans dedans ni dehors ? Ou encore, seulement, pourquoi pas, le tore ?	This is not the way it occurred to me to say Klein bottle, with neither interior nor exterior, without inside or outside and why not the Torus.	Isn't it rather, as I've had occasion to say, the Klein bottle, which has neither inside nor outside? Or even, simply, why not, the torus?
Je me contente de noter que le silence attribué au Ça comme tel, suppose la parlotte. La parlotte à quoi s'attend l'oreille, celle du « désir indestructible » à s'en traduire.	I content myself with a note that the silence attributed to the It as such supposes chit chat. Chit chat for which there is an ear waiting, that of the indestructible desire when translated.	I shall content myself with noting that the silence attributed to the Id as such presupposes chit-chat. The chit-chat for which an ear lies in wait, that of <i>the indestructible desire</i> as it is translated.
Déroutante est la figure freudienne, à osciller ainsi du champ lui-même au symbolique de ce qui l'ausculte.	Disorienting in the Freudian figure in the oscillation from the symbolic to what it hides.	The Freudian diagram is puzzling, oscillating between the field itself and the symbolic of what sounds it out.
Il est remarquable pourtant que ce brouillage n'ait pas empêché Freud de revenir après ça aux indications les plus frappantes sur la pratique de l'analyse, et nommément ses constructions.	It is remarkable that this interference did not prevent Freud from returning to the most important direction in psychoanalysis. To give it its proper name: its constructions.	It's quite remarkable though that his fudging didn't prevent Freud from coming back afterwards to some of the most striking indications concerning the practice of analysis, namely its constructions.
Dois-je m'encourager à me souvenir qu'à mon âge Freud n'était pas mort ?	I must take courage, encourage myself with the memory that Freud, at my age, was not dead.	Should I take encouragement from calling to mind that at my age, Freud was not dead?
Bien sûr, mon nœud ne dit pas tout. Sans quoi je n'aurais même pas la chance de me répéter dans ce qu'il y a : puisqu'il n'y a, dis-je, pas-tout. Pas-tout sûrement dans le réel, que j'aborde de ma pratique.	Of course my knot did not say everything otherwise I would not even have the chance to situate myself. Since there is <i>not-all</i> . <i>Not all</i> for sure in the real which I approach with my practice.	Of course, my knot doesn't tell the whole story [ <i>ne dit pas tout</i> ]. Without which I wouldn't even have the opportunity of taking my bearings in what is there, because there is, I say, <i>not-all</i> [ <i>pas-tout</i> ]. <i>Not-all</i> , quite

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		surely, in the real that I broach in my practice.
Remarquez que dans mon nœud, le réel reste constamment figuré de la droite infinie, soit du cercle non-fermé qu'elle suppose. C'est ce dont se maintient qu'il ne puisse être admis que comme pas-tout.	In my knot the real appears constantly sketched by the infinite line, that is to say, by the non closed circle which it supposes and this sustains what only can be said as <i>not all</i> .	Remark if you will that in my knot the real features constantly as a straight line stretching to infinity, i.e. the unclosed circle that it presupposes. This is what upholds the fact that it can only be admitted as not-all.
Le surprenant est que le nombre nous soit fourni dans lalangue même. Avec ce qu'il véhicule du réel.	It is surprising that number is already given in lalangue itself with what it transmits of the real.	The surprising thing is that number is provided by <i>lalangue</i> itself, with what it conveys by way of the real.
Pourquoi ne pas admettre que la paix sexuelle des animaux, à m'en prendre à celui qu'on dit être leur roi, le lion, tient à ce que le nombre ne s'introduit pas dans leur langage, quelqu'il soit. Sans doute le dressage peut-il en donner apparence. Mais rien que ça.	Why not admit that the sexual peace of animals—in order to face the one who says he is the King, the Lion—owes to the fact that number is not tangled in its language. No doubt domestication can give that appearance.	Why not admit that the sexual peace of animals—if we just take the one that is said to be their king, the lion—is down to the fact that number is not introduced into their language, whatever it may be. Doubtless, training animals can produce something that looks like it, but it's just appearance.
La paix sexuelle veut dire qu'on sait quoi faire du corps de l'Autre. Mais qui sait que faire d'un corps de parlêtre ? – hormis le serrer de plus ou moins près ?	[Sexual peace means knowing what to do with the body of the Other.] But who knows what to do with a body of a talking-being ( <i>parlêtre</i> ) other than to embrace it more or less tightly.	Sexual peace means that one knows what to do with the Other's body. But who know what to do with a parlêtre's body? Except to hold it more or less closely?
Qu'est-ce que l'Autre trouve à dire, et encore quand il veut bien ? Il dit : « Serre moi fort ».	What occurs to the other when the wanted comes to him—the other says hug me tightly!	What does the Other manage to say, and then only when he really wants to? He says, <i>hold me tight</i> .
Bête comme chou pour la copulation.	A little silly for copulation.	Copulation, easy as pie.
N'importe qui sait y faire mieux. Je dis n'importe qui – une grenouille par exemple.	Anyone knows how to do it better; I said anyone. A frog for example.	Anyone can do better than that. I say <i>anyone</i> —a frog for instance.



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<p>Il y a une peinture qui me trotte dans la tête depuis longtemps. J’ai retrouvé le nom propre de son auteur, non sans les difficultés propres à mon âge. Elle est de Bramantino.</p>	<p>There is a painting which is my head for some time. I was able to remember the proper name of its painter—not without the difficulty proper to my age: Bramantino.</p>	<p>There’s a painting that’s been lingering in my mind for a long while now. I’ve remembered its author’s name, not without the difficulties one meets at my age. The painting is by Bramantino.  RGK: Bartolomeo Suardi, best known as Bramantino (c. 1456 – c. 1530), was an Italian painter and architect, mainly active in his native Milan.  RGK: Lacan’s difficulty of remembering the painter’s name, Bramantino, reminds one of Freud’s difficulty of remembering the name of the painter, Signorelli.</p>
<p>Eh bien, cette peinture est bien faite pour témoigner de la nostalgie qu’une femme ne soit pas une grenouille, qui est mise là sur le dos, au premier plan du tableau.</p>	<p>It is well done to give faith that a woman is not a frog, which is there mouth up in the front of the painting.</p>	<p>Well, this painting vouches very well for the regret that a woman is not a frog. She’s been put there, on her back, in the foreground of the picture.</p>
<p>Ce qui m’a frappé le plus dans ce tableau, c’est que la Vierge, la Vierge à l’enfant, y a quelque chose comme l’ombre d’une barbe.</p>	<p>What was more surprising for me in the painting is that the Virgin with Child has something like the shadow of a beard which</p>	<p>What struck me most in this picture is that the Virgin, the Virgin with the child, has something of a shadow of a beard, in view of</p>

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Moyennant quoi, elle ressemble à son fils, tel qu'il se peint adulte.	has to do with her son as would be painted as an adult.	what she looks like her son, when he is painted as an adult.
La relation figurée de la Madone est plus complexe qu'on ne pense. Elle est d'ailleurs mal supportée.	The relation described of the Madonna is much more complex than is usually thought. It is also poorly supported.	The depicted relationship with the Madonna is more complex than is thought. Moreover, it is poorly withstood.
Ça me tracasse. Mais reste que je m'en situe, je crois, mieux que Freud, dans le réel intéressé à qu'il en est de l'inconscient.	That worries me. But it remains that with her I located myself better than Freud in the real, interested in what there is of the unconscious,	This has been rattling me. But still, I think I situate myself better than Freud did in the real at stake where the unconscious is concerned.
Car la jouissance du corps fait point à l'encontre de l'inconscient.	because of the <i>jouissance</i> of the body leans on the unconscious.	Because the <i>jouissance</i> of the body forms a point where it confronts the unconscious.
D'où mes mathèmes, qui procèdent de ce que le symbolique soit le lieu de l'Autre, mais qu'il n'y ait pas d'Autre de l'Autre.	From there my mathemes which proceed from the fact that the symbolic would be the place of the Other but there is no other of the Other.	Hence my mathemes, which stem from the fact that the symbolic is the locus of the Other, though there is no Other of the Other.
Il s'ensuit que ce que lalangue peut faire de mieux, c'est de se démontrer au service de l'instinct de mort.	It follows that what lalangue can do better is to show itself in the service of the death <i>Trieb</i> .	It follows that the best thing <i>lalangue</i> can do is to demonstrate how it is in the service of the death instinct.
C'est là une idée de Freud. C'est une idée géniale. Ça veut dire aussi que c'est une idée grotesque.	This is an idea of Freud's, a genial idea and therefore grotesque.	That was Freud's idea. It's a great idea. Which also means that it's a grotesque idea.
Le plus fort, c'est que c'est une idée qui se confirme de ceci, que lalangue n'est efficace que de passer à l'écrit.	The best is that it is an idea which is confirmed with what follows: lalangue is only effective when it becomes writing.	The strongest point is that it's an idea that is confirmed by the fact that <i>lalangue</i> is only efficient when it passes over into the written.
C'est ce qui m'a inspiré mes mathèmes – pour autant qu'on puisse parler d'inspiration pour un travail qui m'a coûté des veilles où pas une muse que je sache ne m'a visité – mais il faut croire que ça m'amuse.	That was what inspired my mathemes, if I can talk of inspiration in my work which cost me a vigil where no muse visited me. And it should be believed that I amuse myself without a muse.	That was the inspiration behind my mathemes—in so far as one can speak in terms of inspiration for a labour that cost me long nights when not a single muse stopped by, though it has to be supposed that this keeps me amused.

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Freud a l'idée que l'instinct de mort s'explique par le déplacement au plus bas du seuil toléré de tension par le corps. C'est ce que Freud nomme d'un au-delà du principe du plaisir – c'est-à-dire du plaisir du corps	The idea of Freud is that the death Trieb is explained in the lowest part of the instinct, by the body, beyond the pleasure Principle, beyond the pleasure of the body.	Freud had the idea that the death instinct is to be explained by a downshift to the lowest tension threshold the body can stand. He called it the beyond of the pleasure principle, i.e. the body's pleasure.
Il faut bien dire que c'est tout de même chez Freud l'indice d'une pensée plus délirante qu'aucune de celles dont j'ai jamais fait part.	We ought to say that this is in Freud the clue to a thought much more delusional than any one which I have given;	It has to be said that this really is the sign of a thinking in Freud that is more delusional than anything I've ever shared with you.
Car, bien entendu, je ne vous dis pas tout. C'est là mon mérite.	of course that I do not say everything to you. This is my merit.	Because, of course, I don't tell you everything. To my credit.
Voilà.	That's it.	There you go.
Je déclare ouverte cette Rencontre, qui porte sur ce que j'ai enseigné.	I declare open this encounter which considers what I have taught.	I declare this Encounter open—this Encounter which has to do with what I've been teaching.
C'est vous, par votre présence, qui faites que j'ai enseigné quelque chose.	You by your presence mean that something has been taught.	You are the ones who, by your presence, mean that I have taught something.

1980-07-15 CLOTURE CARACAS	JULY 15, 1980 [TUESDAY] CLOSING AT CARACAS
Pas-tout Lacan	Richard G. Klein translation
Intervention conclusive sur la Rencontre de Caracas, parue dans le Courrier de la Cause freudienne, n° 2, septembre 1980.	Concluding speech on the Meeting of Caracas [July 15, 1980], published in the Courrier de la Freudian Cause, n ° 2, September 1980.

<p>Eh bien, il faut tout de même que je donne mon avis sur tout ça : je suis pour que ça continue, c'est-à-dire que ça recommence.</p>	<p>Well, I still need to give my opinion on all this: I'm for it to continue, that is to say, it starts again.</p>
<p>Évidemment, je ne vais pas refaire le voyage. Alors je vous invite. Je vous invite chez moi, à Paris.</p>	<p>Obviously, I will not repeat the trip. So I invite you. I invite you to my home in Paris.</p>
<p>Il faut m'organiser tout ça. Mettons ça à dans deux ans, en 1982. Disons en Février.</p>	<p>I have to organize all this. Let's put it in two years time, in 1982. Let's say in February.  RGK: Lacan died at the age of 80, one year later after his Caracas seminar, September 9, 1981.</p>
<p>Je serai là comme aujourd'hui pour vous dire : Merci.</p>	<p>I'll be there like today to say: Thank you.</p>