

Journée anniversaire sur Lewis Carroll diffusé le 31 décembre 1966.

1966	October	21	Communication et discussions au symposium international du Johns Hopkins center à Baltimore
1966	December	21	Logique du fantasme, Seminar 14, Lesson 6
1966	December	31	Journée anniversaire sur Lewis Carroll
1967	January	11	Logique du fantasme, Seminar 14, Lesson 7
1967	October	09	Première version de la proposition du 9 octobre 1967

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French text from Pas-tout Lacan; Also published in <i>Ornicar ? Revue du champ freudien</i> , No. 50; Jan. 15, 2003, pp. 9-12.	Translator's name is unknown; Text was originally broadcast on France Culture on Radio France, December 31 1966 as part of the radio program: " <i>Lewis Carroll: maître d'école buissonnière</i> " ^{rgk} , under the title 'A Psychoanalyst Comments' Transcription by Marlène Belilos from the tape-recording. Edited.-A. Miller. <i>rgk</i> : " <i>Lewis Carroll: the truant schoolmaster; there also exists a book by Ernest M. Bagg, The Truant Schoolmaster, written for Short Stories, 1899.</i>	Translation by Anthony Chadwick Here, finally is my translation of Lacan's radio tribute to Lewis Carroll. It has taken longer than I had planned, in no small measure due to some problems with the French transcription. I found the recording, and listened to it several times, trying to solve some problems in the text (which had been edited by Jacques-Alain Miller). Hence the three footnotes.
De toutes sortes de vérités Lewis Carroll par son œuvre donne l'illustration, et même la preuve, de vérités qui sont certaines bien que non évidentes. On y discerne que sans user d'aucun trouble on peut produire le malaise, mais que de ce malaise il découle une joie singulière. Je porte l'accent là-dessus d'abord pour écarter la confusion qui menace, si j'avance, que c'est la psychanalyse qui peut rendre compte le mieux de l'effet de cette œuvre, c'est qu'aussi bien ce n'est pas cette psychanalyse qui court les rues.	The work of Lewis Carroll illustrates, or even proves, all kinds of truths—truths that are certain even if not self evident. His work makes it possible to see that without appealing to any disturbances one can produce unease, but also that a singular joy flows from this unease. I stress this, first of all, so as to avoid any misunderstanding that might arise if I say that psychoanalysis is in the best position to explain the effect that his work has. It's also because this is not the psychoanalysis that one tends to hear about.	Of all sorts of truths Lewis Carroll through his oeuvre gives the illustration, and even the proof, of truths which are certain although not obvious. One can discern there that, without any stirring around one can produce unease, but that from this unease there flows a singular joy. I emphasise that fact first of all to set aside the confusion which threatens if I advance that it is psychoanalysis which can best give an account of the effect of this oeuvre, it's that also it is not the kind of psychoanalysis which is talked about.
Seule la psychanalyse éclaire la portée d'objet absolu que peut prendre la petite-fille. C'est parce qu'elle incarne une entité négative qui porte un nom que je n'ai pas à	Only psychoanalysis is able to throw light on the extent to which a little girl can be an absolute object. It is because she is an embodiment of a negative entity,	Only psychoanalysis brings to light the reach of absolute object that the little girl (grand-child) [<i>la petite-fille</i>] can take. It's because she incarnates a negative entity

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prononcer ici, si je ne veux pas embarquer mes auditeurs dans les confusions ordinaires.	one that bears a name that I will not utter here, as I do not wish to my listeners to get caught up in the usual misunderstandings.	which bears a name that I don't need to pronounce here, if I don't want to embark my listeners in the usual confusions.
De la petite fille, Lewis Carroll s'est fait le servent ; elle est l'objet qu'il dessine, elle est l'oreille qu'il veut atteindre, elle est celle à qui il s'adresse véritablement entre nous tous. Comment cette œuvre nous atteint-elle tous après cela ne se conçoit bien qu'à une théorie déterminée de ce qu'il faut appeler le sujet, celle que la psychanalyse permet.	Lewis Carroll made himself the servant of the young girl; she is the object that he sketches, hers is the ear he wishes to reach; it is her, out of all of us, that he is really addressing himself to. How his work nevertheless touches us all is something that can only be conceptualized by a determinate theory of what has to be called the subject, a theory that psychoanalysis makes possible.	Of the little girl, Lewis Carroll made himself the servant; she is the object which he draws, she is the ear he wants to reach, she is the one he is truly addressing amongst us all. How this oeuvre reaches us all, after that, can be conceived only by a determined theory of what one must call the subject, the theory that psychoanalysis allows.
Là-dessus la curiosité s'enquiert de savoir comment Lewis Carroll en est-il venu là. La curiosité restera sur sa faim car la biographie de cet homme qui tint un scrupuleux journal ne nous en échappe pas moins.	Regarding this, one's curiosity would like to know how Lewis Carroll came to this point. This curiosity will remain unsatisfied, since the biography of this man who maintained a scrupulous diary evades us all the same.	On that point curiosity inquires to know how Lewis Carroll got there. Curiosity will remain unsatisfied, for the biography of that man, who kept a scrupulous diary, nonetheless escapes us.
L'histoire certes est dominante dans le traitement psychanalytique de la vérité mais ce n'est pas la seule dimension, la structure la domine. On fait de meilleurs critiques littéraires là où on sait cela. Faire de la critique, ici, serait l'action appropriée à l'éminence de l'œuvre dont il faut rappeler qu'elle a conquis le monde.	To be sure, history is dominant in the psychoanalytic treatment of truth, but it is not the only dimension: structure dominates it. The best literary criticism is made when one knows this. Literary criticism here would be the appropriate action for such an eminent work which, it must be remembered has won over the entire world.	Storytelling is dominant in the psychoanalytical treatment of truth, but it is not the sole dimension; structure dominates it. One makes better literary critics when one knows that. Making criticism here would be the appropriate action for the eminence of the oeuvre which, one must remind, has conquered the world.
Fait auprès de quoi, le pédagogue a bonne mine à chipoter si c'est bien là ce qu'il faut donner à lire à nos enfants. Il faut dire que le comble du ridicule là-dessus est représenté par un psychanalyste, pourtant averti – disons son nom, Schilder – qui dénonce dans cette œuvre l'incitation à l'agressivité et la pente offerte au refus de la réalité. On ne va pas plus loin dans le contresens	In light of this fact the pedagogue looks a pretty sight when he quibbles over whether this really is what we should be giving our children to read. It has to be said that the height of ridiculous is presented by a psychoanalyst who is nevertheless well informed—I will mention his name, Schilder—and who denounces, in this work, the incitement to aggression and	A fact concerning which the teacher looks pretty good by quibbling, if that is indeed what we have to give our children to read. It has to be said that the height of ridiculousness on that point is represented by a psychoanalyst, who should have known better – let's give his name, Schilder – who denounces in this oeuvre the incitation to

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sur les effets psychologiques de l'œuvre d'art.	<p>the tendency opened up for the refusal of reality. ¹ Nothing could be further from the truth concerning the psychological effects of works of art.</p> <p>1. Paul Schilder, "Psychoanalytic Remarks on Alice in Wonderland and Lewis Carroll". In <i>The journal of nervous and mental diseases</i> LXXXVII. 1938, pp. 159-168.</p> <p>rgk- Paul Ferdinand Schilder (February 15, 1886, Vienna – December 7, 1940, New York City) was an Austrian psychiatrist, psychoanalyst, and medical researcher.</p>	<p>aggressiveness and the offered inclination to the refusal of reality. You can't go any further in the wrong direction concerning the psychological effects of the work of art.</p>
Donc, il faudrait interroger ce qu'on pourrait appeler d'abord le roman mythique d'un terme vague qui irait prendre ses racines dans tous les sens et bien loin.	<p>One would, then, have to enquire into what might be called the mythical novel, to use a vague term whose roots would go a long way and in every direction.</p>	<p>So, we would have to ask what one could call first of all the mythical novel using a vague term which would go to take its roots in all directions/senses [<i>dans tous les sens</i>] and very far.</p>
Il faudrait vite en revenir avec ce repère précieux que justement « le pays des merveilles », « l'au delà du miroir », le couple angoissant de Sylvie et Bruno échappé du pays d'ailleurs ne sont ni des mythes, ni du mythe et que l'imaginaire est à en distinguer.	<p>One would have to very quickly come back to this valuable reference point that precisely <i>Wonderland. Through the Looking Glass</i>, that anxiety- inducing couple, <i>Sylvie and Bruno</i>^{rgk}, escapees from the country of Outland, are neither myths, nor made of myths, and that the imaginary is to be distinguished from them.</p> <p>rgk: <i>Sylvie and Bruno</i>, first published in 1889, and its second volume <i>Sylvie and Bruno</i> published in 1893, the last novel by Lewis Carroll published during his lifetime.</p> <p>Charles Lutwidge Dodgson 27 January 1832 – 14 January 1898), better known by his pen name Lewis Carroll, was an English writer of world-famous children's fiction, notably <i>Alice's Adventures in Wonderland</i> [1865] and its sequel <i>Through the Looking-Glass</i> [1871].</p> <p>rgk-As early as 1936, The 1936 Mirror Stage paper, was first presented by Jacques Lacan on June 16 1936 at the</p>	<p>We would have to quickly come back from there with this precious reference point that precisely "Wonderland", "Through the Looking-Glass", the distressing couple of Sylvie and Bruno escaped from Outland are neither myths nor of myth and that the imaginary is to be distinguished from them.</p>

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	<p>French Psychoanalytic Society as: Notes on the « Looking-glass Phase » (a term coined by the writer),” see https://www.freud2lacan.com/lacan/ Later that year, (at the IPA Marienbad Conference on August 3rd 1936) Lacan presented a paper on “The Looking-Glass Phase”: Intervention à la French Psycho-analytical Society. Indexée dans l’International Journal of Psychoanalysis, 1937, tome I, p. 115. Since only the title of Lacan’s paper was published in the International Journal of Psychoanalysis, the reader might well assume that the content of the paper had to do with Lewis Carroll’s book <i>Through the Looking Glass</i>!</p>	
<p>Le texte ni l’intrigue ne font appel à aucune résonance de signification qu’on appelle profonde. On n’y évoque ni genèse, ni tragédie, ni destin ; alors, comment cette œuvre a-t-elle tant de prise ? C’est bien là le secret, et qui touche au réseau le plus pur de notre condition d’être.</p>	<p>Neither text nor plot makes any appeal to resonances of what one would call profound meanings. Neither genesis, nor tragedy, nor destiny is evoked. How, then, does this work manage to have such a hold? This is the great secret, one that touches on the most pure network of our condition of being:</p>	<p>Neither the text nor the plot appeal to any resonance of signification that one can call profound. Neither genesis, nor tragedy, nor destiny are evoked there; so how does this oeuvre have such a hold? That is indeed the secret, and which touches on the purest network of our condition of being.</p>
<p>Le symbolique, l’imaginaire et le réel ; les trois registres par lesquels j’ai introduit un enseignement qui ne prétend pas innover mais rétablir quelque rigueur dans l’expérience de la psychanalyse, les voilà, jouant à l’état pur dans leur rapport le plus simple. Des images, on fait pur jeu de combinaisons mais quels effets de vertige alors n’en obtient-on pas ! des combinaisons, on dresse le plan de toutes sortes de dimensions virtuelles mais ce sont celles qui livrent accès à la réalité en fin de compte la plus assurée, celle de l’impossible devenu tout à coup familier. On s’étendra à son aise sur le pouvoir du jeu de mots, là encore</p>	<p>The symbolic, the imaginary and the real. The three registers by which I have introduced a teaching that does not claim to be innovative but re-establishes some rigor in the experience of psychoanalysis and here at work in their pure state and in their simplest relations. Images are turned into a pure play of combinations, but how giddy are the effects that are obtained from them! From these combinations all sorts of virtual dimensions are mapped, but they are ones that provide access to what is ultimately the most assured reality, that of the</p>	<p>The symbolic, the imaginary and the real; the three registers through which I introduced a teaching which does not claim to innovate but to re-establish some rigour in the experience of psychoanalysis, there they are, playing in the pure state in their simplest relation. Of images, one makes pure play of combinations, but what effects of vertigo does one not then obtain! Combinations, one draws up the plan of all sorts of virtual dimensions but they are the ones which open up access to reality which finally is the most assured, that of the impossible become</p>

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<p>que de précisions à donner, mais d’abord qu’on n’aille pas croire qu’il s’agisse d’une prétendue articulation enfantine voire primitive. Je n’en donnerai pour preuve que d’en trouver le meilleur style dans la bouche du railleur qui bafoue une oie pédante, lui parlant de silligisme, ce qu’elle gobe sans s’apercevoir qu’elle ira porter partout de ce mot, son identité de pauvre toquée : silly. Méchanceté làdedans ? salubrité, et parente du trait à relever que le jeu de mots dans Carroll est toujours sans équivoque. Figure 1: Alice Liddell</p> 	<p>impossible suddenly become familiar. One can elaborate at will on the power of the word plays; here again, only some clarification to add, and first of all that one shouldn’t think we are dealing with some purported childish, or, even, primitive articulation. As proof I will only give the fact of having found the best style of this in the mouth of the scoffer who makes fun of a pedantic goose by speaking to her of “sillygisms”, which she swallows without noticing that she will carry with her everywhere the identity of this word as the poor “touched”, silly one.²*** There is mischievous in there, salubrity, and forbearer of the trait, and notice that the play on words in Carroll is always free of equivocation**</p> <p>2. Bruno and Sylvie, chap 40.</p> 	<p>suddenly familiar. One could lay out as much as you like about the power of wordplay, there too how many precisions would need to be made, but first of all don’t go thinking that it is a question of a so-called childish, even primitive articulation. I will only give proof about that by finding the finest style in the mouth of the complainer who baffles a pedantic goose, speaking to him about sillygism, which she swallows without realizing that she will carry everywhere with that word her identity as a poor fool: silly. Mischievousness in that? Healthiness, and parent of the trait to remark that wordplay in Carroll is always without equivocation. (Image 1: Alice Liddell]</p> 
<p>Il en résulte un exercice sans pédantisme qui en fin de compte me paraît préparer Alice Liddell, pour évoquer toute vivante lectrice par la première à avoir glissé dans ce cœur</p>	<p>The result is an exercise without pendency, which ultimately strikes me as preparing Alice Liddell, to evoke every living reader by means of the first to</p>	<p>The result is an exercise without pedantry which finally seems to me to prepare Alice Liddell, to evoke every living female reader via the first to have slipped down</p>

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<p>de la terre qui n'abrite nulle caverne, pour y rencontrer des problèmes aussi précis que celui-ci : qu'on ne franchit jamais qu'une porte à sa taille et prendre avec le lapin pressé bien la mesure de l'absolue altérité de la préoccupation du passant ; que cette Alice dis-je aura quelque exigence de rigueur ; pour tout dire, qu'elle ne sera pas toute prête à accepter qu'on lui annonce l'arithmétique en lui disant qu'on n'additionne pas des torchons avec des serviettes, des poires et des poireaux, bourdes bien faites pour boucher les enfants au plus simple manquement de tous les problèmes dont ensuite on va mettre leur intelligence à la question.</p>	<p>have slid down into the heart of the earth which harbors no caverns and to have encountered problems as precise as the following: that one only ever passes through a door one's own size; or, with the white rabbit, taken stock of the absolute otherness of the passer-by's preoccupation. This Alice, will, I say, have a certain demand for rigor. In a word, she will not be willing to accept that one announces arithmetic to her by telling her that one does not add towels and napkins, pears and leeks—a solecism well made to block children off to the manipulation of all the problems by means of which one is subsequently going to question their intelligence.</p>	<p>into this heart of the earth which shelters no cavern, in order to meet problems as precise as this: one never passes through a doorway except one of one's own size and to take rightly, with the rabbit in a hurry, the measure of the absolute alterity of the passer-by's [<i>passant's</i>¹] preoccupation; that this Alice, I say, will have some demand for rigour; to sum up, that she will not be quite ready to accept that she is introduced to arithmetic by telling her that you can't add together tea-cloths and towels, pears and leeks, howlers designed to block children in the simplest handling of all the problems that later will be used to put their intelligence to the test. TN 1 Lacan's term for the analysand at the moment of the <i>passe</i>.</p>
<p>Ceci est transition, puisqu'après tout je n'ai pas le temps mais seulement de pousser des portes sans même entrer où elles ouvrent pour en venir à l'auteur lui-même en ce moment d'hommage qu'on ne lui fait justice – à lui comme à aucun autre – si l'on ne part pas de l'idée que les prétendues discordances de la personnalité n'ont de portée qu'à y reconnaître la nécessité où elles vont. Il y a bien – comme on nous le dit – Lewis Carroll le rêveur, le poète, l'amoureux si l'on veut et, Lewis Carroll le logicien, le professeur de mathématiques.</p>	<p>This is a transition—since after all I do not have the time, but can only push on doors without even entering into what they open onto—in order to come to the author himself on the occasion of this homage and that one does not do him justice, to him as no other, unless one departs from the idea that the supposed discordances of the personality are of no relevance unless we recognize the necessity where they are going*** There is indeed, as they say, Lewis Carroll, the dreamer, the poet, the lover if you will, and Lewis Carroll the logician, the professor of mathematics.</p>	<p>This is a transition, since after all I have only the time to push open doors without even entering where they open, in order to get to the author himself in this moment of homage, that one cannot do justice to him – to him as to anyone else – if one doesn't start from the idea that the so-called discordances of personality mean nothing unless one recognises the necessity where they are leading. There is indeed – as we are told – Lewis Carroll the dreamer, the poet, the lover if you will, and Lewis Carroll the logician, the professor of mathematics.</p>
<p>Lewis Carroll est bien divisé – si cela vous chante – mais les deux sont</p>	<p>Lewis Carroll is indeed divided, if that appeals to you, but the two</p>	<p>Lewis Carroll is indeed divided – if that's your theme – but both are</p>

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nécessaires à la réalisation de l'œuvre.	are necessary for the realization of his work.	necessary for bringing the oeuvre to fruition.
Le penchant de Lewis Carroll pour la petite fille impubère, ce n'est pas là son génie, nous autres psychanalystes n'avons pas besoin de nos clients pour savoir où cela échoue à la fin dans un jardin public. Son enseignement de professeur n'a rien non plus qui casse les manivelles en pleine époque de renaissance de la logique et d'inauguration de la forme mathématique, [depuis] l'apprise.	Lewis Carroll's inclination for the pre-pubescent young girl—this is not where his genius lies. We psychoanalysts do not need our clients in order to know when that can finish up at the bottom of the public gardens. His teaching as a professor is hardly ground breaking either; at the height of the renaissance of logic and the inauguration of mathematical form learnt since then,	Lewis Carroll's penchant for pre-pubescent girls, that is not his genius, we psychoanalysts don't need our clients to know where that fails in the end in a public park. Neither does his teaching as a professor break new ground in the middle of a period of renaissance in logic and inauguration of mathematical form, learned since then. ² TN-2 French transcription does follow the recording, but does not make sense. I have assumed that Lacan meant to say: "depuis là apprise."
Lewis Carroll quelque amusants que soient ses exercices reste à la traîne d'Aristote. Mais c'est bien la conjuration des deux positions d'où jaillit cet objet merveilleux indéchiffré encore et pour toujours éblouissant : son œuvre. On sait le cas qu'en ont fait et en font toujours les surréalistes.	Lewis Carroll as amusing as his exercises are, remains in Aristotle's wake. But it is from out of the conspiring of these two positions that this marvelous, still undeciphered, and forever astonishing object arises his work. We know what a fuss the surrealists have made and still make over him.	Lewis Carroll, no matter how amusing his exercises are, follows along with Aristotle. But it is indeed from the conspiring of these two positions that there springs forth this marvelous object, still not deciphered and forever dazzling: his oeuvre. We know what a fuss the surrealists have made and still make about it.
Ce m'est l'occasion d'étendre mon exigence de méthode. N'en déplaise à aucun esprit partisan, Lewis Carroll je le rappelle était religieux, religieux de la foi la plus naïvement étroitement paroissiale qui soit ; d'où ce terme auquel il faut que vous donniez sa couleur la plus crue : « vous inspirez de la répulsion ». Il y a des lettres où il rompt quasiment avec un ami, un collègue honorable parce qu'il y a des sujets qu'il n'y a même pas lieu de soulever, ceux qui	This is the opportunity for me to extend my demand for method, however much it might displease partisan minds. Lewis Carroll, I remind you, was a religious man, a religious man of the most naïve faith, as narrowly parochial as they come, would that this term, to which you must give the crudest possible color, inspire revulsion. There are letters where he practically breaks with a friend, an honorable colleague, because	This gives me the opportunity to set out my demand for method. No matter how much it may displease any partisan spirit, Lewis Carroll I remind you was religious, religious with the most naively, narrowly parochial faith you can find; whence this term to which you have to give its crudest colour: "you inspire repulsion." There are letters where he more or less breaks with a friend, an honorable colleague because

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<p>peuvent faire lever le doute, fusse [fût-ce?]³ en donner le semblant sur la vérité radicale de l'existence de Dieu, de son bienfait pour l'homme, de l'enseignement qui en est le plus rationnellement transmis. Je dis que ceci a sa part, dans l'unicité de l'équilibre que réalise l'œuvre ; cette sorte de bonheur auquel elle atteint tient à cette gouache.</p> <p>TN 3 (A.Chadwick) "fusse" makes no grammatical sense. I prefer its homonym "fût-ce".</p>	<p>there are topics that there is no place even to mention, those that can raise doubt, even create the semblance of a doubt, over the radical truth of the existence of God, of his benefaction*** towards man, of his teaching that is the most rationally transmitted. I say that this plays a part in the unity, the equilibrium, that the work achieves. This sort of happy outcome*** his work attains draws , from this mix,</p>	<p>there are subjects which are not to be raised, those which may raise a doubt, were it to give the appearance even of the radical truth of the existence of God, of his benevolence to man, on the teaching about it which is the most rationally transmitted. I say that this has its part in the uniqueness of the balance that the oeuvre realises: that kind of happiness which it attains has to do with this admixture.</p>
<p>L'adjonction de surcroît à nos deux Lewis Carroll – si vous les entendez ainsi – de ce que nous appellerons du nom dont il est béni à l'oreille d'une histoire, histoire encore en cours, un pauvre d'esprit.</p>	<p>the addition moreover to our two Lewis Carrolls, if you think of them this way, of what I will call, using a name by which he is blessed by the ear of a story, an ongoing story , feeble-minded***</p>	<p>The addition moreover to our two Lewis Carrolls – if you understand them that way – of what we will call by the name with which he is blessed in a history's ear, a history which is still in the making, a poor in spirit.</p>
<p>Je voudrais dire ce qui m'apparaît la corrélation la plus efficace à situer Lewis Carroll, c'est l'épique de l'ère scientifique. Il n'est pas vain qu'Alice apparaisse en même temps que L'origine des espèces dont elle est – si l'on peut dire – l'opposition ; registre épique donc, qui sans doute s'exprime comme idylle dans l'idéologie. La corrélation des dessins, dont Lewis Carroll était si soucieux, nous annonce les bandes – j'entends les bandes dessinées – je vais vite pour dire qu'en fin de compte la technique y assure la prévalence d'une dialectique matérialisée – que m'entendent au passage ceux qui le peuvent – illustration est preuve ai-je dit, c'est ainsi sans émotion que j'aurais parlé de cette œuvre et il me semble en accord avec l'ordre authentique de</p>	<p>I would like to say what it is that strikes me as the most effective correlation for situating Lewis Carroll; it is the epic of the scientific era. Not by chance is it that <i>Alice</i> appeared at the same time as <i>The Origin of the Species</i> to which it was, if it is possible to say it like this, the objection. An epic register, then, which is, undoubtedly, expressed as the idyll in ideology. The correlation with the drawings over which Lewis Carroll took so much care heralds the comic, I mean the comic book. This is a shorthand way of saying that, ultimately, technology provides the prevalence of a materialized dialectic—hear me those who can. As illustration and proof, as I have said, is how, without emotion, I</p>	<p>I would like to say what appears to me to be the most efficient correlation for situating Lewis Carroll is the epic of the scientific era. It is worth pointing out that <i>Alice</i> appears at the same time as <i>The Origin of Species</i> for which it is – if one can put it this way – the opposition; an epic register then which doubtless is expressed like idyll in ideology. The correlation of drawings, about which Lewis Carroll was so careful, prepares us for the strips – I mean the comic strips – I'm moving quickly in order to say that finally the technique assures there the prevalence of a materialised dialectic – let those who can, understand me by the way – illustration is proof I have said, it is thus without emotion that I would</p>

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son frémissement.	have spoken of this opus, and to me, it seems to be in tune, with the authentic order of its thrill.	have spoken about this oeuvre, and it seems to me to be in accord with the authentic order of its trembling.
<p>Pour un psychanalyste, elle est cette œuvre un lieu élu à démontrer la véritable nature de la sublimation dans l'œuvre d'art, récupération d'un certain objet ai-je dit dans une autre note que j'ai faite récemment sur Marguerite Duras, dont j'aurais bien aimé l'entendre aussi parler de l'œuvre en romancière. C'est toujours à la pratique que la théorie enfin a à passer la main.</p>	<p>For a psychoanalyst his work is a privileged site for demonstrating the true nature of sublimation in a work of art. The recuperation, as I have said in another note that I have recently done on Margurite Duras^{rgk}, whom as a novelist I would also have loved to speak about his work. Theory must, in the end, always give precedence to practice.</p> <p>rgk:see Hommage fait à Marguerite Duras du Ravissement de Lol V. Stein (December, 1965) https://www.freud2lacan.com/lacan/</p>	<p>For a psychoanalyst, this oeuvre is a chosen place to demonstrate the true nature of sublimation in the work of art, recuperation, I have said in another note that I recently made about Marguerite Duras, whom I would have loved to hear as well talk about the oeuvre as a novelist. Theory must always in the end hand over to practice.</p>