in the same street. While tourbes confraternelles (fraternal mobs) in the next sentence would incline me to choose the former, Gide’s journal entry of December 15, 1921, mentions both Jean Schlumberger and the theater in the rue du Vieux-Colombier (Journal, 1889–1939, 707). Lacan may well be playing off the reader’s knowledge of the existence of both in the same street.

(762, 4) See Molière’s L’Avare (The Miser), Act V, Scene 3. The dialogue in that scene plays off the fact that cassette is a feminine noun; thus both the cassette and the daughter can be referred to as elle.

(762, 6) The words cited are from Souvenirs et Voyages, 977.


(764, 1) The words were actually written on the coffin; in the cadaver’s hand was a blank piece of paper.

(764, 2) Delay had announced that he was working on a “Psychobiography of Nietzsche,” but never completed it.


Notes to “Kant with Sade”

(766, 2) Kant’s postulates presumably lose “even the lifeless support of the function of utility to which Kant confined them” in Sade’s Philosophy in the Bedroom.


(767, 1) See Critique of Practical Reason, 94–100, and especially 96, where Selbstsucht is rendered as “selfishness.” The term “counterweight” is found on page 99.

(767, 5) Lacan plays here off the expressions dormir sur ses deux oreilles (to rest easy) and se boucher les oreilles (to turn a deaf ear to something).


(769, 4) On the function of the super ego in comedy, see SE XXI, 165.

(769, 6) According to the Trésor de la langue française, in legal contexts the adjective positive (de facto) designates written law (as opposed to natural or unwritten law)—that is, law that is established by a divine or human authority. Cf. Écrits 1966, 126.

(769, 8) On the difference between general rules and universal rules, see Critique of Practical Reason, 53.

(770, 2) La charge de revanche (“my turn next time”) is an idiomatic expression used, for example, when someone treats you to a meal and you say it will be your turn next time.

(770, 3) La morale (moral philosophy) also means ethics.

(770, 6) C’est de l’Autre que son commandement nous requiert (its commandment requisitions as Other) could also be understood as “it is from the Other that its commandment requisitions us.”

(771, 3) Tuant (lethal) would normally be translated as “exhausting,” but Lacan is playing off of Tu es (you are) here, which sounds exactly like Tuer (to kill). In a Biblical context, Tu es might be rendered as “Thou art.” Tuant might literally be taken here as you-ing.

(772, 1) An amboceptor is something that brings things together with its two receptors.

(772, 4) The “voice on the radio” may be an allusion to de Gaulle’s famous radio address to the French from London during WW II.

(772, 6) Impose l’idée du sujet (forces [upon us] the idea of the subject) might also be understood as “forces ideas on the subject.”

(772, 7) Ataraxia designates tranquility of the soul, apathy, detachment, calm, and serenity.

(773,2) *Schwärmerieen* means fanaticism, mysticism, and enthusiasm; *Schwärme* means swarms, and the French *essaim* (swarms) is pronounced like Lacan’s matheme *S*. See *Critique of Practical Reason*, 94, 110, and 204.

(773,3) “The form that was verily and truly offered up in a certain time and place” seems to be a reference to the Greek mysteries. Cf. *Écrits* 1966, 627.

(773,8) *Soumis au plaisir* (under pleasure’s sway) literally means in submission to pleasure or subdued by pleasure.


(774,4) *Dans le sensible de* (in the sensory aspect of) could also be rendered as “in what is palpable in.”

(774,5) *Poinçon* (lozenge) also means diamond or stamp. The lozenge in (§4a) can apparently be read backwards and forwards: the object desires the subject and the subject desires the object.

(774,7) *Toute entière de l’Autre renvoyée* (entirely reflected in the Other) could, alternatively, be rendered as “entirely repaired for him by the Other.”

(774,8) *Depuis l’inconscients* (From the vantage point of the unconscious) could also be understood as “Since the discovery of the unconscious.”

(775,2) *Permet un calcul du sujet* (allows for a calculus of the subject) could also be understood as “allows us to calculate the subject [presumably the subject’s position].” *Cheville* (linchpin) also means peg, butcher’s hook, maimspring, kingpin, ankle, and even superfluous padding (used in a poem to maintain a particular rhyme scheme).

(775,3) *Réunion* (union) is a term used in set theory and is a reference added by Lacan in 1966 to the different “veils” he discusses in Seminar XI, for example. See also *Écrits* 1966, 841–42. *Le sujet brut* (the brute subject) is a raw or unrefined subject, in the sense that it has not yet been treated or processed (that is, alienated).


(778,1) “Ready-made personalists” seems to be a reference to Daniel Lagache; see *Écrits* 1966, 656.


(778,8) Lacan perhaps means that the two “parts” of the divided subject need not be found in one and the same body, S being located in the Other, and S in the subject. See Seminar X, where Lacan situates the subject on the left-hand side of these schemas and the Other on the right-hand side.

(778,10–779,1) There seems to be a grammatical problem in this sentence which renders its meaning quite unclear: “Cette division ici réunit comme S le sujet brut incarnant l’héroïsme propre au pathologique sous l’épice de la fidélité à Sade dont vont témoigner ceux qui firent d’abord complaisants à ses excès, sa femme, sa belle-soeur,— son valet, pourquoi pas,— d’autres dévoilements effacés de son histoire.” Normally, one would say *réunir quelque chose à quelque chose d’autre*, but Lacan does not seem to do so here. *Réunir* (pins together) is obviously related to *réunion*, which means union in the context of set theory; it can also be rendered as “assembles,” “ties together,” “gatherers,” or “unites.”
(779,2) There was to be no gravestone at all, according to Sade’s will. See The Marquis de Sade: The Complete Justine, Philosophy in the Bedroom, and Other Writings, compiled and translated by R. Seaver and A. Wainhouse (New York: Grove Press, 1966), 157.

(779,3) Cf. Seminar VII, 292/250, and Seminar III, 277, where Lacan proposes to translate the Greek as “not to have been born like this.” Jules Janin (1804–1874) was a novelist and critic who became a member of the Académie Française in 1870.

(779,4) Ennuyeuse (annoying) also means boring.

(779,5) Qui n’a réalité que de discours (whose only reality is as discourse) could also be rendered as “whose only reality is based on discourse” or “whose only reality is that of discourse.”


(780,3) Lacan is referring here to Charlie Chaplin’s Monsieur Verdoux (1947).

(780,5) Spinthrienne (obscene) is an adjectival used to qualify medals and engraved stones that depict obscene scenes.

(780,7) Pied (foot) is used in certain expressions related to jouissance, such as prendre son pied (to get off or climax). Boîter (to limp) more figuratively means to not work or hold water. The end of the sentence could also be rendered as “if it begins to limp.”

(781,1) Cf. Lacan’s reference to the bar in heraldry that, according to some, designates noble bastardy (Écrits 1966, 692).


(781,5) Chez lui beaucoup se passe en paroles (a great deal transpires by means of words) is quite vague and I have not found any such comment in Kant’s text to help clarify it. The idea is perhaps that the “ideal bourgeois” is all talk, no action—that is, is fundamentally not a “man of action.”

(782,1) Bernard le Boyer de Fontenelle (1657–1757) was a poet, playwright, moralist, and philosopher. Kant refers to Fontenelle in Critique of Practical Reason on page 100, and Barni translates Kant’s niedrigen, bürgerlich-gemeinen Mann (lowly, plain common man) as l’humble bourgeois. Cf. Écrits 1966, 151.

(782,5) Lacan intentionally or unintentionally adds the word non (not) to Juvenal’s Et propter vitam vivendi perdere causas here; Kant cites the whole passage of which it is a part in Critique of Practical Reason, 198–99, which is rendered, in The Satires of Juvenal Translated (New York: AMS Press, 1978), as:

Be a good soldier, a good guardian, or an impartial judge; if ever you are summoned as a witness in a dubious and uncertain case, though Phalaris himself should command you to be deceitful and, having brought his bull, should dictate perjury, count it the highest crime to prefer life to honor and to lose, for the sake of living, all that makes life worth living (Satires VIII, 79–84).

(783,1) Pinellerie (Pinelopies) seems to be a made-up word for the followers of Philippe Pinel, the French physician (1745–1826). Belle affaire (a fine affair it is!) can also be rendered as “big deal!” Lacan provides here a likely reference to Antoine-Athanase Royer-Collard who wanted Sade moved out of Charenton to “une maison de sûreté ou un château-fort,” that is, to “a prison or a fortified castle.”

(783,3) Lacan is likely referring here to those who run headlong at the chance to defy the gallow and death, contradicting Kant. Prise-saut (impulsive) evokes jumping, and thus plays off Belle jambe (A lot of good that does us), which literally means lovely leg.

(783,4) Vide l’écaille (empties the shell) is a possible reference to Homer’s hymn to Mercury. It could, perhaps, refer instead to the “scales” (although that would usually be the plural écailles) that fall from one’s eyes (Acts 9:18); hence: “it is the Law that removes the scales.” Écaillp has many meanings, running the gamut from a scarlet red to a mollusk shell, possibly allowing for translations as varied as “it is the Law that swallows the oyster,” “it is the Law that scales the fish” (although one would usually say vider le poisson), and “it is the
Law that empties our mortal shell or coil."
(783,8) The "second stage of Kant’s apologue" is the example of being commanded to bear false witness that Lacan cited two pages earlier (Écrits 1966, 781).

(784,4) Longueurs (examples) literally means lengths, and Lacan seems to be playfully likening Kant’s examples to planks or poles used as levers to move something heavy; the French also figuratively refers to a long and boring passage in a book or film, for example.
(784,6) See Critique of Practical Reason, 41–42.

(784,8) See the general endnote by the translator regarding désir de l’Autre as indicating both desire for the Other to desire us and as desire for what the Other desires. The context seems to incline toward the latter here.


(785,8) In English: “However, a rational being’s consciousness of the agreeableness of life (von der Annahmlichkeit des Lebens) as uninteruptedly accompanying his whole existence is happiness” (Critique of Practical Reason, 34).

(785,9) Le ci-devant (the former aristocrat) can also be understood as “the aforementioned.” Louis Antoine de Saint-Just (1767–1794) was one of the principal theoreticians of the French Revolution and was executed with Robespierre on July 27, 1794. His comment on happiness, “Le bonheur est une idée neuve en Europe” (Happiness is a new idea in Europe), can be found in Saint-Just, Oeuvres complètes (Paris: Gérard Lebovici, 1984), 715. On happiness as having become a political factor, cf. Écrits 1966, 614, and Seminar VII, 338/292.

(786,1) La Veuve (the Widow) was a nineteenth-century slang term for the guillotine. Organt was the title of a satirical poem published anonymously by Saint-Just in 1789, condemning the monarchy and the aristocracy. Thermidor was the eleventh month of the Republican year (July 20–August 18). On 9 Thermidor, Saint-Just was prepared to deliver a speech on behalf of Robespierre but was not permitted to and was subsequently guillotined.

(787,2) Bonne oeuvre (good works) is usually given in the plural in French and rendered as “good works” or “good deeds.”

(787,5) François de La Mothe-le-Vayer (1585 [or 1588]–1672) was a French critic, grammarian, and philosopher (skeptic), and became a member of the Académie Française in 1639.

(787,fn1) The complete title is Philosophy in the Bedroom, or the Immoral Teachers, Dialogues Intended for the Education of Young Ladies. Cf. the book’s epigraph: “La mère en prescrira la lecture à sa fille” (Mothers will oblige their daughters to read it).

(788,1) “Le Dialogue entre un prêtre et un moribond” can be found in Oeuvres complètes, vol. XIV, 53–64; in English, see The Marquis de Sade, 165–75.

(788,3) The “Nessus-tunic” is the poisoned tunic that caused Hercules’ death.

(788,4) On calumny, see Oeuvres complètes, vol. III, 494–95; in English, see The Marquis de Sade, 311–12.


(789,2) Le père humilié is actually one part of the Coufantine trilogy, which includes L’otage (1911), Le pain dur (1918), and Le père humilié (1920); there seems to be some disagreement about the actual publication dates of the latter two plays. In English, see Paul Claudel, Three Plays, trans. John Heard (New York: H. Ferrig. [1945] 1991), which includes The Hostage, Cruts, and The Humiliation of the Father. Lacan discusses the trilogy in Seminar VIII. Melpomene is the muse of tragedy, Clio the muse of epic poetry and history.

(789,4) Regarding the “reference to Saint Labre,” see the epigraph to the 1947 edition of Sade, mon prochain.


(790,2) Cf. Matthew 26:41, “The spirit is willing but the flesh is weak.” Le Maléfice (Evil Action) is more typically translated as “curse,” “charm,” or “spell,” but also means crime or wicked activities.

(790,5) Lacan misquotes Klossowski here; Klossowski writes “le philosophe de l’apathie affermit sa conviction […] qu’il a cessé d’appartenir au monde unique de tous les hommes, et qu’il est parvenu à l’état de veille, dans son propre monde, au sein de la nature” (“the philosopher of apathy sharpens his conviction that […] he has ceased to belong to the unique world of all men, and that he has arrived in a waking state, in his own world, at the heart of Nature”). In English, see Sade, My Neighbor, 94–95.

(790,6) The reference here is to Luis Buñuel’s 1952 film entitled El. Qui se pose un peu là (that is posited to some degree in it) is quite vague and could also be understood as “that lands (or arises) somewhat there.”

(790,7) On Diotima, see especially Plato’s Symposium, 201d–212b. On Noli tangere matrem, cf. John 20:17. Lacan’s text simply reads V…ève, which I have interpreted as Vio-lée (Raped), following Sade’s text and James Swenson’s suggestion.