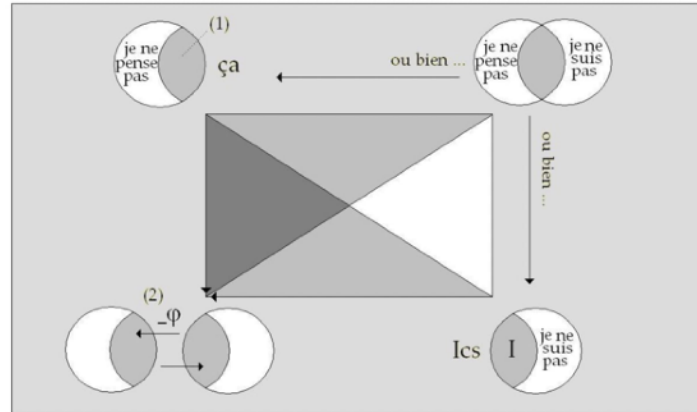


Notes

Seminar XIV • Tuesday Session • March 29



The session for January 25 (9) begins with the illustration of the square that shows how Euler Circles identify the role of the $-\varphi$ as a \Leftrightarrow reciprocity that Lacan identifies as a 'forced choice.' I think it's important to 'start on the same page' by understanding ...

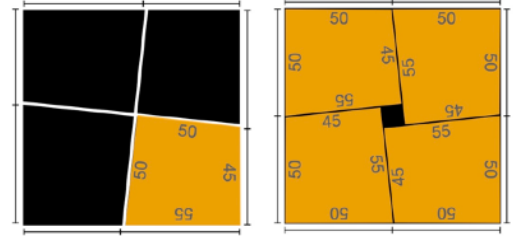
1. ... the difference between Venn and Euler circles: Venn are 'logical enclosures' that can show logical interactions 'with equal ease'. Euler circles are said to refuse to show combinations that cannot exist. *Therefore*, when two Euler circles overlap, to combine two things that cannot be 'blended' in real life, they must indicate a VOID. If the two circles already embody a contradiction ('I do not exist' and 'I am not thinking' are contradictory in that they are being said by someone who, in saying them, both exists and thinks).
2. Lacan cites this as a case of a forced choice. What is this? Force and free choice are contradictory. But, this has a special relation to Lacan's Real/Symbolic/Imaginary (RSI) system. When we encounter something in experience that we can't *believe to be true*, this is a forced choice. We encounter an effect(-iveness) — the Imaginary — but we can't find a way to justify it (the Symbolic). The Real must be designated as a void, and in the diagram Lacan gives (which we get only in the French transcript), this void is associated with the $-\varphi$ and \Leftrightarrow .
3. It's easy to see how $-\varphi$ (negation characterized as castration, i. e. submission to the Symbolic) and \Leftrightarrow (the necessity to go back and forth between two contradictory positions). Is this also a motion around the *void* created by the Euler circles (but not detectable by Venn circles)? Could this motion be like the 'if true then false but if false then true' motion of the Cretan Liar? This, too, is a motion generated by the forced choice.



The difference between Venn and Euler: Venn snows over everything, but Euler resists anything that is not something we can experience in real life. This snow shadow tells its story in a glance. Venn has snowed, but Euler has refused to melt.

We accept the Symbolic ($-\varphi$) when we agree to listen to the Cretan's (Symbolic) presentation but we cannot Imagine it. The Real is the \Leftrightarrow between the two positions, if true then false \Leftrightarrow if false then true. Lacan says that this is the result of the division of language itself into the ACT (*énonciation*) of speaking (an indication of 's', a signified, by 'S', a signifier, S/s) and the CONTENTS (*énoncé*) of that indication. This is because human language is not 'indexical'. Only Adam in Paradise creates things by naming them, without any difference between the S and the s.

4. Adamic speech's 1:1 is called 'bijection'. But, human speech is like the Tower of Babel. There is a remainder. The remainder is a Real. It is something we are forced to acknowledge, the Symbolic and the Imaginary must yield to the Truth of the Real. This is the Real of the Unconscious. Of course the problem is that Lacan is writing about the Real and we are reading about it, although he is saying that the Real cannot be assimilated by the Symbolic. We can only 'point at it' (indicate, a framing function) but what we point at is a void (our pointing is an 'Euler framing')



The analogy of the 'magic square' shows that we can encounter in experience something that is, initially at least, impossible to rationalize. Of course the diagram does rationalize the existence of the extra space when the 50/50 corners are external, but we can't explain how this re-arrangement 'magically' allows a \pm space to 'come and go' (the \Leftrightarrow effect).



Emblem of Justizia, shown standing between Virgo (scales) and Leo on the zodiac. She is not headless. Her head is in direct contact with the divine æther/cælum and is thus invisible from below.

The \Leftrightarrow of this situation of the forced choice is in fact our situation of reading Lacan, but this at least allows us to experience *directly* what he is talking *about* (indicating). We are in the middle of a blah blah blah situation, where each \rightarrow generates a \leftarrow , but the directions must take turns, \Leftrightarrow . Our Imaginary is the iteration between the two positions, a circulation around a void. The shape of the Euler overlap is \diamond , so it's easy to see a relation to the *poinçon*, \diamond , which Lacan takes apart as both a $<$ and $>$ and a \wedge and \vee . Iteration is the attempt to balance opposites, like the goddess Justizia (the scales). In Alciati's image of Justizia, the head is invisible because it's directly contacting the blue of heaven, and Vico gives this in the formula of *cælum*, both 'heaven' and a 'wedge' or 'burrin'. The mark made on the ground of blue heaven is 'katagraphic', a 'deep mark'.¹ In my own fantasy about the Real of Lacan and the voids of architecture, the deep inscription is what the ancients regarded as the 'writing' of the constellations in the night sky, and how they led to hieroglyphic writing.

Dan Collins writes about the failure of defining knowledge as 'justified true belief'. He expands the formula (111 for True/Belief/Justified) to show how the change in any digit produces the 'classic failures' of thinking: Faith (110), Resistance (101), Ignorance (110), Error (011), Rumor (010),

¹ The term *katagraphhein* is used only once in the Bible, in the story of Jesus and the woman accused of adultery. Asked what punishment he would recommend for the convicted woman, Jesus knelt and began doodling on the ground. Apparently, this was already an established gesture in the Middle East, to indicate a 'time out delay' to think over a situation. In the story of the 'Injunction of Popilius', a story repeated by Lacan, another kind of katagraphic, a 'line in the sand' drawn by the Roman Consul in Alexandria to convince the Syrian king not to invade Egypt. The stereogram is an array of 'deep marks' that produce a 3d effect. Also Dürer seems to have recognized the function of the katagraphic mark in his misspelling of *Melencolia SI*, an anagram for *limen coelo*, or 'gate of heaven'.



This is a tough one! If you can get it to the right scale you will see the Hindu Elephant god Ganesha on an elaborate throne.

Rationalization (001), and Science (000 — using Popper's principle of the *modus tolens*, that anything that can't be disproved is not a fact for science. From knowledge to science would seem like a straight line, a 180° reversal describing the \Leftrightarrow , but it's also something that changes its *manner* of thinking at the same time it changes its *subject*. This is Borges' Chinese Dictionary, where there is no orderly hierarchy of things because, with each new variation, a different principle of ordering is brought in.² In this case *énoncé* and *énonciation* can't be opposite, as \Leftrightarrow (in other words, the $-\varphi$ cannot be an iteration that simply alternates between two points 180° apart), but X and Y must be related. From 111 to 000 is a right angle, 90°, an *orthogonal*. Like a noun, it 'declines' from being the nominative (actor) to the object, the 'acted upon', or from cause to effect.

If we find it impossible to (symbolically) distinguish between 180° and 90° we have created something that is impossible in Euclidean space but necessary in another kind of space, a virtuality related to effectiveness. In psychoanalysis, the point of ignoring the

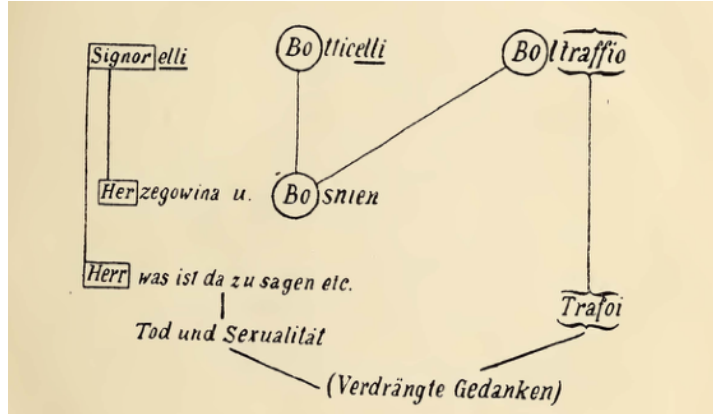
Analysand's intentions to 'say something' is a flattening of the Justifications to the point that they lie in the same plane as Beliefs. This is like creating a stereogram where all you see is a repeated pattern, but where, if you let your eyes look in *parallel* out to an infinite distance, suddenly 3d shapes appear, and you can 'feel yourself inside' a volume created by nothing but the flat design.

The stereogram experience lets you experience what resistance (101) is like, when something is True (1, but hidden in the pattern) but we don't believe it (0) until we perform the necessary demonstration (1). The flattening of the Analysand's speech is also a 101, with the True as the True of the Unconscious hidden inside the blah blah blah. The Analyst must refuse to take this speech for what it is, 0, so that the demonstration of the Unconscious can emerge as an act, 1. All Analysis is this 101 relationship, illustrated by the stereogram.

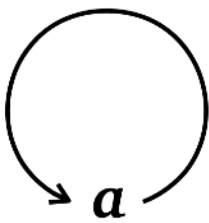
Another way to 'circulate around the void' is to fantasize, and fantasy as we know is a way to cover over the inconsistencies and contradictions in the Symbolic. We 'cover over' in the same way the Venn circles can cover over any problematic but logical condition. In products of fantasy, i. e. in mythology and magical realism, we can create immortals, gods, miracles, fate, and effective wishing. *We can cover over everything*, just as a snow covers all the graves (James Joyce, *The Dead*: 'Yes, the newspapers were right: snow was general all over Ireland. It was falling softly upon the Bog of Allen and, further westwards, softly falling into the dark mutinous Shannon waves. It was falling too upon every part of the lonely churchyard where Michael Furey lay buried. It lay thickly drifted on the crooked crosses and headstones, on the spears of the

² Borges quotes a 'certain Chinese encyclopedia' in which it is written that 'animals are divided into: (a) belonging to the Emperor, (b) embalmed, (c) tame, (d) suckling pigs, (e) sirens, (f) fabulous, (g) stray dogs, (h) included in the present classification, (i) frenzied, (j) innumerable, (k) drawn with a very fine camelhair brush, (l) *et cetera*, (m) having just broken the water pitcher, (n) that from a long way off look like flies.'

little gate, on the barren thorns. His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead'.) But, where Michael Furey lay buried there is a resistance, a 101, that holds the snow in place even when the sun has melted it away everywhere else. This is Freud's *meme*, the effect of negation that, repressed, pushes up a cloud of significations in another place (displacement), to be untangled from condensation through Analysis — the 'parapraxis' he famously recounted in the story of forgetting the name of the artist 'Signorelli'. Here we have a demonstration of the $180^\circ = 90^\circ$, where the 'Her' of Signor → Her → Herzegowina gives 'Bosnien' and then 'Botticelli', 'Boltraffio', and, in another switch, 'Trafoi' (a town in the BO-lzano district). Within this cloud are sexy Turks afraid of death. The



Freud 'cloud of signifiers', the set of relations of words, names, places, and situations that emerged following his suppression of Signorelli, the painter of murals at the cathedral in Orvieto.



The gapped circle, emphasizing the equivalence of demand and repetition in relation to the empty position of lack, identified with the *objet petit a*.

condensation and displacement that are the hallmarks of dreaming point to the $S(\bar{A})$, the Other that we create but who always seems to know everything.

I am confident in saying that this Other exists, because I have had dreams when a French speaker encourages me to speak French (or sometimes an Italian wanting me to speak Italian) and, when I try to do this, the speaker tries to *correct me*. This possibly comes as a latent effect of being instructed in French and, later, Italian, and not doing my homework, hence the role of fright. The *effect* of experience has appeared in my dreams as an *effectiveness*, my self-creation of an Other who knows what I do not know. As soon as I learn it, ^, I will encounter another mistake, v, and find that the logic of my dream, ◇, has a remainder, *a*, that keeps me moving around in a circle, always returning to the same *place* but finding it empty.

Since I've also been interested in the construction of metaphor, I have been thinking all throughout the reading of this Session 9 about how the M/S' (a model of repression, the primary power of metaphor), produces the 'cloud of associations', S'/x . This S'/x seems to perfectly model the Signorelli parapraxis, where 'x' is the latent cohesion, the *reason*, behind the feeling that these disparate elements seem to hold together. Glue is the secondary virtuality of the Unconscious, and when we



Judy forgets that the ruby-jeweled necklace she kept as a souvenir of her acting job as 'Madeleine' will tip off Scottie, who for the first time in the film realizes the full scope of the scam that had duped him.

understand its relation to the *fright* that created the suppression (fear condensed into a moment), we can, as Dan Collins puts it in his article on metaphor, ‘put an end to the compulsive search for new meanings’ — s”. The extra apostrophe on the symbol for the signified, small s, is placed beneath the 1 (1/s”), that is presented as the secret of metaphor — M(1/s”). So, the metaphor that suppressed Signorelli’s name gave rise to the secondary virtuality of associative glue holding together Bosnia and Herzegovina, Botticelli, and all the other Turks and suicides that Freud encountered. I think it’s important to note that Freud was on a *trip*, and that travel had become a ground for the ‘figures’ of his curious coincidences. This could be said of travel in general, that it offers us a ground for secondary virtuality, that gives us some relief from a prior *fright*. In Hitchcock’s *Vertigo*, the hero nearly falls (or maybe actually does fall), but we take up his story as a journey following, then falling in love with ‘Madeleine’. This journey has an obverse, where ‘Madeleine’ is revealed to be ‘just a Judy’. The whole mystery is held together by the jewel that Judy keeps as a souvenir, so that Scottie will see he make the error of wearing it to go out to dinner. I can’t help that think this is a late-modern version of the connection between *cosmos* and ‘female adornment’, which you can find in any etymological dictionary. The woman that he loved was ‘not there’ because if she was there she wasn’t, but when she wasn’t, she was. This alternation, this iteration, spins us between alternatives as if they were 180° apart, but we find that they are *declinations*, a 90° like any noun that acts but then is acted upon.

At this point, we might be able to see how the ‘logical square’ Lacan presents at the beginning of Session 9, which Gallagher belatedly places, in faint lines, at the end, makes four corner turns but they are really working in two spaces at the same time, a space of traveling across a territory (like Freud) and a space of falling (like Scottie). This seems to be consistent with how Dante, finding himself unable to travel *up* the mountain at the beginning of the Divine Comedy, instead is forced to travel *down it*. Possibly this is what makes it ‘divine’: when you go down you go up and *vice versa*, just at the point you have to cross the devil.

DK

March 28, 2022