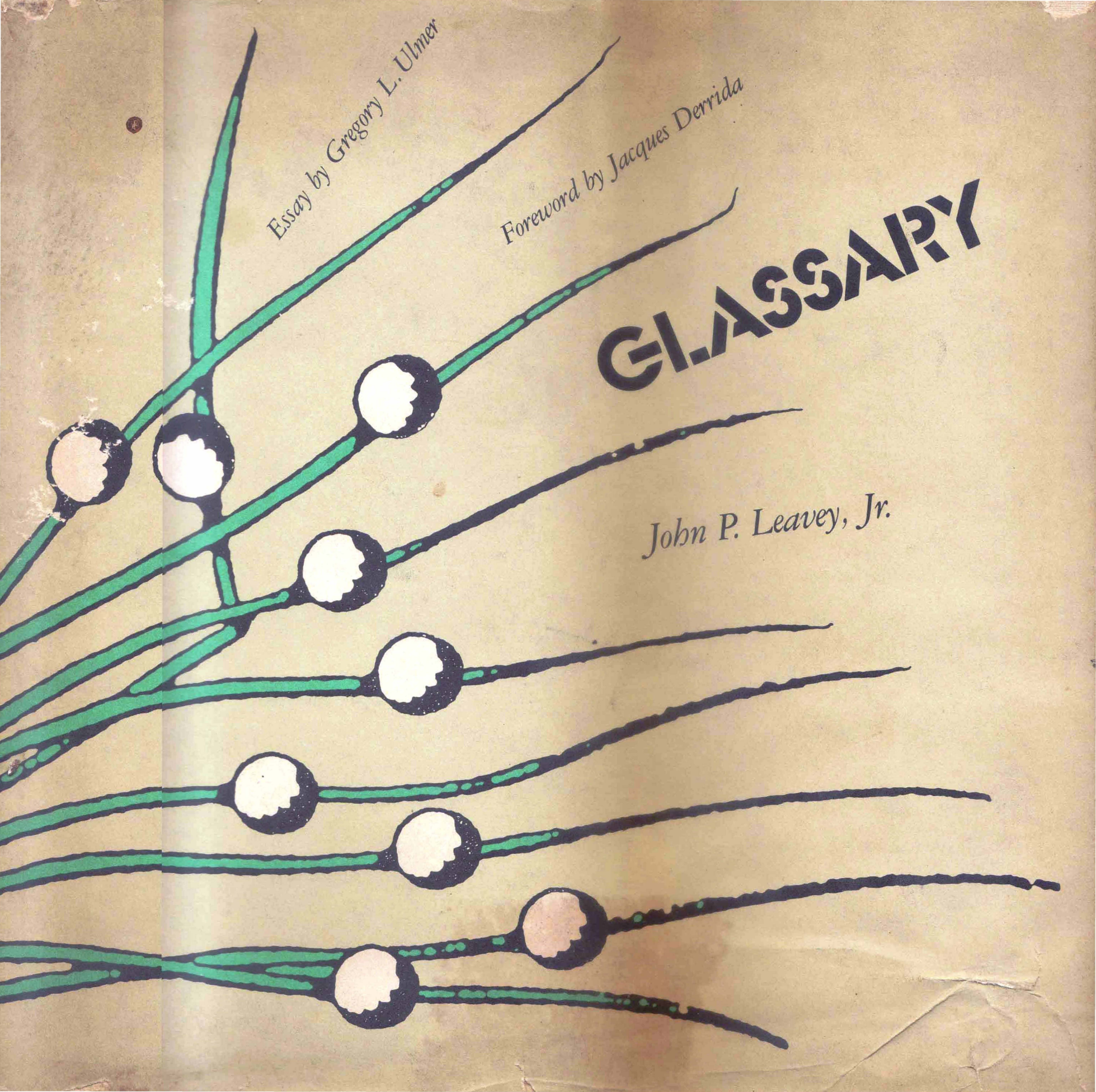


Essay by Gregory L. Ulmer

Foreword by Jacques Derrida

GLASSARY

John P. Leavey, Jr.



glas Glas

Glaser

Glaserei

glacerie glaciaire

glossaire

gloseur

glacière

glossieren

Glossator **glaceur**

Glossar

glazier

glaziery

glaciériste

glossary

glaciariste

glossarist

University of Nebraska Press: Lincoln and London

GLASSary

by John P. Leavey, Jr.

with “Sounding the Unconscious”

by Gregory L. Ulmer

and “Proverb: ‘He that would pun . . .’”

by Jacques Derrida

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Abbreviations of Works Cited

Derrida

DA

Affranchissement: du transfert et de la lettre. Colloquium directed by René Major. Paris: Confrontation, 1982.

DAF

The Archeology of the Frivolous: Reading Condillac. Trans. John P. Leavey, Jr. Pittsburgh: Duquesne University Press, 1980.

DAT

"Of an Apocalyptic Tone Recently Adopted in Philosophy." Trans. John P. Leavey, Jr. *Oxford Literary Review* 6: 2 (1984): 3–37.

DC

"Coming into One's Own." Trans. James Hulbert. In *Psychoanalysis and the Question of the Text*. Ed. Geoffrey H. Hartman. Baltimore: Johns Hopkins, 1978. Pp. 114–48.

DCP

La carte postale: de Socrate à Freud et au-delà. Paris: Aubier-Flammarion, 1980.

DD

La dissémination. Paris: Seuil, 1972.

DDis

Dissemination. Trans. Barbara Johnson. Chicago: Chicago, 1981.

DEC

"Entre crochets." Interview. *Digraphe*, No. 8 (1976): 97–114.

DED

L'écriture et la différence. Paris: Seuil, 1967.

DF

"Fors." Trans. Barbara Johnson. *The Georgia Review* 31: 1 (Spring 1977): 64–116.

DG

Of Grammatology. Trans. Gayatri Spivak. Baltimore: Johns Hopkins, 1976.

DJ

"Ja, ou le faux-bond." Interview. *Digraphe*, No. 11 (1977): 83–121.

DLI

"Limited Inc, a b c . . ." Trans. Samuel Weber. In *Glyph*, No. 2. Baltimore: Johns Hopkins, 1977. Pp. 162–254.

DLIs

"Limited Inc, a b c . . ." Supplement (in French) to *Glyph*, No. 2. Baltimore: Johns Hopkins, 1977.

DLO

"Living On / Border Lines." Trans. James Hulbert. In *Deconstruction and Criticism*. Bloom et al. New York: Seabury, 1979. Pp. 75–176.

DM

Marges: de la philosophie. Paris: Minuit, 1972.

DMar

Margins: Of Philosophy. Trans. Alan Bass. Chicago: Chicago, 1982.

GLRB

Letters to Roger Blin: Reflections on the Theater. Trans. Richard Seaver. New York: Grove Press, 1969.

GM

The Maids and Deathwatch: Two Plays. Trans. Bernard Frechtman. New York: Grove Press, 1954, 1961.

GMR

Miracle of the Rose. Trans. Bernard Frechtman. New York: Grove Press, 1966.

GOCI

Jean-Paul Sartre. *Saint Genet: Comédien et martyr.* Paris: Gallimard, 1952 (578 pp.). A second edition of 692 pp. was published later. The pagination of the second edition will be indicated in parentheses after the first edition entry. Vol. 1 of *Œuvres complètes de Jean Genet.*

GOC2

Notre-Dame-des-Fleurs, pp. 7–175; “Le Condamné à mort,” pp. 177–86; *Miracle de la rose*, pp. 187–395; “Un Chant d’amour,” pp. 397–402; Vol. 2 of *Œuvres complètes.* Paris: Gallimard, 1951. A second edition of 476 pp. was published later: *Notre-Dame-des-Fleurs*, pp. 7–207; “Le Condamné à mort,” pp. 209–20; *Miracle de la rose*, pp. 221–469; “Un Chant d’amour,” pp. 471–76. The pagination of the second edition will be indicated in parentheses after the first edition entry.

GOC3

Pompes funèbres, pp. 7–162; “Le Pêcheur du Suquet,” pp. 163–69; *Querelle de Brest*, pp. 171–350; Vol. 3 of *Œuvres complètes.* Paris: Gallimard, 1953. A second edition of 415 pp. was published later: *Pompes funèbres*, pp. 7–192; “Le Pêcheur du Suquet,” pp. 193–200; *Querelle de Brest*, pp. 201–415. The pagination of the second edition will be indicated in parentheses after the first edition entry.

GOC4

“L’étrange mot d’ . . . ,” pp. 7–18; “Ce qui est resté d’un Rembrandt déchiré en petits carrés bien réguliers, et foutu aux chiottes,” pp. 19–31 (an English translation that does not follow the two column format and not used in the *Glas* translation was published under a different title: “Something Which Seemed to Resemble Decay . . . ,” trans. Bernard Frechtman, *Art and Literature: An International Review* [Lausanne], No. 1 [March 1964]: 77–86; this translation was reprinted in *Antaeus*, No. 54 [Spring 1985]: 108–16); *Le Balcon*, pp. 33–135; *Les Bonnes*, pp. 137–76; *Haute surveillance*, pp. 177–213; *Lettres à Roger Blin*, pp. 215–63; “Comment jouer ‘Les Bonnes,’” pp. 265–70; “Comment jouer ‘Le Balcon,’” pp. 271–76; Vol. 4 of *Œuvres complètes.* Paris: Gallimard, 1968.

GOC5

“Le Funambule,” pp. 7–27; “Le Secret de Rembrandt,” pp. 29–38; *L’Atelier d’Alberto Giacometti*, pp. 39–73; *Les Nègres: Clownerie* and “Pour jouer ‘Les Nègres,’” pp. 75–156;

Les Paravents, 157–375; “L’Enfant criminel,” pp. 377–93; Vol. 5 of *Œuvres complètes.* Paris: Gallimard, 1979.

GOLF

Our Lady of the Flowers. Trans. Bernard Frechtman. New York: Grove Press, 1963. The pagination of the Evergreen Black Cat Book will be given in parentheses after the first entry.

GP

Les Paravents. Décines: L’Arbalète de Marc Barbezat, 1961.

GPF

“Pour un funambule.” *Preuves*, No. 79 (September 1957): 30–37.

GQ

Querelle. Trans. Anselm Hollo. New York: Grove Press, 1974.

GS

The Screens: A Play in Seventeen Scenes. Trans. Bernard Frechtman. New York: Grove Press, 1962.

GSSG

Jean-Paul Sartre. *Saint Genet: Actor and Martyr.* Trans. Bernard Frechtman. New York: George Braziller, 1963.

GTJ

The Thief’s Journal. Trans. Bernard Frechtman. New York: Grove Press, 1964.

GTN

Treasures of the Night: The Collected Poems of Jean Genet. Trans. Steven Finch. San Francisco: Gay Sunshine Press, 1981.

Hegel

HA

Aesthetics: Lectures on Fine Art. Trans. T. M. Knox. 2 vols. Oxford: Clarendon, 1975.

HBri, 2, 3

Briefe von und an Hegel. Ed. Johannes Hoffmeister. 4 vols. Vols. 27–30 of *Sämtliche Werke: (Neue) Kritische Ausgabe*. Hamburg: Felix Meiner, 1952–60.

HCI, 2, 3

Correspondance. Trans. Jean Carrère. 3 vols. Paris: Gallimard, 1962–67.

HD

The Difference Between Fichte's and Schelling's System of Philosophy. Trans. H. S. Harris and Walter Cerf. Albany: SUNY Press, 1977.

HDN

Des Manières de traiter scientifiquement du droit naturel; de sa place dans la philosophie pratique et de son rapport aux sciences positives du droit. Trans. Bernard Bourgeois. Paris: Vrin, 1972.

HDP

Différence entre les systèmes philosophiques de Fichte et de Schelling. Pp. 77–190 of *Premières Publications*. 4th ed. Trans. Marcel Méry. Paris: Ophrys, 1975.

HEI, 2, 3, 4

Esthétique. Trans. S. Jankélévitch. 4 vols. Paris: Aubier, 1944.

HEC

L'Esprit du christianisme et son destin. Trans. Jacques Martin. Paris: Vrin. Rpt. 1981 (1948).

HFK

Faith and Knowledge. Trans. Walter Cerf and H. S. Harris. Albany: SUNY Press, 1977.

HFPP

Foi et savoir ou philosophie de la réflexion de la subjectivité. Pp. 191–320 of *Premières Publications*. Trans. Marcel Méry. Paris: Ophrys, 1975.

HFPS

"Hegel's First Philosophy of Spirit: An Interpretation (Jena 1803/4)." Tr. Henry Sifton Harris. Pp. 205–65 of "System of Ethical Life" (1802/3) and "First Philosophy of Spirit" (Part III of the System of Speculative Philosophy 1803/4). Ed. and trans. H. S. Harris and T. M. Knox. Albany: SUNY Press, 1979.

HGW6

Jenaer Systementwürfe I. Ed. Klaus Düsing and Heinz Kimmerle. Hamburg: Felix Meiner, 1975. Vol. 6 of *Gesammelte Werke*. Ed. the Academy of Science of Rhineland-Westphalia in Association with the Deutsche Forschungsgemeinschaft.

HHL

Hegel's Logic: Being Part One of the "Encyclopaedia of the Philosophical Sciences" (1830). Trans. William Wallace. Oxford: Clarendon Press, 1975.

HL

Hegel's Science of Logic. Trans. A. V. Miller. New York: Humanities Press, 1969.

HLe

Hegel: The Letters. Trans. Clark Butler and Christiane Seiler. Commentary by Clark Butler. Bloomington: Indiana University Press, 1984.

HLePRI, 2, 3

Leçons sur la philosophie de la religion. Trans. J. Gibelin. 3 vols. Paris: Vrin, 1959 (vol. 3: 1, 1954).

HLPPhRI

Lectures on the Philosophy of Religion, vol. 1: *Introduction and the Concept of Religion*. Ed. Peter C. Hodgson. Trans. R. F. Brown, P. C. Hodgson, and J. M. Stewart, with the assistance of J. P. Fitzner and H. S. Harris. Berkeley: California, 1984.

HLPRI, 2, 3

Lectures on the Philosophy of Religion, Together with a Work on the Proofs of the Existence of God. Trans. E. B. Speirs and J. Burdon Sanderson. Trans. ed. E. B. Speirs. 3 vols. New York: Humanities, 1962.

HNL

Natural Law: The Scientific Ways of Treating Natural Law, Its Place in Moral Philosophy,

and its Relation to the Positive Sciences of Law. Trans. T. M. Knox. Philadelphia: Pennsylvania: Pennsylvania, 1975.

HPEI, 2

La Phénoménologie de l'esprit. Trans. Jean Hyppolite. 2 vols. Paris: Aubier, 1941.

HPM

Hegel's Philosophy of Mind: Being Part Three of the "Encyclopaedia of the Philosophical Sciences" (1830). Trans. William Wallace. Together with the *Zusätze* in Boumann's text (1845). Trans. A. V. Miller. Oxford: Clarendon, 1971.

HPNI, 2, 3

Hegel's Philosophy of Nature. Ed. and trans. M. J. Petry. 3 vols. New York: Humanities, 1970.

HPPD

Principes de la philosophie du droit. Trans. André Kaan. Paris: Gallimard, 1940.

HPPE

La première philosophie de l'esprit (Iena, 1803–1804). Trans. Guy Planty-Bonjour. Paris: P.U.F., 1969.

HPR

Hegel's Philosophy of Right. Trans. T. M. Knox. Oxford: Oxford, 1967.

HPS

Phenomenology of Spirit. Trans. Arnold Vincent Miller. Oxford: Oxford, 1977.

HR

Lectures on the Philosophy of World History. Introduction: Reason in History. Trans. Hugh Barr Nisbet. Cambridge: Cambridge, 1975.

HRa

La Raison dans l'histoire: Introduction à la Philosophie de l'Histoire. Trans. Kostas Papaioannou. Paris: Union Générale d'Éditions, 1979 (Plon, 1965).

HSC

The Spirit of Christianity and Its Fate. Trans. T. M. Knox. Pp. 182–301 of *Early Theological Writings*. Trans. T. M. Knox. With an Introduction by Richard Kroner. Philadelphia: Pennsylvania, 1948, 1971.

HSLI, 2

Science de la logique. Trans. S. Jankélévitch. 2 vols. Paris: Aubier, 1947–49.

HSW12, 13, 14

Vorlesungen über die Philosophie der Religion. Vols. 12–14 in *Sämtliche Werke*. Ed. Georg Lasson. Leipzig: Felix Meiner, 1925–30.

HSW19

Jenenser Realphilosophie I: Die Vorlesungen von 1803/04. Ed. Johannes Hoffmeister. Vol. 19 of *Sämtliche Werke*. Ed. Georg Lasson. Leipzig: Felix Meiner, 1932.

HV

Die Vernunft in der Geschichte. Ed. Johannes

Hoffmeister. Vol. 1 of *Vorlesungen über die Philosophie der Weltgeschichte*. Hamburg: Felix Meiner, 1955.

HVR

Vorlesungen über die Philosophie der Religion, Part I: Einleitung. Der Begriff der Religion. Ed. Walter Jaeschke. Vol. 3 of Hegel's *Vorlesungen: Ausgewählte Nachschriften und Manuskripte*. Hamburg: Felix Meiner, 1983.

HWI

Der Geist des Christentums und sein Schicksal (1798–1800). Pp. 274–418 of *Frühe Schriften*. Vol. 1 of *Werke*. Ed. Eva Moldenhauer and Karl Markus Michel. Frankfurt am Main: Suhrkamp, 1971.

HW2

Jenaer Schriften (1801–1807). Vol. 2 of *Werke*. Frankfurt am Main: Suhrkamp, 1970. Includes: *Differenz des Fichteschen und Schellingschen Systems der Philosophie* (1801), pp. 9–138; *Glauben und Wissen oder Reflexionsphilosophie der Subjektivität in der Vollständigkeit ihrer Formen als Kantische, Jacobische und Fichtesche Philosophie*, pp. 287–433; and *Über die wissenschaftlichen Behandlungsarten des Naturrechts, seine Stelle in der praktischen Philosophie und sein Verhältnis zu den positiven Rechtswissenschaften*, pp. 434–530.

- HW3**
Phänomenologie des Geistes. Vol. 3 of *Werke*.
12 Frankfurt am Main: Suhrkamp, 1970.
- HW5, 6**
Wissenschaft der Logik. Vols. 5 and 6 of *Werke*.
Frankfurt am Main: Suhrkamp, 1969.
- HW7**
*Grundlinien der Philosophie des Rechts,
oder Naturrecht und Staatswissenschaft im
Grundrisse, Mit Hegels eigenhändigen Notizen
und den mündlichen Zusätzen*. Vol. 7 of *Werke*.
Frankfurt am Main: Suhrkamp, 1970.
- HW8, 9, 10**
*Enzyklopädie der philosophischen Wissenschaften
im Grundrisse (1830), Mit den mündlichen
Zusätzen*. Vols. 8–10 of *Werke*. Frankfurt am
Main: Suhrkamp, 1970.
- HW12**
Vorlesungen über die Philosophie der Geschichte.
Vol. 12 of *Werke*. Frankfurt am Main:
Suhrkamp, 1970.
- HW13, 14, 15**
Vorlesungen über der Ästhetik. Vols. 13–15
of *Werke*. Frankfurt am Main: Suhrkamp,
1970.
- HW16, 17**
Vorlesungen über die Philosophie der Religion.
Vols. 16 and 17 of *Werke*. Frankfurt am Main:
Suhrkamp, 1969.

Note on Pagination

Page references to *Glas* are in the following form: 000*bi* [000*bi*]. (1) First the page number of the translation is indicated, after which is placed an *a* to indicate the left column or a *b* to indicate the right column. If the reference is to the inserts or tattoos in the column, the *a* or *b* is followed by an *i* to indicate the insert. (2) The page number of the 1974 French original and the reference to the column and possible insert are given within square brackets. In the essays that follow, references in this form will always be understood to refer to *Glas*.

In the Translation Notes to *Glas*, the first line of each entry gives the location in *Glas* to be annotated: to the left is the location in the translation, to the right within square brackets is the location in the 1974 French original published by Galilée. Since the notes to each column are printed in separate columns, the reference to the column is dropped, but the reference to the insert is retained if necessary. The page number is followed, after a colon, by the line number, so that individual citations and notes can be easily located. The line number is determined for the column and the insert independently of each other. If two inserts occur on the same page and in the same column, the line numbering is continuous for both inserts; the lines of the second insert will be counted consecutively from the last line of the first insert.

Prefatory Inc.

Glassary is a companion volume to *Glas*, English translation by John P. Leavey, Jr., and Richard Rand. It includes two essays for reading *Glas*, one concentrating on the areas of literature and philosophy, the other on the area of psychoanalysis. A foreword by Derrida precedes both essays, and translation notes and glossary to *Glas* complete the volume. 13

I would like to acknowledge the support of Dr. Susan Mango and the Translations Program of the National Endowment for the Humanities. Dr. Mango continues to argue for the need and significance of translation. J. Hillis Miller and John Sallis have both aided me in this work for many years. Their advice and judgment have been invaluable. And as usual, this work would never have been completed without the genuine and untiring support of Jacques Derrida, who was always available to answer my many questions and who has continually encouraged me in this work of many years.

Personal thanks to Arthur Samuel Kimball and Robert A. Hatch for their reading of the manuscript.

J. L.

glas

Choosing one's tongue and point of view, one can call that a *post-scriptum* or a *foreword*. In both cases, the genre is not exactly the same. But the law of genre is the same: quickly withdrawing, not detaining the reader.

I shall say then two words. Just two words, and of unequal length. But to aid the translator, once won't hurt, I limit myself to two English words: *edition* and *pun*.*

Two words and two theses.

First thesis: this is the first *edition* (in English in the text) of a book published in France twelve years ago.

Second thesis: contrary to the rumor and to what some would like you to believe, in that book there is not one single *pun* (in English in the text).

Demonstrations

These demonstrations will also be, as one says in French, *démonstrations d'amitié et de reconnaissance*, demonstrations of friendship and gratitude.

I never thought this book could one day be translated. I'm not even sure I wanted it to be translated, but I'll come back to that point. Even if someone were tempted to do this, I thought, no one would actually attempt to do it.

But now here's the evidence, the book is translated, the thing's done, and well done.

Immediately one hears an objection. One hears it in French, naturally, and the translator, the thing all the same done, and well done, has not yet finished suffering. For here is the objection: the evidence proves nothing, does not demonstrate. In the French sense of the term, *évidence* is not *evidence* (in English in the text). An evident perception can hand over appearances; its testimony never has the authority of a demonstration. This old problem becomes more complicated here, since the thing to be proved belongs to some language. Where is the evidence for a translation to be situated? Of what does such evidence consist? Where are its entitlements [*titres*]? Who will prove, in calling on what criteria, that this book is indeed the translation, a good translation, the best English translation of *Glas*? And that its *Glassary* is at once pertinent and commensurable to the book, is necessary and sufficient? No certainty can guarantee this, either for the French-speaking reader, or for the English-speaking one. Not for this at once trivial and false reason, that both would be imprisoned in the house of their own tongue, as

if in a house in the form of a closed cylinder they could not go out of in order to go round [*faire le tour*], from one turn (of phrase) [*d'un tour*] or tower [*d'une tour*] to the other, in order to go see what is heard from the neighboring cylinder. Now this book *presents itself* as a volume of cylindric columns, writes *on* pierced, incrusted, breached, tattooed cylindric columns, on them then, but also *around* them, *against* them, *between* them that are, through and through, tongue and text. *Kulindros* always names a round body, a conveyor roller for displacing stones, for example in the construction of monuments, pyramids, or obelisks, of other columns ("Rolls on the tree trunks lying down": the last scene). *Kulindros* is also occasionally a rolled manuscript, a parchment scroll.

So one is never enclosed in the column of one single tongue. If there is a system of the tongue, that system never has the form of this cylindric closure. On the other hand, and therefore, no one will be able to prove that *Glas* belongs, in its so-called original version, to the element of the French tongue. As for the English translation, despite all the diplomacy this invaluable *glassary* can deploy, the translation risks inflicting on your tongue a violence that renders your tongue unrecognizable in places, deprived of the very possibility of being *spoken*, in any case by its legitimate and usual guardians to which all at once it would appear suspect, foreign, without visa, outside the law.

One is never enclosed in the column of one single tongue. Even in its so-called French version, translation devours *Glas*, which exhibits in a way a *passion* for the foreign tongue. Desire and suffering, work: how is one to translate Hegel? How is one to interpret what he says, *in his tongue*, of the syllogism of the family, of art, or of flower religion? How is one to hear, to understand, what he says, *in his tongue*, of the tongue, of the voice, of the resonance (*Klang*) and the *kolossale Klangstatue*, which speaks without speaking when the incidence of a ray from the sun wrings sounds from it? How is one to render the glossary of the *Cratylus* and all its *gls*, *glōssa*, tongue, *gliskbron*, glutinous, *glukus*, sweet, *gloiōdes*, gluey, etc. (235b–36b [263b])? How can Mallarmé translate Poe's "The Bells," "Les cloches" ("allant d'accord (d'accord, d'accord) dans le glas (le glas, le glas) en un heureux rythme runique, avec le roulis des cloches . . ." (156bi [177bi]))? This return to English certainly will not have been the easiest movement for the translators.

But in its so-called French version, *Glas* hands itself

*In English in the text.

over to translation in another sense. The writing in *Glas* proceeds to transform the tongue, glossary, and grammar, then to translate in a way, a translation whose work resembles, up to a certain point only, an inner transaction. To be sure, a *regulated* transaction, since it follows and produces (and *produce* also means to exhibit, to lead forward) its own proper rules. These rules can concern certain *types* of gaps [*écarts*] or anomalies, certain recurrent deformations; they are no less rules. As soon as, in one mode or another, actually or virtually, one analyzes, exposes, and so demonstrates rules of deformation, condensation, displacement, the new glossary and the new grammar no longer leave any place for the *pun*, at least if—but this is obviously the whole question—one persists in understanding by this word, as is often done in certain socio-ideological situations and to defend certain norms, the free play, the complacent and slightly narcissistic relation to language, the exercise of virtuosity to no profit, without economy of sense or knowledge, without any necessity but that of enjoying one's mastery over one's language and the others. Here, on the contrary, the pun is analyzed as much as practiced. The possibility of its economy, the mastery it seems to secure finds itself submitted to a *curious* X-ray. Its curiosity decomposes the specter of the glossary as such, divides into details what can always happen to it. How is a pun possible? How in the pun does the aleatory cut across a necessity each time a proper name or a family genealogy is the law there? Hegel and Genet would be only examples among others, whatever privilege one recognizes to them in this place.

Practical and theoretical, performative and constative, the analytic experience of the pun, in its very possibility, remains foreign to the pun, as *strictly* foreign to its facility or to its temptation as possible. But by definition a *pun* must not be absolutely controllable and subject to the censorship of rational consciousness and its representatives. On the other hand, everything is played out in this economy of "the more or less strictly," of forces in play, of the interest there is in evaluating the power of a condensation or a displacement, of interests there can be in prohibiting every pun in certain places, in the name of this or that socio-institutional norm—perhaps it is necessary to recall here that the law of this *strict-ure* constitutes the very focus of reflection for a book that interrogates itself on right, the right of property, theft, notably the theft of the name and all the police forces of language. In the name of what does one condemn these deviations [*écarts*] that are

*How would one translate in French the declaration of this "great Critic"? Its underlying sense perhaps would let itself be approached by the axiom of this old, French proverb: "Qui vole un œuf vole un bœuf." A proverb that is itself untranslatable, like every proverb, by reason of the pun it can steal only from one single tongue (œuf [egg]/bœuf [beef]). Doesn't the writing of the pun run after chance, doesn't it also run the risk of becoming proverbial? What is a proverb? Not what comes before the word, which is always found in the beginning. Not a foreword, then, but an elliptic sentence, an adage that comes in place (pro-) of verbal or expressive discourses. Whence the economy, the ellipsis, and the necessity of the pun.

Witz, wordplay, spirit, *pun*? Why does one do it most often in the name of knowledge, in the academic institutions that feel themselves responsible for the seriousness of science and philosophy, by supposing one has nothing to learn, nothing to know from a pun? Better still, or worse, by supposing that the pun must be morally condemned and as such proscribed, for the pun signals some malice [*malignité*], a perverse tendency to transgress the laws of society? The critics are also guardians of these laws, whether they declare it or not. As such, and in their traditional function, they must denounce those that take to the pun. Let us recall the *Dunciade*: "A great Critic formerly . . . declared He that would pun would pick a Pocket." Signed Pope (pun/pick/po).^{*} To write on theft, is that necessarily to steal? Permit me not to respond to this question. I recall only that *Glas* is in effect a book on *theft* [vol], and even on the pocket in general, that it revolves round property, appropriation, and usurpation. And round a certain thief "who is my mother" ("I'd be glad to drool over her," I thought, overflowing with love. (Does the word *glaiéul* [gladiolus] mentioned above bring into play the word *glaviaux* [globs]?) To drool over her hair or vomit into her hands. But I would adore the thief who is my mother.)" Or again: "In this way, I seem to recognize that over the act of stealing [vol] presides a god to whom moral actions are agreeable. . . . To the act of stealing they [these attempts] communicate the gravity of a ritual act." Genet, *The Thief's Journal*, as cited in *Glas* 146b–47b [166b] and 172b [194b]).

This "first" translation, apparently within the book and the French tongue, certain French-speaking readers can judge to be excessive, as if it transported them toward a foreign idiom, verily unknown. As soon as the English translation ("second" translation and "first" edition) were to try to reproduce such a situation, it risks transporting, verily aggravating, an analogous violence in the target language [*la langue d'arrivée*]. The *glassary* is there to explain, if not attenuate, such a violence. But since neither one tongue nor the other resembles what it was before the operation, whether it has won or lost, we are no longer in the element of what is commonly and calmly called a translation.

And yet, is it so simple? No. The English translation, instead of amassing the violence, can also participate in the work of analysis, can add to it, make the deviation's rules of production explicit, measure the anomalies. What, in the inattentive and spontaneous reading of the

French, could still pass for an easy or gratuitous wordplay is here *explained*: by the translation *and* by the *glassary* (this last word sets the example of an effective and economic pun). Explained, that is, I hope, *justified*. The explanation in another tongue begins, at the least, to play a role of arbitration, *renders an account* and sizes up. If the analytic power of a translation reduces the pun effect, it does not efface that effect, but must, in restarting it, in reinventing it in the target language, lead back to its inescapable necessity, confirm that necessity, control it. This is never fully possible, but through the resistance encountered, then shown as such, at this very limit the experience of necessity can finally find its place. Thereby, and as far as possible, a translation returns [*rend*] the text to its readability, returns to the text an intelligibility that perhaps remained enveloped in its original version. That holds as well, in the best of cases, for what I called the “first” translation as for the “second.” But it is for the last reader to judge.

Speaking here as a reader, and still relying on classic criteria, I shall not be content then to say that, henceforth inseparable from its *glassary*, a translation has taken place, as effective, faithful, and inventive as possible. I shall even go so far as to claim that the set constitutes then a *first edition* of the book. As I announced, I am referring here to the English use of the word. For the first time, in effect, *glassary* has deployed around the text the impressive apparatus of an exemplary *scholarship*. With rigor and meticulousness it has restored the references I thought I had to omit, and does so in all the original and translated tongues. The lapses or misprints of the French version have been corrected thanks to the implacable vigilance but also the friendly complicity of the author of this *Glassary*. Through the difficulties encountered, often overcome, always explained, such an edition opens for the first time a book that could remain, even in the eyes of French-speaking readers, as it were folded up in a kind of inaccessible virtuality. Those that would indicate [*marqueraient*] some interest in the book, whatever their “maternal” tongue, and even if they had to read or reread the French text, would gain, I’m convinced, from going through this English *first edition*. They would find in that *edition*—more than a tool—a lucid and patient introduction to the theoretical or philosophical content of the book, to its theses, its themes, its sense, to the economy of its composition. Through the experience of aporiai, that is, of translation, they could, if they wished, analyze the writ-

ing of the French version, the scenes of theft [*vol*], violation [*viol*], and reappropriation, the transfer(ence)s of names and signatures in the “mother” tongue.

It is now rather clear, I think, and you will have understood what I was wanting in truth to demonstrate: if I doubted this book could one day find its translation and its glossary, this disbelief acknowledged in sum a contradictory desire, let us say a *double bind*, since that is the subject of the thing.

On the one hand, I had to do all I could to make this book untranslatable, in its micrology and its totality. For such was the intent of the demonstration: to publish an untranslatable book, isn’t that to confuse it entirely with one’s own proper signature, itself copulating with the mother tongue; isn’t that to make this couple a paraph, the elliptic mark of a proper name that can be exported as is, but that could not be expropriated in a translating transposition? Hegel and Genet are not examples of this theme among others, but they are also examples. Others could be found. Thus I did everything so that each atom of the book defies the translator and so that no *glassary* could ever succeed in exhausting it. I didn’t do this by rooting the text in the *given* of the French tongue, rather by appealing to its generative [*donatrices*] resources and by binding again the anomalies of a writing to the grammatical and lexical laws of my tongue. So the translation of these deviations should keep and lose, observe and disrupt [*déregler*] the French norm *in the other tongue*. The translation should appeal, more than to the givens, to the potential generousities of the other tongue and according to an enigmatic relation of *parallelism* (one beside the other, *as the other*, as the other and inasmuch as other).

Was this possible? Each time this was impossible, each time an untranslatable deviation [*déviation*] or a deformation *without parallel* plays a determinant role for the whole of the text or for the sequences of a greater strategic scope, the translation or the *glassary* explains and affords reading, *between the two tongues*, the possibility or the destination of these gaps [*écarts*]. The general form of this impossibility is the effect of the proper name: not belonging to the tongue in the strict sense, appearing aleatory, the proper name seems to *co-operate* with the tongue, inextricably, in all its modes (homonymies, metonymies, morselings, grafts, simulacra, etc.). One could demonstrate that in this book everything is the proper name and nothing is the proper name. Let us take the example of what signs, writes, composes with *gl*: nearly everything in this book,

above all if all the neighboring forms are agglutinated to it, for example *cl* or the inverses, *lg*, *lc*. This syllable makes no sense [*n'a pas de sens*]; ever since Aristotle it is called a *phonē asēmos* that belongs to no tongue exclusively [*en propre*]. It would be naive to conclude from this that this syllable consequently comes under a sort of universal language or that it induces the same effects in all cultures, through all tongues. What comes about through this syllable depends strictly on the lexical, verily syntactic apparatus [*dispositif*] of a tongue, and at times, in a measure very difficult to determine, on what is called a family of tongues. Whence the necessity, whence the impossibility of translating. Whence also the urgency that pushes the book itself to treat of these problems as such, for example, those of "Cratylism" or of the arbitrariness of the sign, of the proper name, and of onomatopoeia, etc. By betting on this untranslatability of *gl*, whose effects are innumerable and everywhere mediatized I have doubtless responded to a first desire: not to let this text pass into a foreign tongue.

But at the same time, *double bind*, I have done what I could so that this desire fails and the book republishes itself [*se réédite*], thus is *published for the first time* in a foreign tongue. I did everything so that what I was dreading happened. This must always be expected. The next-to-last line: "What I had dreaded, naturally, already, republishes itself. Today, here, now . . ." (000b [291b]). This untranslatability had to be explained *already* in the French version, in particular in the going-and-returning

from one column to the other (round trip without circularity and without perfect specularity). Everything had to be done in order to make the very experience of the untranslatable inevitable. Such an experience is reading itself; it could happen only in the course of a translation. If I desired some readability for this book, for its very unreadability, I desired then *first* that the book be translated: across the aporia in which it engages the most lucid and authorized reader, the most intractable too, to wit the translator.

This desire does not come after the fact [*après coup*]. It is not turned toward an event that, later, secondarily, could or could not come about. Desire comes in the first place, is confused with the condition of the desire that pushes toward writing or toward the signature. It results from, clings to, the proper name.

Briefly, the *double bind* that constrains the signature desire, ought we not recognize in that henceforth the scene of translation?

To be and not to be translated, to be translated as untranslatable: if my desire remains ambiguous, some could conclude from that that my gratitude must indeed be poisoned. How am I to accept with good grace the gift made me of a translation augmented by a *glassary*?

Well no, let this be understood as one wants, my admiration and my gratefulness for John Leavey, Richard Rand, and Gregory Ulmer go beyond ambivalence; they remain without reservation.

+S/Λ

“. . . whose polysemia is marked, moreover, in the letter *s*, the ‘disseminating’ letter *par excellence*, as Mallarmé said . . .” (*DPos* 96)

“‘. . . the child adding the infamous *s*. . . .’
. . . .

“Why would the *s* be a mark of infamy?” (72bi [84bi])

“One does not yet conceive how the *s* would have disappeared” (169bi [190bi])

“. . . the disseminating mark . . .” (234b [261b])

“The circumflex is used . . . to indicate the dropping [*chute*] . . . of an *s* of the ancient orthography.” (Tavernier, *Grammaire-Index de la langue française*)

“. . . except for one letter, the fallen *s*, dropped, or to cicatrize its fall, for a circumflex. Covering the space between the lips or displaced letters—in (the) place of *s*—with a stretched, pointed sheet, a tent, or pyramidal nonument.” (34b [43b])

“. . . the circumflex . . . a ‘fruitless’ complication of the orthography.” (230bi [257bi])



Epigraphic Calendar Debris

1983 (1935) (1936)

From Mallarmé to an unpublished author who had asked him for an introductory (de présentation) or supporting text: "I abhor prefaces that come from the author himself, but those that come from someone else I find even more distasteful. My friend, a real book needs no presentation. . . ."

*In a completely different sense I have written: "Noli me legere." A prohibition against reading that tells the author he's on holiday (son congé). Maurice Blanchot, *Après coup* (Paris: Minuit, 1983), p. 85; in *Vicious Circles*, trans. Paul Auster (Barrytown, N.Y.: Station Hill, 1985), p. 59 [mod.].*

9 June 1985

Before beginning, this calendar on *Glas*. Incomplete, jumbled, the calendar is generally restricted to texts signed and dated by Jacques Derrida (at times Semitically reduced to J.D., or split into apocalyptic voices and dates, or into bits and pieces of a writer). A further restriction: to texts mentioning *glas*, (fore)-warning of it. The calendar dates (whether accurately or fictively), contextualizes, and keeps account of the borrowing. A *kalendarium* is an account book, an account book that is difficult to keep here since there are drafts, lectures, various published versions, additions (at times dated and so indicated, at times silently inserted). I will attempt to respect whatever chronology possible and to indicate in parentheses other references to be investigated.

A reader's aid, the calendar apostrophizes: *noli me legere*. The bits and pieces I organize, most assuredly by date, prohibit discursive reading. The morsels cut out of other texts and signaled here by bold italic, could only be part of a secret correspondence I cannot reconstitute. Even when I can date, locate by text or city, countersign the signer (my countersignature can be a guess), even when I limit myself to the above restrictions of signature and mention, an excess or a lack—the blank spaces between the entries indicate this—comes to mark any order of reasons with disruption, with discursive disruption: calendar debris.

Berlin, 25 June 1820

A sort of multi-tongue antonomasia in a *Vorrede* citing John's Apocalypse (3:15–16; the translations in French and English make this citation explicit, unlike the original that does not use quotation marks or give any Scriptural reference): "Just as reason [*Vernunft*] is not content with an approximation [*Annäherung*] which, as something 'neither cold nor hot', it will 'spue out of its mouth', so it is just as little content with the cold despair . . . that in this earthly life things are truly bad or at best only tolerable" (HW7 27; HPR 12; HPPD 44). The antonomasia:

Ἴδου Ῥόδος, ἰδοὺ καὶ τὸ πῆδημα.

Hic *Rbodus*, hic *saltus*.

Sounding the Unconscious

Glas has been identified as the exemplary text of poststructuralism,¹ which suggests that it is in some way different from conventional books in our discipline. And yet, understood in its own terms (and these are the “terms” that are to be accounted for in this “glassary”), *Glas* is a reasonable text, once we understand that it *makes* sense. Some critics are content to admire *Glas* as a tour de force, acknowledging the boldness and genius of its attempt to demonstrate an alternative to classic theory, without recognizing that it is not as eccentric or idiomatic as it may at first appear, that it is not a fiction to be valued for its style, but that it is an essay in postcriticism in which style is assigned an epistemic or cognitive function.

My purpose is not to explain *Glas* in itself, nor to interpret it, but to frame it in a way that makes available its rationale and methodologies for those interested in testing the replicability, the scientific value, of this experiment in a new academic writing. In general, my focus will be on placing *Glas* in the context of Derrida’s project as a whole, while noting some of the contemporary questions (especially the problematic of unconscious thought developed in Lacan’s psychoanalysis) to which this program is addressed (without forgetting that Derrida has said that every time he hears the term “unconscious thought” he laughs).

The difficulty in reading this text is that it is based on premises not shared by many of the practitioners of literary criticism. In a study intended to orient American scholars to Derrida’s

work, to provide access to the lessons he has for our own practice, it might be valuable to begin by attempting to identify the nature of Derrida’s project, in order to anticipate an obstacle that might inhibit an appreciation of his usefulness for us. John Searle’s incomprehension of Derrida’s article, “Signature Event Context,” may serve as an exemplary case from which to judge the problem. The point of departure is convenient in that the three notions itemized in this title are also essential to *Glas*. This article, that is, allows us to remark in an unambiguous way the displacement to which Derrida submits the academic discourse.

“Signature Event Context” (hereafter “Sec,” 23 to use Derrida’s own abbreviation), examines the concept of communication in the context of a conference devoted to this topic. Derrida problematizes this concept by noting that the term itself is multivalent, polysemic. We normally understand “communication” as the transmittal of sense or meaning from a sender to a receiver, in a specific context whose expectations enable the receiver to delimit the ambiguity and identify the intended meaning of the message. “If we take the notion of writing in its currently accepted sense—one which should not be considered innocent, primitive, or natural, it can only be seen as a *means of communication*. . . . extending enormously, if not infinitely, the domain of oral or gestural communication” (DSec 175). In this sense, then, writing is a supplement to presence. It would be fair to say that when most of us teach, or write about, literature we think of our activity

by Gregory L. Ulmer

To comprehend what is, this is the task of philosophy, because what is, is reason (Vernunft). Whatever happens, every individual is a son of his time; so philosophy too is its own time apprehended in thoughts. It is just as absurd to fancy that a philosophy can transcend its contemporary world as it is to fancy that an individual can overleap his own age, jump over Rhodes. If his theory really goes beyond the world as it is and builds a world as it ought to be, that world exists indeed, but only in his opinions, an unsubstantial element where anything you please may, in fancy, be built.

With hardly an alteration, the proverb just quoted would run:

Here is the rose, dance here.

. . . To recognize reason as the rose in the cross . . . this rational insight is the reconciliation (Versöhnung) with the actual (Wirklichkeit). HW7 26–27; HPR 11–12.

A chiasmatic circumflexile alteration (miracle of the rose): with the *s* becoming an inverted circumflex, *Rhodos* (Rhodes) becomes *rhodon* (rose); with the *VS* (*s* + inverted circumflex) becoming an *A*, *saltus* (leap) becomes *salta* (imperative of *saltare*, to dance). Hegel.

1884

The argument of the girdle (*gaine*) in *Thus Spoke Zarathustra*:

So I show them only ice and winter on my peaks (Gipfeln)—and not that my mountain

*also winds all the girdles of sunlight around it {alle Sonnengürtel um sich schlingt}! Nietzsche; “On the Mount of Olives,” Part Three; in *Nietzsche Werke*, ed. Colli and Montinari, 6:1 (Berlin: Gruyter, 1968), p. 216; trans. R. J. Hollingdale (Baltimore: Penguin, 1961), p. 194.*

at least by December 1966
Bataille and the Hegelian *Aufhebung*:

Bataille, thus {donc}, can only utilize the empty form of the Aufhebung, in an analogical fashion, in order to designate, as was never done before, the transgressive relationship which links the world of sense to the world of nonsense. This displacement is paradigmatic: within a form of writing, an intraphilosophical concept, the speculative concept par excellence, is forced to designate a movement which properly constitutes the excess of every possible philosopheme. Signed “we” in Bibliographie in DED and p. xiii in DWD. DED 406; DWD 275.

(1968), February–March 1969, 1972
On “The Column” in “Dissemination” in *Dissemination*, with citations from Hegel’s *Aesthetics* (“Dissemination” could be called one source for *Glas*: “The “present” essay is but a tissue of “quotations.” Some are in quotation marks. Generally faithful . . . (Editor’s note)” [DD 319; DDIs 287].):

It is a Tower of Babel in which multiple languages and forms of writing bump into each other or mingle with each other, constantly being transformed and engendered through their most unreconcilable otherness to each other, an other-

ness which is strongly affirmed, too, for plurality here is bottomless and is not lived as negativity, with any nostalgia for lost unity. . . .

The Tower of Babel, the text’s spinal column, is also a phallic column woven according to the thread of the work. DD 379; DDIs 341.

October 1968, (1969), (1972)
Aufheben / Relever / III (“The Near End of Man”), or how to translate terms. For *aufheben*, Derrida intervenes with *relever*, a term that the translation published in 1969 at times leaves untranslated, but in the particular passage below renders as “to take over.” Bass in the 1972 version argues for the word and leaves it untranslated but italicized for the most part. *Glas* renders it as “relieve.”

Aufheben is relieve, in the sense that “relieve” means at once displace, elevate, replace and promote, in one and the same movement. DM 143; DMar 121; Philosophy and Phenomenological Research 30 (1969): 41.

16 January 1968, (1972)
Aufhebung, with a note on *aufgehoben*:

The process of the sign is an Aufhebung. “The intuition—in its natural phase a something given (ein Gegebenes) and given in space (ein Raumliches)—acquires, when employed as a sign, the peculiar characteristic of existing only as aufgehobene {that is, at once raised and cancelled, from now on let us say relieved, in the sense where one can be at once raised and relieved of one’s functions, replaced in a kind of

promotion by what follows and relieves, takes over. In this sense, the sign is the relief of sensory-spatial intuition}. Such is the negativity of intelligence" (§ 459, p. 213). DM 102; DMar 88.

The "Belated residual note for a postface":

Aufgehoben (concerning this translation of "aufheben", cf. "Le puits et la pyramide," in Hegel et la pensée moderne {Paris: P.U.F., 1971}). The movement by which Hegel determines difference as contradiction ("Der Unterschied überhaupt ist schon der Widerspruch an sich," The Science of Logic II, I, chap. 2, C) is designed precisely to make possible the ultimate (onto-theo-teleo-logical) relief of difference. Differance—which is thus by no means dialectical contradiction in this Hegelian sense—marks the critical limit of the idealizing powers of relief wherever they are able, directly or indirectly, to operate. Differance inscribes contradiction, or rather, since it remains irreducibly differentiating and disseminating, contradictions. . . . the economic "concept" of differance does not reduce all contradictions to the homogeneity of a single model. . . . DD 12n; DD is 6n.

1965, (26 February and 5 March 1969),

1970, (1972)

Another note on *Aufhebung*, this time apropos *écriture*:

If one wishes to identify the specificity of the writing operation or of the operation of the textual signifier (the graphics of supplementarity or of the hymen), one must focus one's critique on

as communicating in just this conventional sense (just as I imagine myself to be communicating at this moment, here and now). Nor does Derrida deny or doubt the reality of this aspect of writing as communication. Rather (and here lies the interest of his experiment) he manages to render thinkable an alternative approach to writing as communication.

Derrida's critique of this partial, narrow and hence distorting sense of writing as a representation of presence, as a substitute for the voice and gesture, is well known. To rethink the specific nature of writing, outside of its capture by this alphabetic model in which graphics are subordinated to voice, he poses these hypotheses:

1) Since every sign, whether in the 'language of action' or in articulated language (before even the intervention of writing in the classical sense), presupposes a certain absence (to be determined), the absence within the particular field of writing will have to be of an original type if one intends to grant any specificity whatsoever to the written sign; 2) if perchance the predicate thus introduced to characterize the absence peculiar and proper to writing were to find itself no less appropriate to every species of sign and of communication, the consequence would be a general shift: writing would no longer be one species of communication, and all the concepts to whose generality writing had been subordinated (including the concept itself qua meaning, idea, or grasp of meaning and of idea, the concept of communi-

cation, of the sign, etc.) would appear to be non-critical, ill-formed, or destined, rather, to insure the authority and the force of a certain historical discourse. (DSec 179)

The "absences" to which he refers have to do with the ability of writing as iterability to function in the absence of an author, a referent, a receiver, a given context. *Glas* puts these hypotheses to the test.

The point of Derrida's argument, then, the new angle from which he considers writing, is that the meaning effect may occur in the absence of, or against the grain of, any intended communication in the restricted sense. While it is true that a sender can communicate an intended meaning successfully to a specified receiver, it is equally true not only that messages may be misunderstood, but that meaning may arise in the absence of any message. Writing may serve as a vehicle for transporting a content of ideas, but this aspect does not exhaust the event of sense. Derrida entertains a theory of writing that reassesses certain elements of discourse that until now have been treated as dysfunctions and aberrations. The theoretical context to which his approach contributes includes the experimental results produced by the surrealists, concrete poets, and other avant-garde artists using automatic procedures to generate meaningful texts without intended meaning; Heidegger's relation to language, formulated against "the notion of language that has prevailed for thousands of years. According to this idea language is the expression,

the concept of *Aufhebung* or relief, which, as the ultimate mainspring of all dialecticity, remains the enticing, the most “relieving” way of (re)covering (up) that graphics, precisely because it is most similar to it. This is why it has seemed necessary to designate the *Aufhebung* as the decisive target (cf. Of Grammatology, p. 25). DD 280n; DD is 248n.

1972

See “TRANCE PARTITION (1)” and “TRANCE PARTITION (2)” in *Dissemination* for the Hegel and Artaud citations: stone, ethical (*sittliche*) world, *la pierre philosophale*.

1972

Glas begins to toll in the outer regions of the text: prefaces:

(Here? Where? The question of the here {ici} is explicitly enacted in dissemination.) . . . resistance. . . . But if of the prolegomenon once inscribed and interwoven something would no more allow itself to be relieved in the course of the philosophical presentation, would that something necessarily take the form of what falls (to the tomb) {la tombée}? And what about such a fall? Couldn't it be read otherwise than as the excrement {déjection} of philosophical essentiality—not in order to relieve it back into the latter, of course, but in order to learn to take it differently into account? DD 13, 17; DD is 7–8, 11.

Prinsengracht, 8–12 May 1972

The tattoos on the phallic columns begin to emerge (*émarger*):

This does not come down only to acknowledging that the margin maintains itself within and without. Philosophy says so too: within because philosophical discourse intends to know and to master its margin, to define the line, frame the page, envelop it in its volume. Without because the margin, its margin, its outside are empty, are outside: a negative about which there seems to be nothing to do, a negative without effect in the text or a negative working in the service of sense, the margin relieved (*aufgehoben*) in the dialectics of the Book. DM xx; DMar xxiv.

1972

Will *Glas* be literary or philosophical or theoretical discourse?

It goes without saying that such a reinscription will never be contained in theoretical or philosophical discourse, or generally in any discourse or writing, but only on the scene of what I have called elsewhere the general text (1972). DM 28n; DMar 26n.

1972

An early description of a work in progress is placed in the margins of *Margins* (a note not contained in the *Hegel et la pensée moderne* version [p. 53]). The touchstone citation from the *Phenomenology of Spirit* is “reduced” to six lines in *Glas*, 186a [209a]:

In a work in preparation on Hegel's family and on sexual difference in the dialectical speculative

economy, we will bring to light the organization and displacement of this chain which reassembles the values of night, burial (place), and divine—familial—feminine law as the law of singularity—and does so around the pit and the pyramid. A citation as a touchstone: “But if the universal thus easily knocks off the very tip of the pyramid (die reine Spitze seiner Pyramide) and, indeed, carries off the victory over the rebellious principle of pure individuality, viz., the Family, it has thereby merely entered on a conflict with the divine law, a conflict of self-conscious Spirit with what is unconscious. For the latter is the other essential power, and is therefore not destroyed, but merely wronged (*beleidigt*) by the conscious Spirit. But it has only the bloodless shade to help it in actually carrying out its law in face of the power and authority of that other, publicly manifest law. Being the law of weakness and darkness it therefore at first succumbs to the powerful law of the upper world, for the power of the former is effective in the underworld, not on earth.” Hegel, *Phenomenology of Spirit*, trans. A. V. Miller (Oxford: Clarendon Press, 1977), p. 286. DM 89n; DMar 77n.

July–September 1973

“Some stones are here detached” from “the right column” in an “Other style,” from *Glas*, a “work to appear.” But the stones appear rearranged. Here the only dual columns are what in *Glas* become the tattoos or inserts. In other words, the stones, themselves entitled

produced by men, of their feelings and the world view that guides them. Can the spell this idea has cast over language be broken? Why should it be broken? In its essence, language is neither expression nor an activity of man. Language speaks. We are now seeking the speaking of language in the poem.”² The relation of language to the notion of the Unconscious in psychoanalysis offers still another context that calls attention to the limits of the conventional view of communication. The point to be stressed for now is that in *Glas* Derrida attempts to write a text designed to exploit the capacity of writing to produce sense outside of the paradigm of communication. In this respect Derrida is a part of that general movement in the humanities of our century, responding in protest to the ideological constraints of a civilization that seems bent on self-destruction. The imperative for many cultural agents in the era of concentration camps and nuclear weapons has been to think “otherwise,” to transgress the coherent unity of a metaphysics that has proven inadequate to the problems we face. The first step in seeking an alternative mode of thought has been the interrogation of language itself and of all its associated means of representation, to stop talking and start listening, to listen as we talk.

Within the complex intertextual relations Derrida maintains with a wide range of disciplines, I will pay special attention to his intervention in psychoanalytic theory, and to the function of the Unconscious in language. While pointing out that Austin’s theory of the speech act shares

the assumptions of all philosophies of consciousness, Derrida remarks, “that given the structure of iteration, the intention animating the utterance will never be through and through present to itself and to its content. The iteration structuring it *a priori* introduces into it a dehiscence and a cleft which are essential. The ‘non-serious,’ the *oratio obliqua* will no longer be able to be excluded, as Austin wished, from ‘ordinary language.’ . . . Above all, this essential absence of intending the actuality of utterance, this structural unconsciousness, if you like, prohibits any saturation of the context” (DSec 192). This “irreducible absence of intention or attendance to the performative utterance” is what Derrida calls *différance*. Like all his texts in one way or another, *Glas* concerns *différance*, but we must be aware that in *Glas* *différance* is explored precisely at the level of, in the register of, utterance (enunciation, *énonciation*—as distinct from the register of the statement, the *énoncé*).

In the light of this discussion in Sec, one may understand Derrida’s astonishment, expressed in “Limited Inc,” at Searle’s charge that Derrida had claimed “that intentions must all be conscious”: “confronted with this assertion I must confess that I had to rub my eyes. Was I dreaming? Had I misread? Mistranslated? . . . Was it all a joke? Was the patented theoretician—or theoreticians—of speech acts calling us to task for forgetting the existence of the unconscious? What a fake-out. . . . For not only does Sec say that all intentions are *not* conscious: it says that *no* intention can ever be fully conscious, or actually

present to itself” (DLI 213). The misunderstanding has to do, Derrida surmises, with the different understandings of the “unconscious,” which Searle uses to mean “a kind of lateral, virtual potential of consciousness,” whereas what Derrida has in mind is the Unconscious as it is defined in psychoanalysis: “The Unconscious not only as the great Parasite of every ideal model of a speech act (simple, serious, literal, strict, etc.), but the Unconscious as that parasite itself as it is used in the theoretical strategy envisaged by Austin or by Searle” (DSec 214), used, that is, to identify all frivolous, non-serious, unhappy, or fictional utterances, the realm of contingency, accident, error, through which meaning, unintentionally, may be disseminated through discourse.

Perhaps the fact that such a misunderstanding of his basic project (defined in *Of Grammatology* thusly: “This deconstruction of presence accomplishes itself through the deconstruction of consciousness”—DG 70), explains or justifies the existence of a text such as *Glas*, which deliberately displays its break with the conventions of academic writing in order to test and demonstrate the productive potential of composing in a way that, far from wanting to eliminate dysfunctional contingencies, attempts to write with them. Once we understand the premise of this project we may have more patience with its style, since it is obvious that one can not discuss the Unconscious in an unproblematic, direct way. *Glas* does include a reliable metacommentary on its own program, but it also, and more importantly, performs what it signifies at the level of

Glas, are not *Glas*. Possibly a change of mind. Added are two illustrations from documents in the Bibliothèque Nationale: *genista pseudopilosa* (*genêt*) and a guillotine. See *L'Arc*, No. 54 (1973): 2, 4–15.

n.d. (27 September 1974)

The blurb inserted in *Glas* and signed J.D., this is the *contract of my reading* here:

First of all {D'abord}: two columns. Truncated at the top and the bottom, also carved {taillées} in their flank: interpolated clauses, tattooings, incrustations. A first reading can act as if the two erected {dressés} texts, one against the other or one without the other, do not communicate between themselves. And in a certain, deliberate way, that remains true, concerning pretext, object, language, style, rhythm, law. A dialectics on one side, a galactics on the other, heterogeneous and yet indiscernible in their effects, at times up to ballucination. Between the two, the clapper {le battant} of another text, one would say of another "logic": with the surnames obsequence, pénétre, strict-ure, lock, anthe-rection, bit, etc.

For what depends on the signature, the corpus, and the proper or one's own, let us declare that, putting into play, pulling to pieces rather, my name, my body, and my seing, I elaborate in one and the same stroke, in full, in all letters, those of one (un)named Hegel in one column, those of one (un)named Genet in the other. One will see why, chance and necessity, those two. The

thing, then {donc}, is raised, divided, detailed, retailed, and detached according to two towers, two turns, and the incessant acceleration of a towering-by-turns. In their double solitude, the colossi exchange an infinity of clin's, for example, a clin d'œil, a wink of the eye; they double themselves enviously, penetrate each other, glue and unglue, passing one into the other, between one and into the other. Here each column figures a colossus (colossos), a name given to the double of the dead, to the substitute for its erection. More than one, before everything.

Colossal writing thwarts otherwise the calculi of mourning. This writing surprises and dis-reasounds {dérésonne} the economy of death in all its resoundings. Glas in decomposition, its (male or female) double band(s), band contra band, is first the analysis of the word glas in the twisted and cut out virtualities of its "sense" (staffs, peals of all the bells, the burial place, the funeral pomp, the legacy, the contract, signature, proper name, forename, surname, classification and the class struggle, the work of mourning in its production relations, fetishism, transvestism, the "toilette" of the deceased, incorporation, introjection of the corpse, idealization, sublimation, relief, vomit, the remain(s), etc.) and of its "signifier" (theft/flight and deportation of all the sonorous and graphic, musical and rhythmic forms, choreography of Glas in its letters and polyglottic fertilizations). But this opposition (Sé/Sa), like all the oppositions of the remain(s), the sexual in particular, by chance regularly compromises itself, each term divided in two agglutinating itself to the other. A gl-effect (glue, birdlime, spit, sperm, chrism, oint-

ment, etc.) forms the conglomeration without identity of this ceremonial. It replays mimesis and the arbitrariness of the signature in an unleashed coupling (toc/seing/lait {fake, seing, tocsin, milk}), drunk as a bellringer with his hanging rope.

What remains of absolute knowledge? of history, philosophy, political economics, psycho-analysis, semiotics, linguistics, poetics? of work, language, tongue, sexuality, family, religion, State, etc.? What remains, to be detailed and divided, retailed, of the remain(s)? Why these questions in the form of colossi and phallic flowers? Why exult in thanatopraxis? What enjoyment in celebrating, me, here, now, at this hour, the baptism or the circumcision, the marriage or the death, of the father and the mother, th(os)e former of Hegel, th(os)e latter of Genet? Remain(s) to (be) know(n)—what could not be thought: the dividing detailed of a coup, of a stroke, deed, blow.

J.D.

(27 September 1974)

Glas itself on the calendar and *Glas*:

Like class, calends, glas, calendar comes down to calling (calare), naming, convoking, gathering together, commemorating, announcing.

Glas is written here—uniquely—to celebrate, in the depths of an absolute crypt, that calendar trick {coup de calendrier} whose chance will have marked an epoch. 106bi–7bi [123bi].

utterance—is a performative rather than or as well as a constative discourse, such that difference here operates as *dis-faire-ance* (say-do-ance), nor is there any guarantee that these two dimensions are symmetrical. The extraordinary clue to the methodological implications of difference contained in this pun (giving us “say-doance”) occurs in the following passage of *Glas*:

In the towering by turns (the *tour à tour* in all genders) of the fetish—what I defer (and say I am doing) [*ce que je diffère as ce que je dis faire*—the flare of a barrel [*faussure*], neither this nor that, verily neither true nor false. But the operation is not negative, it affirms with a limitless yes, immense, prodigious, inaudible. And the operation constructs, a kind of solid transverse, in order to suspend the bell between two towers. The top [*hune*], itself, this large horizontal piece of wood from which the bell is suspended, ends in two swivel pins. Wood, impassive matter but, already, the artifact. Forgotten, unperceived, deadening every resonance. Of wood. The beam. The top—she—is, already, the beam—he.

I write myself on that. On the top [*hune as une: on the front page*], between the two.

I hear myself say, as someone saying to me, from afar, all I write. (228b–29b [255b])

Perhaps if in the remainder of my commentary I can make this passage comprehensible I will have balanced Derrida's books for his American auditors.

Critics often acknowledge the interest and importance of what Derrida has to say (what he means to communicate), but they are less willing to accept the necessity or value of his style and his method of composing texts. The question, then, is why *Glas* takes the form that it does. *Glas* is not composed in the conventional manner of the academic book because it is explicitly an anti-book, written as an alternative to the classical model of the book. Derrida has argued in *Of Grammatology* and elsewhere that the Book as such reflects a certain model of thought based on the platonic, and ultimately on the logocentric, paradigm of thought, one with which the restriction of writing to communication is consistent.

The idea of the book is the idea of a totality, finite or infinite, of the signifier; this totality of the signifier cannot be a totality, unless a totality constituted by the signified preexists it, supervises its inscriptions and its signs, and is independent of it in its ideality. The idea of the book, which always refers to a natural totality, is profoundly alien to the sense of writing. It is the encyclopedic protection of theology and of logocentrism against the disruption of writing, against its aphoristic energy, and, as I shall specify later, against difference in general. If I distinguish the text from the book, I shall say that the destruction of the book, as it is now under way in all domains, denudes the surface of the text. (DG 18)

May 1975

Thrown into the bargain after the fact (*après coup*) is “+ R (par dessus le marché).” Writing “without margin, border, or passe partout of any sort” on Adami on *Glas* and Benjamin, “+ R” baptizes and treats the “*Ich*” and the “*Chi*.” To be varied in any number of tongues. See DVP 169–209 for the bordered version.

September and October 1975

Interviews on *Glas*. Read in toto. A sampling:

As to the déjà {D.J. (inverted signature of Jacques Derrida), already, D + yes} of “I am already dead,” which forms as it were the general siglum of the book, it is boosted, reinterpreted (with reference to Speech and Phenomena, and to Hegel and Genet) . . . {DEC 108}. The neither-swallowed-nor-vomited, what remains in the throat as other, neither-received-nor-expelled (both finally come down to the same), that perhaps is the desire of what was (more or less) being calculated in Glas. . . . Glas parodies. . . . That said, deconstruction is not, this also has always been clear and insistent, an anti-philosophy or a critique of philosophy. DJ 94, 105, 119.

1977

A marginal addition and admission for supplementing the reading of *Sa*:

My friends know that I have composed an entire book with ça (the sign of the Saussurian signifier, of Hegel's Absolute Knowledge, in French: savoir absolu, of Freud's Id {the Ça}, the feminine possessive pronoun {sa}). I did not, however, think

at the time of the s.a. of speech acts, nor of the problems (formalizable?) of their relation to the signifier, absolute knowledge, the Unconscious or even: to the feminine possessive pronoun. If that didn't interest me, perhaps I wouldn't have had enough desire to respond. All of this {ça} in order to pose the question: ça, is it used or mentioned? DLI 254n; DLIs 81.

24 December 1977, (1 March–10 April 1978),
(1978)

a calendar can always be fictitious. . . . The principle of order is never inviolable. "Cartouches," DVP 271.

1978

The "colossal" addition to "Parergon" doubles *Glas*. Here the graphic device is the open angle frames (whose joints are missing) of white/blank spaces in the text. In a sense, then, only legends are being read:

and if you consider the trunk of the present that presents itself here, you see double, you see that it will have had to be double. The colossal is . . . A priori and from the outset double colossus, if not double column. . . .

glas and galactics of the colossos.

DVP 166–67.

27 February–6 March 1978

Read yesterday, among some graffiti: "do not read me." DLO 145.

12 August 1979, (1980)

A postcard recalling the split off *p* of *Glas*, a

recall supposedly on the back of a postcard identifying *plato* and *Socrates* in red ink suspended like umbrellas over two figures, one seated and writing with both hands (*Socrates*), the other standing behind the seated one and dictating (or gesticulating) with both hands (*plato*). Reproduction of "the frontispiece of *Prognostica Socratis basilei*, a fortune-telling book. English. 13th century, the work of Matthew Paris. MS. Ashmole 304, fol. 31v." S/p; cou/p:

No, you've really misunderstood, I wanted to present it over and above, *p*. There is a small *p*. cut {coupé} from its coup, in *Glas*. DCP 256.

1 August 1980

A galactics (from the Hebrew *galah*, what the Seventy have translated with various forms of *apokaluptein*), not galactics; an apocalyptic reflection on the apocalypse in *Glas*:

That I have multiplied the distinctions between closure and end, that I was aware of speaking of discourses on the end rather than announcing the end, that I intended to analyze a genre rather than practice it, and even when I would practice it, to do so with that ironic genre clause wherein I tried to show that this clause never belonged to the genre itself; nevertheless, for the reasons I gave a few minutes ago, all language on apocalypse is also apocalyptic and cannot be excluded from its object. Then I also asked myself why, to what ends, with a view to what, the Apocalypse itself, I mean the historic writings thus named

and first the one signed by John of Patmos, had little by little settled in, above all for the last six or seven years, as a theme, a concern, a fascination, an explicit reference, and the horizon for me of a work or a task, although I know these rich and secret texts very badly. This was first the case in *Glas*, whose columns are constantly shaken by apocalyptic shocks or laughs on the subject of apocalypse and which in a certain moment (*p*. 220) mixes the remains of genres and of John, the John of the Gospel, of the Apocalypse, and of Genet. DAT 30.

11 January 1982, (1984)

Another interview, this time with Christian Descamps of *Le Monde*. On *Glas* and *La carte postale* in one question, a few questions after the one on the influence of the Talmud that American commentators have seen ("Yes, and one can amuse oneself wondering how someone can be influenced by what he doesn't know. I don't preclude that. If I regret so much not knowing the *Talmud*, for example, perhaps it's because it knows me itself, because it knows all about me. A kind of unconscious, isn't it, and one can imagine paradoxical paths. Unfortunately I don't know Hebrew. The milieu of my Algerian childhood was over colonized, too uprooted [*déraciné*]. I received, no doubt partly my fault, no true Jewish culture. But as I came to France, for the first time, only at nineteen, there must indeed remain something of this in my relation to European and Parisian culture" [pp. 80–81].). The question of contiguity and illumination apropos

Glas, in other words, is a text.³ The two columns of *Glas*, each in turn divided by a series of inserts, reflect a composition that deliberately breaks with the linear model of discourse. “What is thought today cannot be written according to the line and the book” (DG 87).

When Derrida remarks in an interview that “*Glas* is not a book” (DJ 90), he is calling attention to a project that had already been broached in earlier texts, such as *Dissemination*, which opens with the statement, “this (therefore) will not have been a book,” noting that he is addressing the question of “presentation,” searching for a way “to proceed otherwise” (DDis 3). The essential point of the argument is that the book represents a paradigm of thought no longer adequate for the contemporary episteme.

As a double derived from some primal unit, as image, imitation, expression, representation, the book has its origin, which is also its model, outside itself; the ‘thing itself,’ or that determination of what exists that is called ‘reality,’ as it is or as it is perceived, lived, or thought by the one who describes or inscribes. Reality present, then, or reality represented, this alternative is itself derived from a prior model. The Model of the Book, the Model Book, doesn’t it amount to the absolute adequation of presence and representation, to the truth (*homoiosis*, or *adequatio*) of the thing and of the thought about the thing, in the sense in which truth first emerges in divine creation before being reflected by finite knowledge? (DDis 44)

The paradigm of thought as absolute consciousness, or self-presence, self-transparency, is manifested in the Book whose ideal form (inspired by the theology of Nature as the Book of God) would be the encyclopedia, “a book of total science, a book of absolute knowledge that digested, recited, and substantially ordered all books, going through the whole cycle of knowledge” (DDis 46). The encyclopedic enterprise, that is, originates in the Middle Ages, is theological in its essence, and culminates in Hegel’s project for absolute knowledge (the *Savoir Absolu*, SA, treated in *Glas*) that would bring philosophy to its completion. Such a project must be carried out in written language, of course: “within the practice of writing, and singularly of so-called ‘literary’ writing, certain forces remain foreign or contrary to it or subject it to violent reexamination” (DDis 47). These irreducibly subversive forces manifested most clearly in literary language but inherent in any use of language are the ones Derrida must tap in *Glas* to carry out his deconstruction of the Book.

What, then, is the model of thought that informs the Book? “The system of ‘hearing (understanding)-oneself-speak’ through the phonic substance—which presents itself as the nonexterior, nonmundane, therefore nonempirical or noncontingent signifier—has necessarily dominated the history of the world during an entire epoch,” the epoch of logocentrism (DG 7–8). Summarized in the concept of “voice,” thinking in the age of the Book is thematized as a manner of hearing-oneself-speak. As an image of psychic writing, the

book is a dialogue—and books are externalizations of thought conceived as a dialogue with oneself.

The comparison of the soul to a book comes up in such a way that the book appears only as a mode or instance of discourse (logos), namely, stilled, silent, internal discourse: . . . internalized speech. That is, in a word, thinking (*dianoia*) as it is defined in the *Theaetetus* and the *Sophist*: ‘Well, thinking and discourse are the same thing, except that what we call thinking is, precisely, the inward dialogue carried on by the mind with itself without spoken sound’ (*Sophist*, 263e). . . . The book, then, stands as a substitute for dialogue. (DDis 184–85)

Derrida analyzed this model of thought as voice at length in *Speech and Phenomena* in which he identifies the physical circuit of auto-affection, of hearing oneself speak, as the material basis for the ideality of self-presence, identity, and the metaphysics of presence in general. In stating his intention to deconstruct the signification of truth, Derrida points out the essential link between voice and the logos in Western thought. “The essence of the *phonē* would be immediately proximate to that which within ‘thought’ as logos relates to ‘meaning,’ produces it, receives it, speaks it, ‘composes’ it. If, for Aristotle, for example, ‘spoken words are the symbols of mental experience and written words are the symbols of spoken words,’ it is because the voice, producer of the first symbols, has a relationship of essential and immediate proximity with the mind” (DG 11).

“Genet and Hegel, Heidegger and Freud”:

32

You were alluding to Glas and La Carte postale. One can also consider them devices constructed for reading, without however claiming to control them, their own proper reading or nonreading, the annoying evaluations or misreadings to which they are exposed: why would it be illegitimate, prohibited (and who decides this?) to cross several “genres,” to write on sexuality at the same time as on absolute knowledge and in that to couple Hegel and Genet, a postcard legend and a meditation (in act, if one can say that) on what “destine” means, between Freud and Heidegger, in a determinate moment of the history of posts, of data processing, and of telecommunications. Entretiens avec “Le Monde”: 1. Philosophies (Paris: Editions La Découverte and Le Monde, 1984), p. 87.

15 October 1982, (March 1983), (1984)
Who or what knows in a calendar, in any program? In this genesis of *Glas*, what is chance, its chance, its necessity? For whom or what is the tolling, not simply in the sense of a byplay wherein I disclaim control or knowledge (the narrator denying “its” omniscience), but in the sense of the chance of play itself. Here again I signs in apostrophe and apocalypse, cuts the stones of the distyle temple differently:

I do not know to whom I am speaking. . . . You may think I am juggling. For when chances increase steadily, and too many throws of the dice come to fall {tomber}, does this not abolish blind

Chance (le hasard)? It would be possible to demonstrate that there is nothing random in the concatenation of my findings. An implacable program takes shape through the contextual necessity that requires cutting solids into certain sequences (stereotomy), intersecting {croiser} and adjusting subsets, mingling voices and proper names, and accelerating a rhythm that merely gives the feeling of randomness to those who do not know the prescription—which incidentally, is also my case. DTC 1, 14.

Between October 1982 and February 1983 Two columns, this time one of 21 animadversions to the left, the other a dialogue of *n* voices. This time the columns require two pages opened flat (the Italian translation with French original on facing pages cannot retain this form and like “Living On / Border Lines” places the animadversions on the bottom of the page, almost as footnotes). Of interest here in the fire and ashes, in the “reconstruction” of the cinder blocks, is the Second Animadversion, the long citation of the left column of *Glas* (238a ff. [265a ff.]). The animadversions are all citations from Derrida texts, the greatest number (17) from *La carte postale*, but the longest is the one from *Glas*. See “feu la cendre,” *Anima* 5, pp. 47–99; or *Cio che resta del fuoco*, trans. Stefano Agosti (Florence: Sansoni, 1984).

(5 February 1985)

Signature debris from *Glas* in a *topophotographic* baptism:

. . . déjà là . . . lustre reflected in a looking glass

{glace}. . . . In Marie-Françoise Plissart, *Droit de regards*, with a reading by Jacques Derrida (Paris: Minuit, 1985), xi and xix.

2 •

also carved in their flank: 

“Il y a dans *Glas* un judas. . . .” DJ 104

Glas is a strange text. A square text. Upon opening it, you see an odd typography. At least two separate columns confront you, columns erected impassively one against the other, in architectural terms, distyle. Looking more closely, you see the columns are not intact, smooth. Bits and pieces in another style, bits and pieces from one word to many pages, seem carved in each column.

How is this distyle to be read? What is the relation of column to column? What is the relation of the interpolations to the column they disrupt? To the other column? Are these interpolations related to one another? Is *Glas* a book? a text? What is its form? Can it be read?

I interrupt to reduce the question: How does *glas* work?

The task is to draw out the limits of that question, to provide protocols to an answer, to “add” a thread in reading. Derrida respects his

own dictum: *Glas* "hides from the first comer, from the first glance, the law of its composition and the rule [*règle*] of its play." We must risk "getting a few fingers caught" (*DD* 71; *DDis* 63), says the *attaque* Genet himself finds intoxicating (*Les Lettres Françaises*, No. 1429, 29 March 1972, p. 14).

To begin, the interpolations. Derrida calls them judases. In naming he betrays. We need to follow that betrayal in order to read.

In *Glas* there is a judas, there are judases and Judases: Judas the traitor apostle, Judas the other apostle (Jude), and judas the peephole. In particular here, one judas that seems far afield, a judas on the judas. This Judas occurs in the right column, towards the end (241bi [269bi]), and the judas itself runs for about four pages (238bi–42bi [266bi–69bi]). Opening and closing with an apostrophe ("you can always seek the subject." and "Perhaps what I am doing with you"), this judas concerns the *wounded* column that needs bandaging—*panser*—that needs thinking—*penser*—as well: "The column is wounded, otherwise it would not be a column. It is truncated, marked, covered with scars and legends." Which column? As with so much of *Glas*, the answer is at least dual, the columns of Genet and the columns of *Glas*. The columns—Stilitano, Erik, Harcamone, *Glas*—are truncated at top and bottom, divided into bits and pieces, scarred with "tattoos, words, and drawings incrustated in each column, notches mixing the black of the ink and the red

Phenomenology, for Derrida, is the culmination of the entire history of the philosophies of consciousness, with a privileged relationship between *logos* and *phonē* marking the whole history of metaphysics. The idealism of this link is based on the opposition or duality contrasting spirit and body, life and death: "For it is not in the sonorous substance or in the physical voice, in the body of speech in the world, that he will recognize an original affinity with the *logos* in general, but in the voice phenomenologically taken, speech in its transcendental flesh, in the breath, the intentional animation that transforms the body of the word into flesh" (*DSP* 16). But this very identity between consciousness and language, and the necessary effacement of the materiality of language upon which the "apparent transcendence" of the voice depends, is the point of departure for Derrida's critique of phenomenology. The point for now is to note that Derrida's deconstruction of Western metaphysics focuses on this phenomenon of self-presence, of the intentional animating spirit whether it is couched in Husserl's terms as the transcendental ego, or Plato's anamnesis of the living memory, or Hegel's Absolute Knowledge (SA).

At the center of Derrida's project, in short, is the problematization of inner speech (as we shall see, Derrida offers an alternative version of the relationship between voice and thought). "When I speak, it belongs to the phenomenological essence of this operation that I hear myself at the same time that I speak. The signifier, animated by my breath and by the meaning-intention . . . is

in absolute proximity to me. The living act, the life-giving act, the *Lebendigkeit*, which animates the body of the signifier and transforms it into a meaningful expression, the soul of language, seems not to separate itself from itself, from its own self-presence. It does not risk death in the body of a signifier that is given over to the world and the visibility of space" (*DSP* 77–78). But this model of thought-language may be brought to crisis in at least two ways. At the theoretical level, the very condition of auto-affection suggests the contamination of presence by non-presence: "Even while repressing difference by assigning it to the exteriority of the signifiers, Husserl could not fail to recognize its work at the origin of sense and presence. Taking auto-affection as the exercise of the voice, auto-affection supposed that a pure difference comes to divide self-presence. In this pure difference is rooted the possibility of everything we think we can exclude from auto-affection: space, the outside, the world, the body, etc. As soon as it is admitted that auto-affection is the condition for self-presence, no pure transcendental reduction is possible" (*DSP* 82). The movement of difference (to differ and to defer) makes possible and limits the purity, immediacy, ideality of self-reflection, self-possession.

At a more practical level, the phonologism of metaphysics finds its crisis in the moment of signs. "If writing brings the constitution of ideal objects to completion, it does so through phonetic writing: it proceeds to fix, inscribe, record, and incarnate an already prepared utterance. To reactivate

of blood [*sang*, which is contiguous to *sens*, sense] to pass the contract into the skin and treat the text." In *Glas* the tattoos seem evident, incised in the *Glas* columns with typographical difference. But these "tattoos" are textually Genet, and this judas cites briefly the *Miracle of the Rose* and more fully *Our-Lady-of-the-Flowers*:

Our-Lady-of-the-Flowers thus will have prescribed the *glas* form: "The great nocturnal occupation, admirably suited for enchanting the darkness, is tattooing. Thousands and thousands of little jabs [*coups*] with a fine needle prick the skin and draw blood, and figures that you would regard as most extravagant are flaunted in the most unexpected places. When the rabbi slowly unrolls the Torah, a mystery sends a shudder through the whole epidermis, as when one sees a colonist undressing. The grimacing of all that blue on a white skin imparts an obscure but potent glamor to the child who is covered with it, as a neutral [*indifférente*], pure column becomes sacred under the notches of the hieroglyphs. Like a totem pole. Sometimes the eyelids are marked, the armpits, the hollow of the groin, the buttocks, the penis, and even the soles of the feet. The signs were barbaric and as meaningful as the most barbaric signs: pansies, bows and arrows, hearts pierced and dripping blood, overlapping faces, stars, quarter-moons, lines, swallows, snakes, boats, triangular daggers and inscriptions, mottoes, warnings, a whole fearful and prophetic literature." (240bi [267bi]; *GOC* 2 113–14 (133–34); *GOLF* 223–24 (213))

The *glas* form derives much blood then from Genet. The pure column is tattooed, incised, contracting with the text: a "'fearful and prophetic literature,'" the "'Torah.'"

But the *glas* form also derives much sense from Hegel. The second of two "figures," of two "passages" in Hegel that *Glas* as legend intends to read (the first is the "religion of flowers"), is the "phallic column of India" (1a–3a [7a–9a]). These phallic columns, described by Hegel in his *Aesthetics*, are

at the outset . . . intact, unbreached [*inentamées*], smooth. And only later (*erst später*) are notches, excavations, openings (*Öffnungen und Aushöhlungen*) made in the columns, in the flank, if such can be said. These hollowings, holes, these lateral marks in depth would be like accidents coming over the phallic columns at first unperforated or apparently unperforatable. Images of gods (*Götterbilder*) were set, niched, inserted, embedded, driven in, tattooed on the columns. Just as these small caverns or lateral pockets on the flank of the phallus announced the small portable and hermetic Greek temples, so they broached/breached the model of the pagoda, not yet altogether a habitation and still distinguished by the separation between shell and kernel (*Schale und Kern*). A middle ground hard to determine between the column and the house, sculpture and architecture.

Hegel *glas* form: phallic columns once smooth and intact now have accidents befalling them, accidents as tattoos that are images

of gods, accidents finally between "the column and the house, sculpture and architecture." (I should add what the Genet judas adds: "The tattoos also have the relieve of brilliant and cutting [*coupant*] precious stones, like those the Dayaks of Borneo used to insert, I believe, after an incision, into the surface of the penis, to increase, they say (distyle), the woman's enjoyment.")

Distyle columns with tattoos: Hegel and Genet tattooed, such would be *Glas*.

But these tattoos are judases, peepholes that betray, here first of all the name: Judas. After a long passage on the Torah, a passage returning to Algeria (Derrida's birthplace) and the colonists (*les colons* can also refer to the convicts), the "I" asks: "What am I doing here?"

(Eventually I will write, "Derrida asks: 'What am I doing here?'" But the "I"s of *Glas* are never easily settled; they are multiple and mime the very text they are reading. I will oscillate between them, at times writing Derrida, at times I. But I do so without any assurance that this shorthand for an extremely complex network of narrative voices and apocalyptic tones is accurate or true, that it recaptures the intention of the one signed Derrida, even as author. The I divides and retails "Derrida," "Genet," "Hegel," "*Glas*," "I," etc.: "If I write two texts at once, you will not be able to castrate me. If I delinearize, I erect. But at the same time I divide my act and my desire. I—mark(s) the division, and always escaping you, I simulate unceasingly and take my pleasure nowhere. I castrate myself—I re-

writing is always to reawaken an expression in an indication, a word in the body of a letter, which, as a symbol that may always remain empty, bears the threat of crisis in itself" (DSP 81). Along with the possibility allowed by writing of repeating the original sense, of communicating, "goes the ever growing risk of 'forgetting' and loss of sense."

Derrida outlines the crisis of the metaphysical model of mind and book in more detail in "Sec," again with reference to Husserl. After reviewing the irreducible absences that characterize the specificity of writing, Derrida returns to dwell on the possibility of meaning despite the absence of the referent. Reviewing Husserl's analysis, Derrida stressed that the absence of the signified especially opened the crisis of meaning: 1) symbols may be manipulated without being animated with the intention of signification, as happens in mathematical calculations; 2) certain utterances can have a meaning although they are deprived of objective signification. "The circle is squared." 3) agrammaticality, as in the nonsense phrase "*le vert est ou*" (the green is either). "In such cases Husserl considers that there is no language any more, or at least no 'logical' language, no cognitive language such as Husserl construes in a teleological manner, no language accorded the possibility of the intuition of objects given in person and signified in *truth*" (DSec 184).

All three of these difficulties for intentional meaning provide points of departure for the deconstruction of the model of the Book, with Derrida pursuing each in turn in different texts.

The example of agrammatical non-sense is especially important to *Glas*.

It is solely in a context determined by a will to know, by an epistemic intention, by a conscious relation to the object as cognitive object within a horizon of truth, solely in this oriented contextual field is 'the green is either' unacceptable. But as 'the green is either' or 'abracadabra' do not constitute their context by themselves, nothing prevents them from functioning in another context as signifying marks. Not only in contingent cases such as a translation from German into French, which would endow 'the green is either' with grammaticality, since 'either' (*oder*) becomes for the ear 'where' (*où*) (a spatial mark). "Where has the green gone (of the lawn: the green is where),' 'Where is the glass gone in which I wanted to give you something to drink?' [*Où est passé le verre dans lequel je voulais vous donner à boire?*]" (DSec 185)

With such examples in mind, Derrida states his fundamental principle of iterability, insisting on "the possibility of disengagement and citational graft which belongs to the structure of every mark," such that every time *vert* is intended, *verre* may be heard (and vice-versa). Derrida has incorporated this punning possibility into his text to such an extent that he was asked in an interview if he was doing philosophy in the manner of Raymond Roussel (who generated whole novels by working his way from a beginning sentence to its exact homophone) (DA 76). This principle of

iterability, or citational graft, of hearing otherwise, is indeed assigned a cognitive function in *Glas*, as Derrida explains with respect to his revisionary hermeneutics, recovering the mythical fact that Hermes was a thief.⁴ "There is where one steals, flies [*vole*]. That the sign is detached signifies of course that it is cut away [*coupe*] from its place of emission or its natural belonging; but the separation is never perfect, the difference never consum(mat)ed. The bleeding [*sanglant*] detachment is also — repetition — delegation, mandate, delay, relay. Adherence. The detached remain(s) collared [*collé*] thereby [*par là*], by the [*par la*] glue of difference, by the a [*par l'a*]. The a of *gl* agglutinates the detached differentiae. The scaffold of the A is gluing" (167b [188b]).

Such is the glue that holds *Glas* together, the difference that allows us to hear several signifieds in one sound, directed by the placement of the accent. In this hermeneutics of theft *glas* may be read as the Russian *Glaz* (eye), but the vision has to do with the syllable *voir* (as in this citation from the Genet column—"he can see it [*la voir*], have it [*l'avoir*], know [*savoir*] it"—110b [127b]), producing a collage of contexts that subverts the metaphor of sight in "theory." Derrida, in short, goes after the ear, after that hearing productive of self-presence, with the strategy called "glas":

(The) *glas* rings [*tinte*] near (the) *tétine* [teat]. (The) *tétine* [teat] resounds and reverberates [*retentit*]. The possibility of adding the article between parentheses assumes this interval and this passage (rhythm of sucking [*ventouse*]) be-

main(s) myself thus—and I ‘play at coming’” (65b [77b]).)

Derrida asks: “What am I doing here? Let’s put it that I am working on the origin of literature by miming it. Between the two. Read, for example, Jean Paul, *The Life of Fibel*. . . .” The origin of literature, a continuing concern, is mimed *entre les deux*, between the two. *Entre*, of course, recalls Mallarmé and “The Double Session” (in *DD*) reading “Mimique.” But what are the two here? The Jean Paul passage on the *Judas*-Chapter determines the name Judas within this judas:

“For our Judeo-Christian Anabaptist was called Judas; he had changed his old Jewish name of Judas, which the traitor Iscariot had borne, for the Christian name of Jude [the name is the same in German], an apostle who figures, as we all know, in the New Testament with its very short epistle of Saint Jude. This assonance of names, this brotherhood in milk, however, may well have made, and more than one thinks, our honest Jude continually thirsty for the baptismal waters. For, after emerging from the baptismal fonts, and having barely dried off, he got lost all over again in that common church of the two Judases, and sought to create a common asset of the Old and New Testament by associating them in a single *et Compagnie* [in French, in the text]. Nor did he ever let himself be converted.”

The origin of literature here would seem to be between Judas and Judas, without conversion but in continual baptism. Also between the

dream and life (the incident of the Torah) and between *genêt* (with or without the circumflex) and *Genet*. Also, between Hegel and Genet, between Derrida and D.J., between Dionysus and Christ (“between Dionysus and Christ. Between the two (already [*déjà*]) is elaborated in sum the origin of literature” (262a [291a]). Between the two columns a clapper already tolling *glas*, and of concern now, between the column and its tattooing clapper tolling judas’s *glas*.

Finally, “I” breaks off this judas: “Perhaps what I am doing with you”—no end punctuation—seeking to “‘create a common asset’” of the two columns “‘by associating them in a single *et Compagnie*’” (“Double regard. Cross-eyed [*bïgle*: bi-gl] reading. While keeping an eye on the corner column (the contraband), read this as a new testament. But also as a genesis” (113bi [130bi])). Perhaps. This perhaps is the status of the judas. One sees, perhaps, through the judas. The judas on the judas (and so on *glas* form) betrays the judas in a perhaps counseling how to read *Glas*. Judas the counselor.

Is this perhaps a perhaps as metalanguage, a language giving the rules for reading, a Judas the counselor without Judas the traitor? Other judases argue against such a solidification of this judas to the column. Judas befalls the column *verily*.

“Verily [*Voire*].

“This word will henceforth come down to saying the truth [*le vrai*] (*verus*, *voirement* [verily lies]), but also the undecided suspense of what

remains on the march or on the margin within the true, but nevertheless not being false in no longer being reduced to the true” (43b [52b]).

Perhaps, verily, metalanguage.

Again, the I signs a short judas on “counsels for reading” (115bi [132bi]) that is presented as an “example.” An example is precisely what cannot be metalanguage (perhaps, verily, judas). “example of the counsels for reading I efface all the time: as I do not cease to decapitate metalanguage, or rather to replunge its head into the text in order to extract it from the text, regularly, the interval of a respiration. . . .” In other words, metalanguage is an effect of the text, what I both decapitate and replunge (often into the baptismal naming) in the text, whether by example, perhaps, judas, verily. The apocalyptic betrayal of metalanguage.

A later judas circles the “absent word,” the word never written or pronounced, what does not let itself “be mastered in an act,” but “is recognized in the effects” (129bi–30bi [147bi–48bi]). The text presents itself here without address or signature, on Genet and on itself, on the text as metalanguage:

The text therefore *presents itself* as the commentary on the absent word that it delimits, envelops, serves, surrounds with its care. The text *presents itself* as the metalanguage of the language that does not present itself. . . . And the one [the text, the word] then that comes to exhibit the active hollows of the other and to

tween uses (between, if one still wants, the use as signifier, the use as signified, the use as referent). It has to do with yielding to the necessity that associates, in the maximum of use and of over-use, the greatest number of marks, as for example *la tétine qui retentit dans un glas* [the teat that reverberates in a *glas*]. Who has ever heard that (ça)? That tintinnabulum there? (153bi [173bi])

What would happen if one *said* to oneself *tinte* but *heard tétine*? That would make one mad.

pronounce the unpronounced [here the exemplary judas function] . . . simulates the presentation, leaves blisters [*cloques*] or bells [*cloches*], air columns in its body, surrounds, excludes still other words, and so on. So the death agony of metalanguage is structurally interminable. But as effort and as effect. Metalanguage is the life of language: it always flutters like a bird caught in a subtle lime [*glu*]

Judas, verily, perhaps, metalanguage: perhaps this should be read as a kind of sentence, whether grammatical or legal. The death agony of such a sentence is its metalinguistic life. As "a sort of concept, a rule [*règle*], a law whose extension dominates—relatively—the text from which, however, I extract it," this sentence "covers [*couvre*] the text, broods over [*couvre*] it for a limited time. A stitched [*consue*] pocket, cystic metatongue describes, envelops, guards and regards the work of the text with which it will have been big" (165bi–66bi [186bi–87bi]). The judas is a stitched pocket, a cyst, or a blister in yet big with the column-text.

Judas, verily, perhaps, metalanguage ==

A brief survey then of a few cysts, as a first approach to the text.

The first judas (1ai [7ai]) of the Hegel column introduces the sigla of both columns: (1) *Sa* is (the judas says "will be") the tachygraphy of the French *savoir absolu*, absolute knowledge,

Inner Speech: Lacan and Psychosis —

Derrida, while maintaining his distance from psychoanalysis in certain respects, has also insisted on its importance for his project. "Outside of linguistics, it is in psychoanalytic research that this breakthrough [the project to deconstitute the founding concept-words of ontology] seems at present to have the greatest likelihood of being expanded" (DG 21). At the same time, Derrida's textualism is not itself psychoanalytic. "The issue, then, in undertaking, practically and theoretically, these new modes of articulation, was to fracture a still quite hermetic closure: the closure that shelters the question of writing (in general, and notably philosophical and literary writing) from psychoanalysis, but equally the closure that so frequently blinds psychoanalytic discourse to a certain structure of the textual scene" (DPos 83–84). Derrida's ambivalence toward Lacan

may be understood in just these terms. But for now I wish to show how psychoanalysis in general, and Lacan specifically, make possible the kind of critique of self-presence mounted by Derrida. In what follows I want to provide a context for Derrida's critique of logocentrism by reviewing Lacan's study of the Schreber case, *Le Séminaire, Livre III: Les Psychoses, 1955–1956* (Paris: Seuil, 1981), which may be read as an essay on the role of inner speech in unconscious thought. My argument will be that the shift of perspective on inner speech that occurs in psychoanalysis provides us with a new model of mind and thought (the split subject rather than the unified self) that in turn requires a new mode of composition—the text (demonstrated, for example, in *Glas*)—and that reorganizes the nexus joining thought, language, and writing, with important consequences for instruction in the humanities (how many times have we said to our composition students, "writing is thinking").

The feature of psychosis Lacan wishes to account for in his year-long seminar on Schreber (a running commentary on Schreber's autobiography read in the context of Freud's case study), is the suddenness with which, in the midst of an apparently successful domestic and professional life, Schreber goes mad, experiences what Lacan calls "the bell stroke of the entry into psychosis" (Psy 290). The bell stroke (*coup de cloche*), of course, recalls the "knell" of "*glas*." By reproducing this bell stroke in his own text, by miming in the discourse of *Glas* (as we shall see) the discourse of the Other to which Schreber lends an

absolute knowing, the title and content of the last section of the *Phenomenology of Spirit*. Hegel writes: "This last shape of spirit—the spirit which at the same time [*zugleich*] gives its complete and true content the form of the self [*die Form des Selbsts*] and thereby realizes its concept as remaining [*bleibt*] in its concept in this realization—this is absolute knowing [*das absolute Wissen*]; it is spirit knowing itself in the shape of spirit, or *conceptual knowing* [*das begreifende Wissen*]" (HW3 582; HPS 485; HPE2 302). However, this siglum is problematic. As the calendar debris above noted (1977), *Sa* is *Sa*, the Saussurian signifier; is *Ça*, the Freudian Id; is *sa*, the singular, feminine possessive pronoun. This tachygraphy begins its own disruption of the tachygraphic: "A properly singular tachygraphy: it is not first going to dislocate, as could be thought, a code, i.e., what we depend on too much. But perhaps, much later and more slowly this time, to exhibit its borders." (2) *IC* is the siglum of Immaculate Conception, at the very least the self-generation of Our-Lady Jean Genet: "Our-Lady, virgin born of a virgin, who announces himself—he is an archangel—and who says to us, in sum, 'I conceive myself without a father, I am generated [*je nais* as Genet] of myself or of the operation of the Holy Spirit,' I am my father, my mother, my son, and myself . . ." (82b [95b]). At most the limit of *Sa* as self-conceiving knowing. (3) Hidden within this first tattoo is the reverse siglum of the signature, of the signature J.D.: *déjà*, D.J., "already": "let's note this already

[*notons-le déjà*]. . . ." A reverse tachygraphy of Jacques Derrida. Certainly. Perhaps. But also of J.D. in *Funeral Rites* (Jean Decarnin). A shorthand to be developed more fully later.

The second judas (same page, same column) writes in suspense: "remain(s) to be thought: it (*ça*) does not accentuate itself here now but will already have been put to the test on the other side." (1) What remains to be thought is the *Ça* accentuated not in the here and now of sense certainty but on the other side, the unconscious. (2) Remain(s), the problem of the remains or remainder in Genet and in Hegel, is to be thought, is to be put to the test, not here now in the Hegel column, but in the other column, "on" Genet, the column that opens with the Genet piece "What Remained of a Rembrandt. . . ." (3) What remains to be thought is *that* the *Ça* is not accentuated here and now but on the other side. (4) The here and now of sense certainty (philosophy) does not accentuate the remains to be thought as will have the literary corpus signed Genet (literature). Vice Versa. Etc. "Sense must conform, more or less, to the calculi of what the engraver terms a counterproof": counterproof, "'a print taken off from another fresh printed; which, by being passed thro' the press, gives the figure of the former, but inverted'" (OED). Sense must conform then to *glas*, the columns in decalomania.

The third judas occurs on the next page, different column, and is a judas on the judas. After Littré citations on catachresis, catafalque, and cataglottism—terms that, as Gayatri Spivak says in "*Glas-Piece*" (*Diacritics*

ear, Derrida, we may suppose, wants to make good on his criticism of Foucault's "failed" attempt in *Madness and Civilization* to let madness speak for itself (see Derrida's "Cogito and the History of Madness" in *Writing and Difference*).

Foucault (the "fou" in his name made it inevitable, Derrida might say, given his signature theory, that Foucault would write about madness) was well aware of the difficulty of his project, his solution being, according to Derrida, to attempt an "archeology of a silence" (of the silence to which reason condemned madness at the classical moment of history). But Derrida states that there are only two ways to realize such an archeology. "Either do not mention a certain silence (a certain silence which, again, can be determined only within a language and an order that will preserve this silence from contamination by any given muteness), or follow the madman down the road of his exile" (DWD 36). The trap into which Foucault fell is that "the revolution against reason can be made only within it, in accordance with a Hegelian law to which I myself was very sensitive in Foucault's book, despite the absence of any precise reference to Hegel. . . . A history, that is, an archaeology against reason doubtless cannot be written, for, despite all appearances to the contrary, the concept of history has always been a rational one."

At the same time, Derrida discerns an alternative project—implied, if not performed—in Foucault's study, one opening perhaps a greater possibility of success: to discover a moment before the division of reason and madness, defined

as the moment of Decision which “links and separates reason and madness: I would prefer *dissension* [over “decision”] to underline that in question is a self-dividing action, a cleavage and torment interior to *meaning in general*, interior to logos in general, a division within the very act of *sentire*. As always, the dissension is internal. The exterior (is) interior, is the fission that produces and divides it along the lines of the Hegelian *Entzweiung*” (DWD 38–39). This implied project “of convoking the first dissension of logos against itself is quite another project than the archeology of silence and raises different questions.”

For Derrida it is never a question of choosing between an either-or, nor does his notion of “before” denote an ordered priority. Rather, he situates his questions at the join of all such choices, the articulating differences between all oppositions. He ends his article by remarking that “what Foucault teaches us to think is that there are crises of reason in strange complicity with what the world calls crises of madness.” Hence, “by virtue of the historical enunciation through which philosophy tranquilizes itself and excludes madness, philosophy also betrays itself,” for what must be thought is the “choice and division between the two ways separated by Parmenides in his poem, the way of logos and the non-way, the labyrinth, the *palinrope* in which logos is lost; the way of meaning and the way of nonmeaning; of Being and non-Being” (DWD 62–63). Derrida produces this *dissension* in *Glas* by following the madman at least part way into exile in order to

explore the cognitive power of the labyrinth (found in the ear).

The value of *Psychoses*, given the articulation of reason and madness in Derrida’s project, is that it addresses the question of disturbed thought in terms similar to the conditions of hearing-oneself-speak that Derrida identifies as the material basis for logocentrism. Schreber’s delusion is that his mission is to redeem the world by becoming a woman and bearing God’s child. In his delirium, his paranoia, Schreber deems himself also to be persecuted by God, including verbal hallucinations in which God speaks to him through a variety of agents in a “root language” consisting in part of antiquated, euphemistic German, and fragmented, incomplete phrases. Lacan devotes considerable time to the analysis of these verbal hallucinations by which the subject speaks to himself as if receiving the word of another. In accounting for this phenomenon Lacan outlines the nature of inner speech.

Following Aristotle (to paraphrase Lacan’s account), who remarked that one should not say that man thinks, but that he thinks with his soul, Lacan suggested that the subject speaks to itself with its ego (*moi*). A normal subject is one who does not take seriously most of its interior discourse (“the alienated ones, like Schreber, show us where that would lead if we did”). What remains only a “vague rumination” for the normal subject is openly exhibited by the psychotic. The point to stress is that Lacan, in describing Schreber’s difficulties, is formulating a description of thought as such. Schreber describes his

inner discourse as a kind of whisper. Lacan’s hypothesis is that, however much we cover over this whisper with our actions and speech, the “sonority” is always there, ready to emerge at any moment (he has in mind, evidently, that same murmur André Breton once called to the attention of surrealists). “The discourse has in any case a relation with what we suppose to be the continuous discourse, recalling for each subject his conduct at each moment, and doubling in some way his life” (Psy 138).

Lacan’s discussion of inner speech in the normal subject helps clarify the relationship between thought and language in his model of mind. “I tried to show you the ego (*moi*), whatever we think of its function, and I will not go any further than to give it that of a discourse on reality, includes always a correlation with a discourse which, itself, has nothing to do with reality. With the impertinence which, as everyone knows, characterizes me, I designated it as the discourse of liberty, essential to modern man in as much as he is structured by a certain conception of his autonomy” (Psy 150). Lacan is referring here to his discussion of the way in which modern man maintains with himself a sort of permanent discourse on liberty, affirming to himself his independence from any master or god, amounting, for Lacan, to a delusion of one’s irreducible autonomy as an individual, couched in phrases concerning “the rights of man, the right to happiness, and so forth.” Lacan says of this inner discourse on liberty, “I indicated to you its fundamentally partial and biased character, inexplicable, in de-

7:3 [1977]: 39), “seemed linked, but the accompanying lexical entries show that they are not, really. Cata- in the first is ‘against,’ in the second ‘cat’ (name of a war-machine by catachresis) or ‘to see,’ in the third ‘research.’”—the ALCs, part of the substitutive play of *glas* (gla, cla, alc, etc.),

sound, clack, explode [*éclatent*], reflect and (re)turn themselves in every sense and direction, count and discount themselves, opening—here (*ici*)—in the stone of each column a variety of inlaid judas holes, crenels, Venetian shutters [*jalousies*], loopholes, to see to it not to be imprisoned in the colossus, tattoos in the folded flesh of a phallic body that is never legible except in banding erect, legends as well for the stones. . . .

The judases are **readable only in banding erect** (bandaging and in erection), are readable only with a certain obscene hand play. The reader is forewarned and counseled to use a meta-tongue:

For the first and last time, and as an example, here you are as if *forewarned* by this text of what clacks here—and decomposes the cadaver of the word (balc, talc, alga, clatter [*éclat*], glass, etc.) in every sense. You will have to do the work that remains on your own, and accuse yourself, as does he, as the one who writes, in your own tongue. At least. “*Perhaps I wanted to accuse myself in my own tongue.*” You will also have to work the word tongue like an organist

“This text” not only refers to *The Balcony*, what is discussed as well in this crenel, but also to this text here—*Glas*. A counsel for reading is once again metalanguage perhaps, especially in this crenel on the organ tongue.

But this judas refers insistently to another on organographics (223bi–25bi [250bi–51bi]). “No *glas* without the interposition of machinery.” No *glas* without the organographic: here not the flower organography, but of the organ with its pedals (in French *pédale* also signifies “fag,” a *topos* of Genet), its “‘Venetian shutters’ of the ‘swell-box,’” its *récit* (name of one manual), and the tongue of the reed pipe. Another series of counsels for reading opens this model that disrupts the floral organon and thereby disrupts any simple relation of one column to the other:

one column here (*ici*)—let one think (to compensate) then the other one over there. The one shows when the other descends, but isn’t the level almost constant, almost only because you count for nothing in the time [*mesure*] of the two heterogeneous columns. No common measure at the very moment you think you are clutching/declutching, manipulating, orchestrating, making the liquid music rise or fall by playing the pedals, by making use of fags [*en jouant des pédales*]. The columns deceive and play with you, threaten to beat on each other without leaving you any issue.

The columns *deceive*; they *play*. They are judases that betray in their counsels, one against the other, one column against the other, one peephole against the other, all a kind of mirror

(*glace*) play. And you are forewarned, for “the first and last time, and as an example.”

You are forewarned and forewarned that you are forewarned, as in a scene of seduction remarking its seduction (“in saying in a certain tone, ‘I am in the act of seducing you,’ I do not suspend, I can even increase, the seductive power” [DAT 34]). These judases then do not suspend the forewarnings, verily they increase them.

(Who is addressed in these seductive forewarnings? To whom or what are the apostrophes addressed? Without reconstituting at the moment the problems of the *envois*, dispatches, in *La carte postale*, or the problems of the apocalyptic, I want to note the difficulties already raised in a text about the time of *Glas*, a text that finds the introduction (what this text says it is doing and what *Glas* says it is doing) to be a seduction, not of the reader, but of the text:

An introduction should not intrude [*s’introduire*], it should not enter into the text, above all not saturate the text with reading. To introduce is to seduce. To seduce the text of course and not the reader, to deviate the text from itself, but just enough to surprise it again very close to its content, which can always open out as nothing: as a central void, an alarming superficiality, a rigorous “abyss.” Because of that, to busy ourselves round about: lines, grating, borders, ribs, architecture, after-cuts [*après-coupure*]. . . . in the spiderweb of other

texts . . . in its relation to every effect of signing and signature as possible, in its "own," "proper" spiderweb; in its relation to every effect of property or propriety as possible. (DAF 108)

Then one might say that all the apostrophes of these crenels are addressed to the text, to the text *glas* in its spiderwebs of signatures and other texts signed Genet, Hegel, Derrida. This does not mean that these dispatches reach their destination. Here in fact, in order to read, I seem to be intercepting a correspondence addressed elsewhere. So the judases betray not only themselves, but the reader or reading itself. Verily metalanguage's apostrophe.)

Early in the left column (5ai [11ai]), a very brief judas reads:

by *à-coups*, fits and starts, jolts, little successive jerks, while touching, tampering with the borders

As you will eventually discern, this judas concerns not only Hegel's dialectical movement, but also Genet's writing and Genet's column, a judas much later in his column (142bi–43bi [162bi]):

the *little jerks* give the very rhythm of gl, the hardly strangled setting in emotion of the text, the agonizing strict-ure of the antherrection, its jolting force of penetration, by cuts and in fits and starts, the efficacy of its repeated check. . . .

tails, differentiated and deeply delirious; it is from this general analogue that I begin to indicate to you that which, in relation to the ego, is susceptible in the subject prey to psychosis, of proliferating into delirium. I don't say that it is the same thing, I say that it is at the same place" (Psy 165). Freedom and necessity, in other words, relate in the mode of *dissension*.

The madman, unlike the normal subject, experiences his inner discourse, his thoughts, as a voice speaking to him from the outside, in the real, "so that the subject literally speaks with his ego as if a third, his double, spoke and commented his activity" (Psy 23). Hence the psychotic subject says what he claims to hear (and here we mark the parallel with the problematic of logocentrism). *The verbal hallucinations of the psychotic bring to crisis the metaphysics of voice*. "It is one of the essential dimensions of the phenomenon of speech that the other is not the only one who hears you," Lacan notes, elaborating his own commentary on "voice." "It is impossible to schematize the phenomenon of speech by the image that serves a number of so-called theories of communication—sender, receiver, and something that passes between. One seems to forget that in human speech, among other things, the sender is always at the same time a receiver, that one hears the sound of one's own words" (Psy 33). This simple observation, Lacan states, dominates the question of verbal hallucination.

In his verbal hallucinations the psychotic confuses the inside and the outside. What he hears comes to him not from his ears but from the

preexisting structure of language, and when he enunciates or gives voice to the whisper of thought it comes to him as if from another. This situation gives access to the "great paradox of unconscious thought" that Freud attempted to conceptualize, and that Lacan understands as "the thing that articulates itself in language" (Psy 128). "This language we could call interior, but that adjective already falsifies everything. The so-called interior monologue is perfectly continuous with exterior dialogue, and it is just for this reason that we can say that the unconscious is also the discourse of the Other" (Psy 128). And the Other is not an individual, but the symbolic realm as such—"the Other that one encounters always in its place, the Other of the stars, or if you want the stable system of the world, of the object, and between the two, of speech (*la parole*), with its three stages, the signifier, signification, and discourse" (Psy 86). Thinking, in short, takes place as much outside as inside the subject, with the permanent murmur of inner speech, producing an "inmixing" of the subject and the symbolic order, constituting a kind of "poison" against which it is the function of the ego to defend. If that is not the unconscious, Lacan insists, then it is "a six-legged monster, absolutely incomprehensible, at least in terms of the psychoanalytic perspective." In the psychotic's verbal hallucinations, "we see reveal itself, in the most articulated fashion, these phrases, this monologue, the interior discourse" which is the unconscious (Psy 128).

The value of Lacan's reading of Schreber for understanding Derrida's argument with the para-

42 Little successive jerks, repeatedly tattooing the text, is a citation from Genet's *Our-Lady-of-the-Flowers* (cited in *Glas* 24b–25b [32b]):

“You did not move, you were not asleep, you were not dreaming, you were in flight, motionless and pale, frozen [*glacé*], straight, stretched out stiff on the flat bed, like a coffin on the sea [*la mer*], and I know that we were chaste, while I, all attention, felt you flow [*t’écouler*] into me, warm and white, *in little continuous jerks*. Perhaps you were playing at coming.” (My emphasis)

The judases, little successive continuous jerks in *glas*, rhythm it, cut into its borders and tamper with them. According to the metalanguage apostrophe, *Glas* feels the texts, warm and white, **liquid**, **flow** into it, frozen and chaste in **this galactic cystoerection**. Perhaps.

(An analogous Hegelian saccadic cystosis (14ai [21ai]) concerns the burden of truth in any cystic rhythm:

in his hand, in the manuscript, Hegel adds this—it will not be found in the French translations. . . . By the right of the legend, taking into account the system, I work here then with the handwritten or oral remarks added by Hegel, as it were, in the margin of his principal text. I work *mit Hegels eigenhändigen Notizen und den mündlichen Zusätzen* unavailable in French (and incomplete in the English). Readers concerned about philological and editorial authentications will always be able to protest or consider them fictions. The burden of proof devolves on those readers

The burden of proof for removal of the cysts as inauthentic or as fictions, for the lack of rhythm, not only devolves upon the reader, but becomes impossible in a metalanguage verily: proof against writing, proof against play (“‘playing at coming’”).)

“What I am trying to write—gl—is not just any structure whatever, a system of the signifier or the signified, a thesis or a novel, a poem, a law, a desire or a machine, but what passes, more or less well, through the rhythmic strict-ure of an annulus” (109bi [125bi]). The interpolations rhythmically constrict the column, constrict *glas* in its textuality, in its double bands (66bi [77bi]):

double posture. Double postulation. Contradiction in (it)self of two irreconcilable desires. Here I give it, accused in my own tongue, the title DOUBLE BAND(S) putting it (them) into form and into play practically. A text laces [sangle] in two senses, in two directions. Twice girt. Band contra band

The judases bring us back to the double columns, to the “‘singular plural’”: “There is—always—already—more than one—*glas*” (150bi [170bi]).

“What place then returns to a Judas?” (33ai [41ai]).

“The (last supper) scene of the tongue must always be made to depend on one too many” (8ai [14ai]).

Verily.

Judas

“. . . what is beginning [*das Anfangende*] is not yet [*noch nicht*]. . . . But then what begins already *is*; but just as much it *is* also *not* yet [*ebenso sehr aber ist es auch noch nicht*].”

Hegel, *HW*5 73–74

Der Anfang ist das Resultat: *Implex* ==

Here, let me begin again; I promise to respect the erected solitude of each column (“A first reading can act as if the two erected texts, one against the other or one without the other, do not communicate between themselves.”), for now: this promise that promises only in promising, for now, I cannot fulfill concerning *dialectics*.

Perhaps to begin a first reading:

The source here results. Valéry would probably have been *irritated* (I am borrowing this word from him for reasons to be given later) if he had been reminded that this proposition—the origin as result—is literally Hegelian, that it reassembles the essence of speculative dialectics whose proposition it properly is. Hegel does not by chance write it in Latin (*Der Anfang ist das Resultat*) at the beginning of the Greater Logic. In *Identity and Difference*, taking his departure from Hegel, Heidegger also analyzes this *ressaut* (*resultare*, *resilire*,

resalire) of the origin in the result, of the founding proposition in the rebound or reflexive counter-thrust (*Rückprall*). (DM 334–35; DMar 281)

This paragraph from Derrida's "Qual Quelle: Valéry's Sources" (1971) begins already the problem of a first reading and breaks the solitude of the column, erected or tattooed. Valéry is never named in this column or the other, at least not directly. But "Qual Quelle" is cited in both columns, haunts both columns in their division and verily entitles them.

Left column: "Hegel recognizes, it's true, that there was, that there will have been negativity in God (disquietude, anger that made him go out of himself, etc., torment, primordial torsion: *Qual Quelle* . . .)" (214a [240a]). And: "The child knows that it attains being-for-self in separating itself from its place of emission. The 'separation from the origin (*Trennung von dem Ursprung*)' in which the source 'dries up.'

"The *Realphilosophie* nevertheless analyzes this drying up as a relief of the origin; the child is for the parents '*der sich aufhebende Ursprung*.' The contradiction here is not a formal effect of philosophical discourse, but the essence of the relief" (148a [168a]). The subtitle of the section from which this note of "Qual Quelle" is taken is "*Der sich aufhebende Ursprung* or *La Coupe de Source*":

Hegel: "And this negativity, subjectivity, I,

digm of communication is ~~that~~ in it the very model of mind on which the philosophy of presence and consciousness is based is destabilized by the generalized infelicity of psychosis, in which hearing-oneself-speak becomes a source not of identity (the delusion of liberty in Lacan) but of self-alienation. Schreber's paranoia is an especially useful case for outlining the new model of mind on which the text will base its challenge to the book, because, as Lacan explains, "paranoia situates itself precisely on the level of comprehension. The elementary phenomenon, irreducible, is here at the level of interpretation" (Psy 29–30). The paranoid psychotic is an expert hermeneut, such that his delirium is "a perfectly readable double" of theoretical investigation (Psy 37). Freud himself commented on the similarity of the structures of ideation and of paranoia (even defended himself, paranoiacally, against any suspicions that might arise due to the similarity of his own theories and those of Schreber).

Schreber's 'rays of God,' which are made up of a condensation of the sun's rays, of nerve-fibers, and of spermatozoa, are in reality nothing else than a concrete representation and external projection of libidinal cathexes; and they thus lend his delusions striking similarity with our theory. . . . I can nevertheless call a friend and fellow-specialist to witness that I had developed my theory of paranoia before I became acquainted with the contents of Schreber's book. It remains for the future to decide whether there is more delusion in my theory than I should like to admit, or whether there is more

truth in Schreber's delusions than other people are as yet prepared to believe.⁵

In what follows I want to suggest that what Lacan learns from Schreber about the operations of the Unconscious in language is the same lesson that Derrida puts to work in the formation of the theory and practice of the text.

The Double Inscription

Freud's lesson about the role of language in psychoanalysis, Lacan claims, has been forgotten, so that analysts are now treating the clinical session as a way to enter into communication with the patient (Psy 268). In fact, what Freud discovered is the dominance of the signifier, or letter, in the unconscious, that the form of the word itself—"a succession of homonymies or of metonymies, of onomastic formations" (Psy 269–70)—is what articulates the desire of the subject. (The example to which Lacan refers, besides the "Dream Book," is the *Psychopathology of Everyday Life*, with its analysis of the forgetting of the name Signorelli, a name that finds its way back into consciousness through a series of similarities at the level of sound to other names, Botticelli, Boltraffio, Trafoi, and so forth.)

The patient's language, not his original experience, is what is fundamental for psychoanalysis, hence it is possible to learn what is at stake in psychosis from a reading of Schreber's autobiography.

freedom are the principles of evil and pain. Jacob Boehme viewed *Inness* as *pain* and *torment* (Qual), and as the *source* (Quelle) of nature and of spirit" (*Encyclopedia*, §472 [HW10 293, HPM 232]). In the *Lectures on the History of Philosophy*, after recalling that, for Boehme, negativity works upon and constitutes the source, and that in principle "God is *also* the Devil, each for itself," etc., Hegel writes this, which I don't attempt to translate: "*Ein Hauptbegriff ist die Qualität. Böhme fängt in der Aurora (Morgenröte im Aufgang) von den Qualitäten an. Die erste Bestimmung Böhmes, die der Qualität, ist Inqualieren, Qual, Quelle. In der Aurora sagt er: 'Qualität ist die Beweglichkeit, Quallen (Quellen) oder Treiben eines Dinges . . .'*" (part 3, sec. 1, B. Jakob Böhme [Werke, vol. 20 (Suhrkamp), p. 103]). It is within this context (negativity and split in the principle, spirit or God) that Hegel's well-known *ein sich Entzweielndes* (one dividing itself in two) also must be read. . . .

The law-of-the-proper, the *economy* of the source: the source is produced only in being cut off (*à se couper*) from and by itself, only in taking off in its *own* negativity, but equally, *and in the same stroke*, in reappropriating itself, in order to amortize its own, proper death, to rebound, *to relieve itself*. Reckoning with absolute loss, that is, no longer reckoning, general economy does not cease to pass into the restricted economy of the source in order to permit itself to be encircled. Once more, here, we are reduced to the inexhaustible ruse of the *Aufhebung*, which is unceasingly examined, in these margins, along with Hegel, according to his text, against his

text, within his boundary or interior limit: the absolute exterior which no longer permits itself to be internalized. We are led back to the question of dissemination: does semen permit itself to be relieved? Does the separation which cuts off the source permit itself to be thought as the relief of oneself? And how is what Hegel says of the child to be read in general: "Der sich aufhebende Ursprung" (*Realphilosophie d'Iena*) or "Trennung von dem Ursprung" (*Phenomenology of Spirit*)? (DM 338n–39n; DMar 284n–85n)

The right column: "If I write two texts at once, you will not be able to castrate me. If I delinearize, I erect. But at the same time I divide my act and my desire. I—mark(s) the division . . ." (65b [77b]). "Qual Quelle" begins after its title and subtitle: "I—mark(s) first of all a division in what will have been able to appear in the beginning" (DM 327; DMar 275). And continues in a rhythm: "But—I mark(s) the division. . . . But—again I mark(s) and multiply (multiplies) the division. . . . I—mark(s) the division" (DM 327, 328, 340; DMar 275, 276, 286).

Simple citations, or questions posed and taken up again in a more extended text. A matter of sources in any case. "Qual Quelle" asks about the "*sources set aside* [écartées]" or "furtively" glimpsed by Valéry as he turns away; not those that came "*from the outside*," but those marked within the text (for example, Nietzsche and Freud). For us, here, now, the

implex, "an implication and complication of the source that in a certain way cannot be disimplicated: thus the IMPLEX" (DM 360; DMar 302). Derrida elaborates on this "word-concept" of Valéry:

The implex: what cannot be simplex. It marks the limit of every analytic reduction to the simple element of the point. An implication-complication, a complication of the same and the other that never permits itself to be undone, it divides or equally multiplies infinitely the simplicity of every source, every origin, every presence. Throughout the numerous variations and contextual transpositions to which Valéry submits this concept, the same structure is always sketched out: the impossibility for a present, for the presence of a present, to *present itself as a source*: simple, actual, punctual, instantaneous. The implex is a complex of the present always enveloping the nonpresent and the other present in the simple appearance of its pointed identity.

For now this much: the citation is implex. Beginning, source: citation implexes them. No beginning is simple.

Let us begin again. *Der Anfang ist das Resultat*. A question of implex.

In "Qual Quelle" Derrida refers to Hegel: "Hegel does not by chance write it in Latin (*Der Anfang ist das Resultat*) at the beginning of the Greater Logic." Derrida then refers to Heidegger's analysis in *Identity and Difference*. In his analysis, Heidegger attributes this proposition to Hegel through his (Heidegger's) saying (*zu sagen*).

In order to gain perspective in the seminar on the whole of Hegelian metaphysics, we chose as a temporary expedient an interpretation of the section which opens the first book of the *Science of Logic*, "The doctrine of Being." The section title alone gives us in each of its words enough to think about. It reads: "*With what must the beginning of a science be made?*" Hegel's answer to this question consists in the demonstration that the beginning is "of a speculative nature." This means: the beginning is neither something immediate nor something mediated. We tried to express this nature of the beginning in a speculative sentence: "The beginning is the result [*Der Anfang ist das Resultat*]." (*Identity and Difference*, trans. Joan Stambaugh [New York: Harper, 1969], pp. 52–53, 119)

In reading Valéry, Derrida refers to Hegel's use of the Latin-based *Resultat* in the beginning of the Greater Logic by citing Heidegger's speculative sentence on the beginning and so "on the whole of Hegelian metaphysics." Implex citation and reference. Marked in all the texts is the Latin *resultare*, the problem of dialectics itself. Heidegger continues:

In accordance with the dialectical plurality of meanings of the "is," this means several things. It means for one thing: the beginning—taking *resultare* in its literal meaning [to leap back, to rebound]—is the rebound [*Rückprall*] of thinking thinking itself out of the completion of the dialectical movement.

The unconscious, in its essence, is structured, woven, joined together, with language. And not only does the signifier play there as great a role as the signified, but it plays the fundamental role. . . . The signified, these are not the things in themselves. Signification is human discourse as it refers always to another signification. . . . M. Saussure thinks that what permits the distinction of the signifier is a certain correlation between the signifier and the signified. . . . This schema is debatable. One can well see that, in the diachronic sense, with time, slidings are produced, and that at every moment the evolving system of human significations displaces itself, and modifies the content of signifiers, which take on different uses. . . . These slidings of signification prove that one can not establish a bi-univocal correspondence between the two systems. A system of the signifier, a language, has certain particularities that specify the syllables, the use of words, the locutions in which these are grouped, and that conditions, even to the most original weaving, that which happens in the unconscious. If the unconscious is as Freud has shown us, a pun can be in itself the peg that supports a symptom, a pun that does not exist in a neighboring language. (*Psy* 135)

All the difficulties of analysis stem from the fact that analysts have forgotten that the Freudian discovery has to do not with the order of signification, but the order of the signifier. When the notion of communication that informs the paradigm of logocentrism is used in the service of psychoanalysis—as if the session were a kind of

introspection—one only encounters the first level of "alienation": according to Freud's theory—the imaginary other. If an analyst enters into communication with the patient, it is only this mirage that will be confronted. But there is a second level of alienation: "there is also the other who speaks in my place, apparently, that other who is in me. It is an other of a completely different nature than that other, my fellow-man" (*Psy* 274). Lacan is referring to the Other, whose discourse, that of the unconscious, may be heard when language begins to speak on its own, directing rather than directed. The voice of the Other directs the auditor to another signifier, such that *sens* signifies here not "sense" or "meaning" but "direction."

45

The language of delirium, witness of the unconscious, is one in which "certain words acquire a special accent, a density which manifests itself sometimes in the very form of the signifier, giving it a frankly neologistic character so striking in the productions of paranoia" (*Psy* 42). This special accent Lacan terms the "signature." In delirium, Schreber's verbal hallucinations for example, the patient says more than, or something other than, is intended; repression fashions within language, at the level of tone, accent, "signature," another language, giving to discourse the character of a double inscription. "It is from the need for an ear, of an other, auditor, that the analytic technique derives. The analysis of a subject may not be realized except with an analyst. This reminds us that the unconscious is essentially speech, the other's speech, and may not be recognized except when another returns it to you" (*Psy* 274).

The completion of this movement, the absolute Idea, is the totality developed within itself, the fullness of Being. The rebound from this fullness results in *[ergibt]* the emptiness of Being *[die Leere des Seins]*. In science (the absolute, self-knowing knowledge) the beginning must be made with this emptiness. The beginning and the end of the movement, and before them the movement itself, always remains *[bleibt]* Being. It has its being as the movement, circling within itself, from fullness into the most extreme self-externalization and again from there into self-completing fullness. The matter of thinking thus is for Hegel thinking thinking itself as Being circling within itself. In an inversion which is not only legitimate but necessary, the speculative sentence concerning the beginning runs: "The result is the beginning." The beginning must really be made with the result, since the beginning results from that result.

In the close (§17) of the Introduction (*Einleitung*) to the *Encyclopedia*, in the introduction before the Lesser Logic begins, Hegel describes this dialectics of philosophy's beginning in distinction from that of other sciences:

Further, the very point of view {with which philosophy begins, that thought exists}, which thus appears as *self-evident* *[so als unmittelbarer erscheint]*, must be converted *[muss . . . sich . . . machen]* to a *result* *[Resultate]*—indeed the ultimate result in which philosophy reaches its beginning *[ihren Anfang]* and re-

turns into itself *[in sich zurückkehrt]*. In this manner philosophy manifests itself as a circle returning on itself *[zeigt sich . . . als ein in sich zurückgehender Kreis]* and has no beginning in the same way as the other sciences have. . . . This is, in short, the one single goal *[Zweck]*, action *[Tun]*, and aim *[Ziel]* of philosophy—to reach the concept of its concept and so its return *[Rückkehr]* and its satisfaction *[Befriedigung]*. (HW8 63; HHL 23)

Earlier, a Wastebook aphorism distinguishes philosophy's beginning from literature's. Starting with a speculative sentence, Hegel proceeds to compare literature and philosophy by establishing a similarity in reading to be denied as soon as established, only to move to another similarity derived from satisfaction in the (reading) process:

The *fundamental principle* *[Grundsatz]* of a system of philosophy is its *result* *[Resultat]*. Just as we read the last scene of a play or the last page of a novel, or as Sancho considered it better to reveal beforehand the solution to a riddle *[Rätsels]*, so the beginning *[der Anfang]* of a philosophy is also its issue *[ihr Ausgang]*, which is not the case *[Fall]* with these other things. However, no one is satisfied *[begnügen]* with the end of a play or a novel or with the answer to a riddle; rather, the *process* *[Bewegung]* by means of which this end *[Ende]* is attained is considered the essential element. (HW2 550–51; "Aphorisms from the Wastebook," trans. Klein, Rochnik, and Tucker, *The Independent Journal of Philosophy* 3 [1979]: 3)

Philosophy's issue is its beginning, which is not the case with literature (I say literature because the play or the novel is read, or a "novel" is called to witness). Literature is linear, philosophy circular. Both provide satisfaction in the process by which the end (which is also the beginning for philosophy) is attained. As one enjoys reading (whether philosophy or literature), philosophy is literature, but insofar as literature cannot be read as a circle, literature is not philosophy. (*Finnegans Wake* can only complicate this comparison in negation.)

Hegel explains in other texts, here the *Lectures on the Philosophy of Religion*, what this *Bewegung* is for philosophy. "To philosophical cognition *[Dem philosophischen Erkennen]*, the progression [of spirit] is a stream *flowing in opposite directions* *[ein Strom mit entgegengesetzter Richtung]*, leading forward to the other *[zum Anderen]*, but at the same time *[zugleich]* working backward, so that what appears to be the *last*, founded *[begründet]* on what precedes, appears rather to be the *first*—the foundation *[der Grund]*" (HVR 136n; HLPbR1 227n; cf. HW16 111). *Das Resultat ist der Anfang*. But what is the relation of this result to truth, to the first? In the 1824 lectures, Hegel adds:

absolute truth *[die absolute Wahrheit]* cannot be a *result* *[Resultat]*; it is what is purely and simply *first, unique* *[Einzige]*. . . . In this connection it should be noted that, even though the process appears initially as a mediating process *[vermittelnd]*, nevertheless it is in this

The analyst, that is, requires an ear capable of hearing the resonances, the sonority, of the discourse of the Other, to detect those slidings of the signifier under the signifieds produced by the force of repression which “isolates certain elements, weighs them down, gives them a value, a particular force of inertia, charges them with signification, with signification as such” (Psy 66). To hear the way that the subject eroticizes language at the level of “phonematic coordination” one must attend to the material level of language, to what is “literal in discourse, like listening to a foreign language” (Psy 154).

Roland Barthes, whose *Empire of Signs* is an exercise, applied to Japanese culture as a whole, in applying the psychoanalytic ear to other contexts, remarked that, “psychoanalysis modifies whatever notion we can have of listening.”⁶ No longer simply an intentional act, listening today plays over “unknown spaces,” including the unconscious in both its “topical” and “lay forms”: “the implicit, the indirect, the supplementary, the delayed: listening grants access to all forms of polysemy, of overdetermination, of superimposition” (Barthes 258). Liberated from the old intentional model of audition, listening now speaks, according to Barthes, in the “grain of the voice,” producing what Derrida calls “dissemination”: “what is listened to here and there (chiefly in the field of art, whose function is often utopian) is not the advent of a signified, object of a recognition or of a deciphering, but the very dispersion, the shimmering of signifiers, ceaselessly restored to a listening which ceaselessly produces new ones

from them without ever arresting their meaning: this phenomenon of shimmering is called *signifying* (*signifiance*), as distinct from signification” (Barthes 259). *Glas* concerns precisely the dimension not of signification but of signifying.

Having set forth his version of Freud’s discovery—the role of the signifier whose sliding the analyst must follow—Lacan applies the principle to his own reading of Schreber. I will note only one example of the signature effect at work here, but one which, significantly, also plays an important role in *Glas*. Lacan, of course, is using Schreber’s autobiography to illustrate for his seminar how inner speech carries the event of the unconscious. Early in the seminar he notes that, “a central phenomenon of Schreber’s delirium, one could even say initial in the conception he made of that transformation of the world that his delirium constituted, is what he calls *Seelenmord*, soul murder. Now, he presents it himself as totally enigmatic” (Psy 88). By the end of the year’s work, Lacan is able to show the class how this idea of soul murder occurred to Schreber—that he heard this threat uttered in one of the fragments of his inner speech, couched as a pun. When Schreber said to himself the phrase “you are the one who” (*tu es celui qui . . .*), he heard the verb *tuer* (to kill) in the *tu es*.

Pointing out the “knot” in the network of signifiers—the point of overlap where two senses are supported by a single signifier—Lacan notes the different accents that thus are possible in the subject’s inner speech, as he formulates a response to the fundamental question of identity—

“who am I?” (or, more specifically in psychoanalysis, “what am I, man or woman?”). The response, a directive from the Other (“the Other is then the place where is constituted the I who speaks with the one who listens”—Psy 309), begins with the *tu*—“you are the one who . . .,” leaving the predicate open for a diverse range of properties or attributes. Of the various examples of possible response explored by Lacan, the one with the most significance for Derrida concerns the knot joining the first person singulars of the verbs “to be” (*être*) and “to follow” (*suivre*)—*suis*. Following Heidegger’s analysis of “be,” Lacan distinguishes the ontological from the copulative function of the verb (this is the copulation in question in psychoanalysis, more than the other one). Responding to the question of being, the subject’s inner speech is, “you are the one that I follow” (*tu es celui que je suis*), a phrase which, Lacan remarks, lends itself to an all-important play on words showing the essential ambiguity that constitutes the dynamics of desire. “*Je suis* is not only to follow (*suivre*), it is also *I am* (*suis*), and you, *tu es*, and also *toi* [the object] *the one who*, at the point of encounter, will kill me (*me tueras*).” Lacan’s full statement of what he hears in the play of these signifiers, organized around the unknown Other marked by the open or empty “you” (the place from which comes the destiny of the subject), is as follows: “If you look closely, if *tu es celui qui me suivras* is delegation, read consecration, it is inasmuch as the response is not a word play (*jeu*), but a *je te suis* (I follow you), *je suis* (I am), *je suis ce que tu viens de dire* (I

result itself [*in diesem Resultat selbst*] that the one-sidedness is abolished: the result casts off its position as result and develops a *counterthrust* [*Gegenstoss*], so to speak, against this movement [*Bewegung*]. To be more precise, the process is so defined [*bestimmt*] that even this starting point [*das Erste*], the first from which we begin [*anfangen*]¹—whether it be the logical abstraction of being [*des Seins*] or the finite world, the moment which appears to be immediate [*ein Unmittelbares*], and therefore to be something that is not posited [*ein Nichtgesetztes*]²—is itself posited [*selbst gesetzt*] in the result *as* something posited [*ein Gesetztes*] and no longer as something immediate; it is reduced from an immediate to a posited, so that absolute spirit is what is true [*der absolute Geist . . . das Wahre ist*], rather than the first moment. (HVR 225; HLPbR1 322)

The figure of the germ or seed in the 1827 lectures:

The concept [*der Begriff*] constitutes the beginning [*den Anfang*] in philosophical treatment, too. But here it is the substance of the thing, like the seed [*der Keim*] from which the whole tree [*der ganze Baum*] unfolds. The seed contains all of its characteristics [*alle Bestimmungen*], the entire nature of the tree: the type of its sap, the pattern of its branches, etc. However, these are not preformed, so that if one took a microscope one would see the twigs and leaves [*die Zweige, Blätter*] in miniature, but they are instead enveloped in a spiritual

manner [*eingehüllt auf geistige Weise*]. Similarly the concept contains the entire nature of the object [*des Gegenstands*], and cognition is nothing but the development of the concept, the development of what is contained in the concept but has not yet emerged into existence, is not yet explicated [*expliziert*], not yet displayed [*ausgelegt*]. . . .

. . . The enveloped being [*Das Eingehüllte sein*] of the tree's nature, this simple seed [*Samenkorn*], is the product or result [*Produkt, Resultat*] of the entire developed life of this tree. (HVR 83–84, 289; HLPbR1 175, 393; cf. HW16 66, 133; also see HV 58; HR 50–51)

The beginning is the result as the seed is the result of the plant's (here the tree's) life; the result is the beginning as the seed is the beginning of the plant's (here the tree's) life. The seed: beginning-result in the jerky rhythms of its moments: implex in the counterthrusting source: two columns: *glas*.

glas citations

With what does *Glas* begin?

With citations: "For us, here, now: these words are citations, always, already, we will have learned that from him," from Hegel. Geoffrey Hartman in *Saving the Text* and Michael Riffaterre in "Syllepsis" (*Critical Inquiry* 6 [1980]: 625–38) have both traced these citations to Hegel's opening of the *Phenomenology of Spirit*, after the Preface and Introduction, the opening on "Sense-Certainty: Or the 'This' [*das*

Diese] and 'Meaning' [*das Meinen*]." Riffaterre cites Hegel and adds: "This 'Here' and 'Now' we recognize in Derrida's beginning and again in his ending of *Glas*" (p. 633). The beginning *here* and *now* of the left column ends (and cites) the *here* and *now* of the right column.

Hartman takes note of Hegel's concern for writing in his discrimination of the *here* and *now* in the *this*:

For Derrida's "ici, maintenant" alludes not only to a problem in philosophy, Husserl's or Heidegger's discussion of the "now," but also, more precisely and textually, to the famous demonstration concerning "Das Dieses" that opens Hegel's *Phenomenology*. Hegel remarks that if in answer to the question "What is the Now?" we write down "The Now is the Night" and look at this "written truth" the next day when we would have to write it as "The Now is the Noon," we realize how shallow this truth, this now, has become. A complex argument follows on how the abstract immediacy of the here and now is negated, or inserted into a dialectical movement that contains more truth than the moments subsumed by it. But if Hegel anticipates in this way the development of the *Phenomenology* as a whole, he seems unaware of the importance to it of writing; not only of a curious wordplay prospectively reminiscent of Heidegger. Though from his point of view those pieces of writing are incidental, a *Beispiel* (example or sideplay) that changes nothing, from another point of view the entire process seems based on those pieces of paper,

am/follow what you just said) . . . which on this occasion means exactly—I am precisely that which I ignore, for what you just said is absolutely indeterminate, I don't know where you will lead me. The full response to *tu es celui qui me suivras*, is *je le suis* (I am/follow it)" (*Psy* 342). That is, I am/follow the signifier.

The polysemy of *suis*, including its association with death (as in the *tuer* Schreber hears), also is at work in *Glas*. "*I am* and *I am dead* are two statements indistinguishable in their sense, then the *already* [déjà] that I am (following) [*je suis*] sounds its own proper *glas*, signs itself its own death sentence [*arrêt de mort*], regards you in advance, sees you advance without any comprehension of what you will have loved, following, in a column, the funeral march of an erection everyone will intend to have available from now on" (79bi [92bi]). Part of the point here is to indicate the place of the father and the mother in the register of the symbolic. The "erection" alludes to the verb *bander* (bands erect, to bind, to have an erection) with which Derrida replaces the copulative use of *être*. Part of Derrida's methodology follows the rhythm of the father, of the male organ which goes up and comes down—a staircase (a stare case, when confronted by Medusa). "Today, between parentheses, is writing's presently presenting: I am (following) a father. But the 'I was a child' of the preceding sentence, outside parentheses, belongs to the time of the same story according to which, a page higher or a step [*marche*] lower, the child was the old Oedipus supported [*soutenu*] by his daugh-

ter" (180b [202b]). Noting the uni-directional character of the ramp in Hegel, always ascending, Derrida notes, "what is sought here is a staircase that is not Hegelian, a slightly silly way of saying another staircase of the spirit from which to understand, to climb up and down, to dismantle the Hegelian course [*démarche*]" (17a [24a]).

Derrida finds the alternative rhythm in the role that the mother plays in the symbolic. Indeed, it is precisely in his delineation of the place of the mother (of the woman) in the register of the symbolic that Derrida distinguishes himself from Lacan's (and Hegel's) phallogocentrism. The funeral march mentioned above in the comments on Derrida's revised "cogito" (I am therefore dead) refers to the rhythm of the mother in terms of her cultural function as mourner at the husband's funeral. "I am (following) my mother, my daughter, my son, and myself. The mother obstinately precedes and follows the cortège" (105bi [121bi]). The widow survives her man, erects his tomb, suggesting that methodologically her place figures the work of the funeral mime: "As for the strangeness of the word, here is the end of the text that this very *glas* has not ceased to accompany, to escort or precede, or betray: 'Where? I read that Rome—but maybe my memory is deceiving me—had a funeral mime? What was his role? Preceding the cortège, he was in charge of miming the most important facts in the dead man's life when he—the deceased—was alive'" (232bi [259bi]). Similarly, Derrida's procedure follows that of the mourner, accompanying the body of the author's work,

miming in figures his celebration or decelebration of the great name. One text accompanies another, along side, as in this methodological statement in *Dissemination* treating "the attending discourse": "proclaiming itself true instead of stating the truth of the story in progress, it is a simulation, and it deludes 'you' by feigning to transform the imperfect point by point into the present, an operation it knows is impossible. In this duality triggered off by writing, it pretends to account—and to give a reason—for what you are seeing, feigning to tell you the presence of your present, whereas this pretense is itself part of a writing process" (*DDis* 326).

In short, writing is an operation that follows the forces of both death and life, father and mother, as Derrida explains in the case of Nietzsche. "And you cannot give my name a hearing unless you hear it with the ear of the dead (*le mort*) and the living feminine—the double and divided name of the father who is dead and the mother who outlives the son, who will moreover outlive me to the point of burying me. The mother outlives, survives, and survival is the name of the mother; . . . and the name of my death, of my dead life, is indeed the name of my father—or my patronym" (*DOr* 29). The double inscription with which Derrida is concerned, then, has to do with the name of the father and the place of the mother. Thus far the Western tradition has tended to favor one of its legs (the legacy of the father), producing an Oedipal limp. Against this hierarchy Derrida seeks to redress the balance, as may be seen in *Glas* in the insistent

which certainly lead into Derrida's emphasis on the "scene of writing."

50 The "ici, maintenant," then, is a complex quote; and these quotes and ibids remain. (Pp. 14–15)

How complex?

Hegel writes of a demand to apostrophize:

It is, then, *sense-certainty* itself that must be asked: *What is the This?* If we take the This in the twofold shape of its being, as *Now* and as *Here*, the dialectic it has in it will receive a form as intelligible as the *This* itself is. To the question: *What is the Now?* let us answer, for example: *the Now is the Night* [das Jetzt ist die Nacht]. (HW₄ 84; HPS 59–60)

This demonstration proceeds in the style of discourse, of question and answer. Sense-certainty is to be interrogated. But it never responds, is not responsible for what follows, for the division in two of the *This* as the *Here* and the *Now*. We answer for sense-certainty with an example, a cryptic example. Not *Jetzt ist die Nacht* (Now is the Night), but *das Jetzt ist die Nacht* (the Now is the Night). The *das* already disrupts the test to follow (and recalls the opposition of written/unwritten law, the law of the night, the law of singularity, not universality, to which Antigone appeals in burying her irreplaceable brother, thus a family question, a *glas* question).

Hegel continues:

In order to test the truth of this [*dieser*] sense-certainty a simple experiment will suffice. We write down this truth [*Wir schreiben diese Wahrheit auf*]; a truth can lose nothing in being written down [*eine Wahrheit kann durch Aufschreiben nicht verlieren*], any more than it can lose anything through our preserving it.

This test requires the *this* to be tested: *this* sense-certainty, *this* truth. The *this* will be governed by the *a* of a general principle: this truth is betrayed by a truth. What is written down is never given, the *this here now* is lost in never being given, in being written as *this truth*.

If *now, this noon* [jetzt, diesen Mittag], we look again at the written truth [*die aufgeschriebene Wahrheit*] we shall have to say that it has become stale [*schal*].

In other words, *this noon* is not Night. And *the written truth*, unlike "a truth," does lose something, becomes "stale."

But Hegel is not interested in the play of *this* or *now* in his own text. The play of the *now* leads to the universal, neither this night here, nor this day here, the *now* that is preserved in not being.

A simple thing of this kind which is through negation, which is neither This nor That, a *Not-this* [*ein Nichtdieses*], and is with equal indifference [*gleichgültig*] This as well as That—such a thing we call a *universal* [Allgemeines]. So it is in fact the universal that is the true [*das Wahre*] of sense-certainty. (HW₃ 85; HPS 60)

The universal with which sense-certainty is finally concerned is I: "What does not disappear in all this is I, as *universal*, whose seeing is . . . a simple seeing. . . ." I, now, here, this: universals.

I is only universal, as *Now, Here, or This* in general; I [*ich*] do indeed mean a *single I* [einzelnem Ich], but I [*ich*] can no more say what I [*ich*] mean in the case of I [*Ich*] than I can in the case of Now, Here. When I [*ich*] say *this Here, this Now*, or a *single* [*ein Einzelnes*], I [*ich*] am saying *all Thises, all Heres, Nows, singles*. Similarly, when I say *I, this singular I* [*Ich, dieser einzelne Ich*], I say in general *all Is* [*alle Ich*]. (HW₃ 86–87; HPS 62)

Here, now is a complex citation. In Hegel it cites all *Thises, Heres, Nows, Is*. We will have learned that these words are always already citations, citations of themselves. The citation splits off from itself in itself. For Hegel, we might say, there are no deictics, no shifters, just citations. This is what we will have learned from him. Every here cites already all heres, the heres of Hegel, of Genet (the powerful repetition in *Funeral Rites* (258bi [287bi]): "I forced myself to say over and over, inwardly, with the repetitiveness of a saw irritating the ear, He-re, He-re, He-re, He-re, He-re. My mind was being sharpened at the spot designated by "Here." I was no longer even witnessing a drama. No drama could have taken place in an area too narrow for any presence. "He-re,

pun on *suis* as “I am” and “I follow” (methodologically the staircase and the funeral mime), although Derrida’s final preference is neither *suis* nor *suivre* but *survivre*—to live on. For Lacan the double inscription referred to the way in which the signifiers in a discourse may resonate simultaneously with conscious and unconscious meaning. That these unconscious meanings are organized around the name of the father provides Derrida with a point of departure for his supplementary reading of the operations of the unconscious in discourse.

The Name of the Father

While it is the case that all thinking operates in the mode of inner speech, Lacan shows that the inner speech of the neurotic and the psychotic becomes obsessed with one question—what am I? (what is my sexual identity?). What is at stake in this question, of course, is the Oedipal situation involving the concept of castration. As is well known, Lacan’s theory is that the normal subject advances from the pre-oedipal mirror stage (the imaginary identification with the mother), to the symbolic dimension, thus gaining access to language due to the intervention of the father separating the child from the mother (“castration”). I want to call attention to the function of inner speech in this process, for in explaining his theory of language in this seminar Lacan provides an example of how inner speech organizes thought.

Imagine yourself, Lacan says, before a sunset

after a day of storm and fatigue, watching the shadows invading your surroundings, which moves you to embody your emotion in a formulation, “the peace of evening.” “What link is there between the formulation *the peace of evening* and what you experience? It is not absurd to wonder if beings who could not make this peace of evening exist as distinct, who could not formulate it verbally, if they could distinguish it from any other register under which temporal reality might be apprehended” (*Psy* 156). His thesis is that the capacity to formulate a specific selection, such as “peace of evening,” out of the range of possible emotional responses is due not to referentiality, but to the system or network of articulations that he calls the symbolic.

If I spoke to you about day and night, it is to impress upon you that the day, the very notion of day, the word day, is something which properly speaking is ungraspable in any reality. The opposition day and night is a signifying opposition, which infinitely exceeds all the significations that it might finally collect, indeed all manner of signification. If I took as example day and night, it is of course because our subject is man and woman. The signifier-man like the signifier-woman are something other than passive attitude and active attitude, aggressive and yielding, something other than behaviors. There is without doubt a signifier hidden behind there which, of course, is nowhere embodyable, but which is even so embodied most nearly in the existence of the word *man* and the

word *woman*. If these registers of being are anywhere, it is finally in words. (*Psy* 223–24)

With the entry into the Oedipal stage the subject acquires access to the level of the symbolic, that is, to the dimension of the signifier, with the primary signifier being the differentiation of the sexes: “think about it for a moment— if there is anything that is most certainly made for introducing articulation and differentiation into the world it is the genital function” (*Psy* 214). “Castration” refers to this articulation or differentiation, the analytical cut of division, couched in the story of the intervention of the father who separates the child from its identification with the mother, immersed in biological immediacy, thus introducing into thought the distance (negativity) from the immediate upon which language and culture are based. In this theory the name-of-the-father is the first metaphor (and the phallus is the primary signifier), stands at the origin of language in that the father’s name is *substituted* for the desire of the mother (the child’s desire for the mother, and the mother’s own desire)—the name of the mother’s lack, what she desires, is the father. Oedipalized, the subject has access to the structure of the family, hence to one’s own place in relation to the real. And as Lacan said, the question of being concerns the name—not the biological father, but the name and concept “father” and the proper name of the family, identifying one’s position in the symbolic, the cultural institutions and the chain of generations. As the

He-re, He-re, He-re, He-re. They can trip him, can trip him, can trip him, cunt rip him, cunt rip him, cunt ripped him . . .” and I mentally composed the following epitaph: “Here cunt ripped him.””), of the *IC* in *ici* (here), and so on.

Here, *Glas*, the implex citation that rings the *glas* of this column’s solitude, that rings the death knell of this, *ceci*, *ça*, *Sa*.

legenda: “what must be read”

On the first page: “This is—a legend.” This brief citation must be read. *This is a legend*. In other words, what this column is (and possibly *Glas* itself) is a legend, something that must be read, a column containing in its gathers the key for reading Hegel, but not “Hegel’s whole corpus, texts, and plans.” This legend is for reading “just . . . two figures” “in the act of effacing themselves: two passages,” two transitions, two movements passing from themselves to the other, two figures in passage, dialectics.

The two passages are the religion of flowers and the phallic column of India. Flower religion, the “self-less representation of self,” is the passage from innocence to guilt (animal religion), but is not itself a moment: passage only. The plant and the animal are the mediate moment of natural religion passing from light to the artisan (2a [8a]). The phallic column is a

“middle ground hard to determine between the column and the house, sculpture and architecture” (3a [9a]). These two passages are “to introduce, strictly, in/to Hegel’s name,” since “the problem of the introduction in/to Hegel’s philosophy is *all* of Hegel’s philosophy: (the) *already* posed throughout, especially in his prefaces and forewords, introductions and preliminary concepts.” Already we are in Hegel’s beginning-result, here interrupted “with a fictive rule [*règle*]: this operation—the *glas* of *Sa*, *glas* as *Sa*—is addressed to those who have not yet read, heard, or understood Hegel” (4a [10a]). Already is for the *glas* of absolute knowledge not yet, passage, dialectics.

“This is—a legend.” The *This is* is the legend to be read, the legend for reading Hegel. As we’ve seen, *This* is already split and cited, here and now, the implex underscoring the dialectics of the *is*, the already not yet whose emptiness is the start of philosophy (“*dies Leere ist also schlechtin der Anfang der Philosophie*” [HW5 79]). Already not yet, this is the oscillating death knell (*glas*) of absolute knowledge (*Sa*), the already not yet (*glas*) in the signifier (*Sa*), as the signifier, of the absolute knowledge that cannot be read (badly). “The text then will be what *Sa* cannot always give itself, what happens [*arrive*] to *Sa*, rather than *Sa* arriving there itself” (229a [256a]). To be followed. *A suivre*.

“This is—a legend.” The dash (—) is the legend to be read, for reading Hegel, for reading the interrupted rhythm, that is, the rhythm, of Hegel. The dash (—) copulates the

copula (“Relatively clear (and in agreement with the etymological derivation from L. *copulare*, to connect, couple) is Garlandia’s statement that ‘copula is midway between organum purum and discantus’ (CS i, 114). To this he adds rather cryptic remarks seeming to indicate that quicker note values are used in the *copula*. Very likely the term denotes the short connecting passages that frequently appear in organa at the end of a section, connecting it with the next section. These often are written in smaller values (*fractio modi*).” *Harvard Dictionary of Music*, s.v. “copula”) and the sentence, joins: separates (in Blanchot’s terms), is the copula of the sentence, supplements the *is*, relieves it. The dash (—), then—“following after” (*methodos*)—interruption (*rythmos*).

A brief detour, zigzagging, a bit schematic and against good advice (“I shall say no more about procession or method. As Hegel would say, they will speak of (for) themselves while marching” (6a [12a]).), for method and rhythm. The course to be followed in following the family (after and before reading the two passages: “the law of the family: of Hegel’s family, of the family in Hegel, of the concept family according to Hegel” (4a [10a])) is a “bastard course,” a “bastard path, then, that will have to feign to follow naturally the circle of the family, in order to enter it, or parcel it out [*partager*], or partake of [*partager*] it as one takes part in a community, holy communion, the last supper scene, or part [*partager*] it as

one does by dissociating" (6a [12a]).

A rhythm begins to establish itself—finds itself unable to continue—always already having begun—beginning again—(n)ever beginning: "I begin with love" (6a [12a]). "I begin by accumulating the results of his analysis" (8a [14a]). "It (*Ça*) would begin with love" (10a [17a]).—"No longer can one even say, 'it (*ça*) begins or ends with love.' 'I begin with' or 'I end with' equals: 'the I begins where it (*ça*) has not begun, or where it (*ça*) has begun before the I believes' and 'the I ends where it (*ça*) continues to begin again,' already" (17a [24a]). The annulus begins, doubles back on itself, interrupts, rests, finds it back where it has already begun—doubling back. Dialectic of the tongue: "The dialectic of language, of the tongue [*langue*], is dialectophagy" (9a [15a]).

In other words, a self-consuming Pac-Man living on (see *DNA* 30).

(This would be a place for inserting Bataille's "Burst of laughter [*Eclat de rire*]" [*DED* 376; *DWD* 255] from Derrida's "From Restricted to General Economy: A Hegelianism without Reserve." In reading Bataille Derrida examines Bataille's reading of Hegel's restricted economy of meaning according to the general economy that "multiplies words, precipitates them one against the other, engulfs them too, in an endless and baseless substitution whose only rule is the sovereign affirmation of the play outside sense" [*DED* 403; *DWD* 274], an economy of pure expenditure without reserve. By way of citation:

first metaphor, the name-of-the-father makes available the entire dimension of the "as-if," in which thought is liberated from the determinism of instincts. Once the system of oppositions is in place, "the day is given over to all the vicissitudes of a play in which it may happen to signify a host of diverse things" (*Psy* 188).

Elaborating on the specific nature of the father's name, Lacan helps clarify the association of the father's register with death.

Each time we find a skeleton, we call it human if it is in a sepulchre. What reason could there be for putting this debris in a stone wrapping? For that there must have been already established a whole symbolic order, which includes that the fact that a mister has been Mister So-And-So in a social order requires that one indicate this on the stones of a tomb. The fact that he was called So-And-So surpasses in itself his vital existence. That does not imply any belief in the immortality of the soul, but simply that his name has nothing to do with his living existence, surpasses it and perpetuates it beyond. (*Psy* 111)

It is exactly this point, Lacan insists, to which Freud called attention as the basis for psychoanalysis—that the symbolic order "subsists outside the subject, distinct from its existence, and determines it." The dead father, then, informs the register of the symbolic, of language: "there is in the ego something fundamentally dead, and always doubled by this twin, which is discourse" (*Psy* 165). This sepulchre is the same one that is an issue in *Glas*.

Lacan further notes another feature of the paternal metaphor—its close association with an "annunciation." The function of "being father" is absolutely unthinkable without the category of the signifier, a point supported by reference to studies of primitive tribes in which the biological nature of procreation is not fully understood. Or rather, it is not that the primitives do not understand copulation, but that the notion of "being a father" is not associated with copulation. The question of "truth," that is, enters the human economy with the question of filiation (*Psy* 244). Without the name of the father, there is no father. While the biological role of the mother in procreation is manifestly obvious, the father's role is established "by law"—the discovery of fatherhood founds the law. Referring both to Freud and to several clinical cases of psychosis, Lacan declares, "the connection of the register of paternity with the advent of revelations, annunciations concerning generation, specifically that which the subject can not literally conceive, and it is not by chance that I use this term" (*Psy* 345).

Now Derrida has suggested that the "metaphors" joining "logos" and "father" "must be tirelessly questioned" (*DDis* 78), noting "the permanence of a Platonic schema that assigns the origin and power of speech, precisely of *logos*, to the paternal position" (*DDis* 76). He has in mind the idea that the "speaking subject" is the father of his speech, with the logos being the son who requires the attendance of the father. And he adds, with respect to this son, the logos, "without his father, he would be nothing but, in fact,

The absolute comic is the anguish before expenditure on lost funds, before the absolute sacrifice of sense: without return and without reserves. The notion of *Aufhebung* (the speculative concept par excellence, says Hegel, the concept whose untranslatable privilege is wielded by the German language) is laughable in that it signifies the *busying* of a discourse losing its breath as it reappropriates all negativity for itself, as it elaborates the “putting at stake” into an *investment*, as it *amortizes* absolute expenditure; and as it gives meaning to death, thereby simultaneously blinding itself to the baselessness of the non-sense from which the basis of sense is drawn, and in which this basis of sense is exhausted. To be indifferent to the comedy of the *Aufhebung*, as was Hegel, is to blind oneself to the experience of the sacred, to the heedless sacrifice of presence and sense. [DED 377–78; DWD 257]

I close the parenthesis.)

A self-consuming Pac-Man, a bit like the silliness needed to follow Hegel: “What is sought here is a staircase that is not Hegelian, a slightly silly way of saying another staircase of the spirit from which to understand, to climb up and down, to dismantle the Hegelian course.” The staircase, with “one stair against another,” is rather like a “ramp,” whose figure “has a general bearing for the whole of speculative dialectics. Whence the impossibility of stopping a concept’s determining limit” (17a [24a]). But each concept “develops by discontinuous and painful jumps” (106a

[122a]), even on the ramp that is also a staircase, that is “circle and spiral” (“Announced and announcing, [each moment] represents itself in the previous moment, becomes the representative of the later and higher moment: circle and spiral” (247a–48a [275a]).), whose “jerk[ing] rhythm—is an essential rule” (147a [166a]).

This is the structure of *Potenz*, what “explains for us how he, Hegel, meant to be read.” Hegel’s text “at once repeats and anticipates, yet marks a jump, a leap, a rupture in the repetition, and all the while ensures the continuity of passage and the homogeneity of a development.” The rhythm, “plurality of continuous jerks, of uninterrupted jolts” (105a [121a]), is the rhythm of strict-ure, of the dialectical “passage from one power to the other” in reading *Natural Law*: this passage, proceeding “by absolute inversions and oppositions,” is a period of “‘misfortune (*Unglück*)’”: “a brusque springing up (*Sprung*), then a stay (*Verweilen*) wherein the spirit ‘enjoys (*geniesst*)’ the new form (*Gestalt*) it has just conquered. Metaphor, of course, of the bomb, time of the explosive bomb” (106a [122a–23a]), and of the Hegelian text.

If the time of the bomb “organizes in the same stroke [*du même coup*] the Hegelian text,” then commentary not according to this rhythm would be, according to this rhythm, “disqualified.” The (time) bomb calls for a displacement of displacement, a rupture in the history of “the dialectic law and its strict

rhythm.” Are we there? Not yet, it seems. “We do not yet seem to be there, and that can no more be done at one go [*d’un coup*] than by a continuous approach. The event cannot be as noisy as a bomb, as garish or blazing as some metal held in the fire. Even were it still an event, here it would be—strict-ure against strict-ure—inapparent and marginal” (107a [123a–24a]).

But since “nothing is ever homogeneous in the different ruptures, stances, or saltations of speculative dialectics,” is this nonhomogeneity, here of the rupture of the dialectic’s history to dialectical rupture or the displacement of displacement to displacement, is this nonhomogeneity heterogeneous to a “*general* (thus homogeneous) heterogeneity”? Can this question even be posed? Or the question of general heterogeneity? “Since the concept of general heterogeneity is as *impossible* as its contrary, such a question cannot *pose itself*. The question’s posit(ion)ing is the question’s annulment” (198a–99a [223a]). This impossible concept splits Hegel’s text in two: strict-ure against strict-ure of strict-ure, rhythm against rhythm of rhythm, transcendental against transcendental of transcendental.

Transcendental contra-band, transcendental counter-band, for following “the spiraling chaining of the circle of circles”:

each time a discourse *contra* the transcendental is held, a matrix—the (con)striction itself—constrains the discourse to place the nontranscendental, the outside of the transcendental field, the excluded, in the structur-

ing position. The matrix in question constitutes the excluded as transcendental of the transcendental, as imitation transcendental, transcendental contra-band.

The transcendental contra-band—here the *glas* of/as method or rhythm—remains. As remnant it would not be dialectical, but would be “the (nondialectical) law of the (dialectical) strict-ure, of the bond, of the ligature, of the garrote, of the *desmos* in general when it comes to clench tightly [*serrer*] in order to make be. Lock [*Serrure*] of the dialectical”: “The contra-band is *not yet* dialectical contradiction. To be sure, the contra-band necessarily becomes that, but its not-yet is not-yet the teleological anticipation, which results in it never becoming dialectical contradiction. The contra-band *remains* something other than what, necessarily, it is to become” (244a–45a [272a]).

The beginning results in strict-ure, but what remains—only as contra-band, split in two, in counter-band, is “joined:separated” a (contra)rhythm.

End of method detour.

Family: Father and Son

Between the fictive rule (*glas* as *Sa*) and reading the two passages (flower religion and the phallic column), in a certain way then, a moment of mediation, is the family, the “one thread” “I have chosen to draw on.” “It is

writing. . . . The specificity of writing would thus be intimately bound to the absence of the father” (DDis 77). The project of *Glas*, to reiterate, is precisely to explore the cognitive power of writing in its specificity, in the absence of the father (absence as such being what is specific to writing), which raises the possibility that what logocentrism has obscured in its obsession with the logos as father is the position of the mother.

In the double inscription of difference as *dis-faire-ance* (say-do-ance), the father says and the mother does, that is, the father names and the mother shows. The methodological implication of this relationship is indicated in Derrida’s discussion of the art of Gérard Titus-Carmel, in “Cartouches.” The status of the two positions is best seen in Titus-Carmel’s *La grand bananeraie culturelle*, a display consisting of one real banana—the model—which gradually decomposes, wilts, turns black with time—and a number of imitation or artificial copies of the original banana, all alike. The real banana is part of the series and part of reality (the two realities of art and life) at the same time, as manifested by its decomposition. The real banana, Derrida explains, is in the *maternal* position, the “natural phallus” of the banana being maternal because its responsibility, its priority in the series, is evident. The cartouche, on the other hand—the title, signature, documents accompanying the work—is in the paternal position, paternity being (and here Derrida cites the same argument used by Lacan), as Freud noted, “always inferred from a sentence, from a declaration in the form of a judgment. Because paternity

may not be perceived or touched” (DVP 254). That *Glas* tends to rely more on the demonstration of examples and citations than on direct argument and commentary is a result of Derrida’s desire to put the maternal register to work. Within language itself, this maternal register concerns the notion of “mother tongue,” which Derrida, drawing on Heidegger, associates with dialect, idiom: “Dialect is not only the language of the mother, but is at the same time and firstly the mother of language. According to a movement whose law we will analyze, this inversion would induce us to think that not only the *idion* of the *idiome* (the proper of the dialect) is given as the mother of language but that, far from knowing before this what a mother is, such an inversion alone allows us perhaps to approach the essence of maternity” (DR 18). To work with the *idioms* of a language, then, such as the ones Derrida explores in the *argot* of the criminals described by Genet, is part of Derrida’s manifestation of the maternal position, resulting in this statement of methodology: “I argotize, I jargon, I seem to produce new words, a new lexicon. Merely an argot, a jargon. They both come from the bottom of the throat. . . . Argot is an argot word. As with all argot words, Littré does not mention it. To argotize is to work against the lexicon” (220bi [246bi]). This argot moves through *Glas* as the search for the golden fleece by the argonauts, the fleece of fetishism, as we shall see, substituting in Derrida’s language for the father’s phallus. As for the father’s language, specifically, it is “meta-language”: “And the father? What is called the

going to seem too fine, odd, and fragile. It is the law of the family: of Hegel's family, of the family in Hegel, of the concept family according to Hegel" (4a [10a]). According to the *Encyclopedia*, the family (love) develops itself in three moments: marriage, family property, and the education of children. The family, followed by civil society (*bürgerliche Gesellschaft*) and the state, is the first moment of *Sittlichkeit*, the third moment of objective spirit. Objective spirit, developing itself in three moments: abstract right (*Recht*) or formal objectivity, morality (*Moralität*) or abstract subjectivity, and *Sittlichkeit*, is the moment of mediation between subjective spirit (also articulated in three moments: anthropology or soul, phenomenology of spirit or consciousness, psychology or spirit) and absolute spirit (whose three moments are art, revealed religion, philosophy).

Although a fine and fragile thread, the family seems to engage "the whole Hegelian determination of right on one side, of politics on the other" (4a [10a]), of the Jew on one side, of the Greek on the other. The family is not local. And it is firmly in place in the later texts, in the *Encyclopedia* and *Philosophy of Right*. From the *Philosophy of Right*: the family is love, is the spirit's self-feeling in which one is a "'member-participant (Mitgefühl)'" (17a [24a]). But *Glas* quickly leaves that later text for the experience of the earlier texts: "the texts of Frankfurt, Jena, the *Phenomenology of Spirit*": "I am also going to try not to transform love and the contradiction of the family

affect into a privileged guiding thread [*fil*], verily into a *telos* or ideal model [*régulateur*]. I am interested in the experience, not the success or the failure [*échec*]" (19a [26a]).

The earlier texts then, the "works of the young Hegel," "the so-called youthful works," are the temptation here, the temptation to resort teleologically to "the philosophy of love and life in the texts on Christianity" (20a [27a–28a]). The Hegelian temptation, however, is not without its price, the price of a restricted economy.

"The family is marked twice": first as the determinate moment isolated above in the encyclopedia, second as what "*figures . . . the system's totality*" (21a [28a]). The family then will have been a question of the family and the figure, of the rhetoric of the family scene as the limit and the relief of the system's rhetoric. Across the opposition of Jew and Greek.

The schema: "the relation of spirit to itself as the relation of father to son in a trinitarian structure" (26a [34a]). In a nearby tattoo, this relation is described as mediation: "mediation: the return (close) by self that overcomes the division and the loss. The relief of the two in(to) the three, unity's self-return. The father divides himself, goes out of himself into his son, recognizes himself in the son, and finds himself again, recounts himself in his revenue" (28ai [36ai]).

But what is the relation of the human father and son relation (there is no natural family and so no natural father and son relation) to the infinite relation of spirit to itself? The relation

father? He would be tempted to occupy the place of form, of formal language" (DR 18). The methodology of *Glas*, then, works not with "dialectics," but with the idioms of "dialect."

A review of Schreber's problem reveals his relevance for Derrida's project. Schreber's psychosis is due to the absence of the signifier—the male signifier of course—because he refused or foreclosed castration, denying the knowledge (*Savoir Absolu*, the SA, also the abbreviation for the signifier, *signifiant*, and, as *Ça*, for the Unconscious) of sexual difference. What is foreclosed at the level of the symbolic—castration—returns at the level of the real, such that Schreber enacts in his delirium this denial by taking up a feminine position in relation to the father (enacts castration). His phantasm is to be an impregnated woman, but being in an "external" relation to language (having refused oedipalization), Schreber can have no notion of the paternal function (the blocked signifier is "father," you are the one who is—blank), hence his phantasm specifically derives from the Immaculate Conception (the IC posed along with the SA in *Glas*). Schreber's delusion is that he is to bear God's child in order to redeem the world—a mission that came to him as an *annunciation* (from an angel, in the name of God the Father). That Schreber would assume the mother's or woman's position is determined by the nature of language, in that, when the signifier is missing, a hole opens up. "There where there is no symbolic material, there is obstacle, default, in the realization of the identification essential to the realization of the subject's sexu-

ality. . . . The feminine sex has a character of absence, emptiness, hole, which makes it less desirable than the masculine sex in that which is provoking, and an essential dissymmetry appears" (*Psy* 199). But this character of absence, as Lacan terms it, is not at all a disadvantage for Derrida, who is not finally concerned with the signifier (and here is a fundamental difference from Lacan) but with the gap of difference, the spacing that articulates all signifying.

The question Schreber poses to psychoanalysis is, "to conceive, not to imagine, what happens for a subject when the question [of being] comes to him from there where there is no signifier, when it is the hole, the lack that makes him feel as such" (*Psy* 228). What happens involves a detour away from the phallus—the signifier as truth—to the scene of love, or at least with the discourse of love. For the psychotic and the poets are equally concerned with that which cannot be said. Schreber's non-sense and the convolutions of the *précieuses* poets (Lacan cites Saumaize and the rhetoric of Berry) bear a certain relationship and are equally oriented to a missing name. "It may seem to you to be a curious and singular detour to refer to a medieval theory of love in order to introduce the question of psychosis," Lacan remarks. "It is nevertheless impossible, otherwise, to conceive the nature of madness" (*Psy* 287). Derrida similarly proposes an equally curious detour in *Glas* (manifested in his juxtaposition of Hegel and Genet) to conceive the nature of dialectical logic by referring to homosexual love.

Otobiography

The status of the name-of-the-father in Lacan helps us appreciate what is at stake in Derrida's theory of the signature. Derrida, that is, applies the notion of the double inscription to the proper name itself, as it resonates in the inner speech of learned discourse. To return to our point of departure for a moment, to the search for an alternative to writing as intentional communication, we may recall that in *Sec* Derrida argues for the generalizability of iterability—his insight that every sign or mark can be cited, thus breaking with every given context. In *Glas* he explores the consequences of citing the proper name. Pointing out Austin's preference for performatives in the form of the first person, present indicative, active voice, Derrida notes Austin's dependency on the source of the utterance as a guarantee of meaning. Austin "does not even doubt that the equivalent of this tie to the source of the utterance is simply evident in and assured by a *signature*" (*DSec* 193). An author's signature, in the view represented by Austin, guarantees, marks, and retains "the having-been-present of the signer" (treating the signature as an *index*). And for this "tethering to the source" to occur, "what must be retained is the absolute singularity of a signature-event and a signature-form." Derrida does not deny that such events do occur. "But the condition of possibility of those effects is simultaneously, once again, the condition of their impossibility, of the impossibility of their rigorous purity. In order to function, that is to be

readable, a signature must have a repeatable, iterable, imitable form; it must be able to be detached from the present and singular intention of its production. It is its sameness which, by corrupting its identity and its singularity, divides its seal" (*DSec* 194).

Derrida is fascinated by the truth-effect of the act of signing one's name, for example signing an academic discourse, a text of knowledge, with all its associated effort to exclude not only error but fiction. Discussing the enigmatic power of Lautréamont's *Songs of Maldoror*, Derrida states: "dissemination question: what 'is going on,' according to what time, what space, what structure, what becomes of the 'event' when 'I write,' 'I place beside me an open inkstand and a few sheets of unspitballed paper,' or 'I am going to write,' 'I have written': about writing, against writing, in writing; or else, I preface, I write for or against the preface, this is a preface, this is not a preface? What's the story with this autography of pure loss and without a signature? And how is it that this performance displaces such force in going without truth?" (*DDis* 41). At issue, of course, is the way in which voice becomes problematized when it is inscribed in writing, revealing the dependency of "successful communication" on a certain contract of "good faith" into which the author must enter with the reader. Having noted the extent to which the unconscious subverts any such contract, Derrida mocks the rhetorical status of the truth effect. "I give my word of honor that I shall be of good faith in my argument," Derrida states in "Limited Inc." "I

is a relation of example, of finite example to the infinite:

the (human) father/son relation is only a (finite) example of the infinite father/son relation, of the relation of infinite spirit freely relating to itself as to its own rebound, its own resource. Just as there was a leap into negativity, between the negativity of the natural (plant, animal) *Entzweiung* and that of the spiritual or human *Entzweiung*, between the relief *in* nature and the relief *of* nature in the *finite* spirit, so there is a dialectical leap that is the absolute rebound of the result, between the *Aufhebung* of the finite spirit and that of the infinite spirit. Just as—so: the analogy or the proportion depends on what the finite *is* as the passage to the infinite. (29a [37a])

Christ is this exemplary relation in the *Aufhebung*: “The infinite father gives himself, by self-fellation, self-insemination, and self-conception, a finite son who, in order to posit himself there and incarnate himself as the son of God, becomes infinite, dies as the finite son, lets himself be buried, clasped in bandages he will soon undo for the infinite son to be reborn” (31a [39a]). In the *Aufhebung* means in the spirit: “The spirit is neither the father nor the son, but filiation, the relation of father to son, of son to father, of father to father through the mediation of the son, of son to son through the mediation of the father. The spirit is the element of the *Aufhebung* in which the seed returns to the father” (31a [39a–40a]).

What are the limits of this figuration? In the system, this figuration “will have been the law,” the law of the figure, of the tongue’s tropics, *in relief*. The figure of the family figures figuration itself, establishes its limits and its relief. “Concerning the family,” across the opposition of Jew and Greek, a “precise homology between the system’s first schemas and those of the final period” can be found: “The passage from Judaism to Christianity is interpreted as the advent of love, in other words, of the family, as the relief of formal and abstract morality (*Moralität*)” (33a–34a [42a]). “The schema of the *Philosophy of Right* is in place” (34a [43a]).

The advent of Christianity is the advent of love, the advent of the family. According to the logic of the dialectic, since nature is not a “determinate essence” or “unique moment,” but “overlays all the forms of the spirit’s exteriority to self,” “Judaism was not only what preceded the advent of the speculative family, what resisted it up to a certain point. Judaism had constituted a certain natural family in relieving already another family more natural still” (36a–37a [45a]).

Another family more natural still: in other words, the relation to the maternal nature is to be examined, a question of the flood in which the maternal equilibrium is disrupted and needs to be reestablished: Noah the concept (the ark), Nimrod the warrior (the tower), to which is opposed the “beautiful couple” (39a [48a]) Deucalion and Pyrrha (friendship renewed with earth). In the opposition of Abraham and of Cadmus and Danaus the “opposi-

tion of Jew and Greek is pursued, precisely regarding the family” (40a [49a]).

Abraham abandons his family relations, cuts the family bonds, and reproduces that cut (circumcision and the sacrifice of his son Isaac: castration) in his lineage. Cadmus and Danaus leave in order to love and be free. But in his cut Abraham does not love but becomes master, “reaches that thought of the infinite the Greek lacks” and that is “indispensable to the production of Christianity” (42a [51a]). The Jew-Greek relation continues: “Hegel makes the Gorgon upsurge and maintains her between dashes, as between parentheses or brackets. In the same way he had, in passing, situated circumcision and Isaac’s sacrifice” (45a [55a]), situated them in relation to castration (which he never names) and the concept. The apotropaic logic: “The Jew could secure himself mastery and carry death everywhere in the world only in petrifying the other by becoming stone himself. Playing so not too badly, he has become Medusa to himself. But he does not exist, that one (he), the Jew, before having become Medusa to himself” (47a [56a]). So the Jew does not feel, “is a stone heart” (47a [57a]). Consequently there is no Jewish family as love, the tabernacle is empty, and unlike the Greeks, the Jews were not free, were not independent.

Here intervenes the eagle.

To Moses’ Deuteronomic comparison of God’s leadership, through Moses, of the Jews to an eagle’s training its young to fly by

bearing them on wing, Hegel adds stones: the Jew is stone, stays stone; and rewrites the comparison:

“Only the Israelites did not complete this beautiful image (*Bild*); these young never became eagles. In relation to their God they rather afford the image of an eagle which by mistake warmed stones, showed them how to fly and took them on its wings into the clouds, but whose weight can never become flight [*vol*], whose borrowed warmth never burst [*éclata*] (*aufschlug*) into the flame of life.”

Derrida concludes: “The logic of the concept is the eagle’s, the remain(s) the stone’s. . . .

“The Jew falls again; he signifies what does not let itself be raised—relieved perhaps but denied from then on as Jew—to the height of the *Begriff*. He holds back, pulls the *Aufhebung* toward the earth” (55a [65a–66a]).

In the zigzag march through the early texts, after a discussion of the Sermon on the Mount (the relieving of the law in love) and the “‘beautiful example’” (62a [73a]) of Mary Magdalene who anoints Jesus’ body for his burial, there is the last supper scene, the place of the copula and the ontological, the father’s relation to the son. “The Father *is* the Son, the Son *is* the Father; and the *Wesen*, the essential energy of this copulation, its unity, the *Weseneinheit* of the first and the second, is the essence of the Christian Last Supper scene” (56a [67a]). This scene is necessary to understand Hegel’s comparison of God’s relation to men as the relation of a father to his children, the relation of infinite to finite, a relation resolved in love.

promise this in all sincerity and in all seriousness, literally, raising my hand above the typewriter” (*DLI* 181).

Derrida for the moment, here, perhaps, agrees to play by the rules of science, which has its origins in the Cartesian faith that God is not a malevolent trickster, as Lacan reminds us. And science affords Lacan an example (as it did Derrida) of the power of writing to break with all sources. Einstein’s formula, for example, is without signification in nature. “You would be mistaken to believe that Einstein’s little formulas which put into relation the mass of inertia with a constant and certain exponents, have the least signification. It is a pure signifier. And it is for that reason that thanks to it, we have the world in the palm of our hand” (*Psy* 208–9). But precisely what distinguishes the science fields from psychoanalysis, Lacan adds, is the inmixing of human subjectivity with these signifiers. “It is not the same thing to be more or less captivated, captured in a signification, and to express this signification in a discourse destined to communicate it, to put it in accord with other significations diversely received. In this term, *received*, is the means which makes a discourse a common discourse, a discourse communally admitted. . . . Having carried out the most sensational experiment, if someone else can not replicate it after the communication you have made of it, it is useless. It is by this criterion that one observes that something is not received scientifically” (*Psy* 76). Lacan and Derrida are both concerned with science, but a science capable of taking into account the subjec-

tive: “The subjective appears in the real inasmuch as it supposes that we are confronting a subject capable of using the signifier, the play of the signifier. . . . Not to signify something, but precisely to deceive about what there is to signify” (*Psy* 211). Beginning from the fact that the structure of language permits both truth and lies, Derrida will seek a different mode of reception that is capable of cognition even in the absence of the contract of truth. This aspect of Derrida’s project may be compared with Foucault’s archeology of knowledge, his attempt to question the paradigm of the Book in terms of the principal exclusions by which it constrains discourse. One of these exclusions is organized by the opposition true/false. The problem with the model of “true discourse,” Foucault observed, is that it is incapable of dealing with the *will* to truth (desire and power) that pervades it: “We are unaware of the prodigious machinery of the will to truth, with its vocation of exclusion. All those who, at one moment or another in our history, have attempted to remould this will to truth and to turn it against truth at that very point where truth undertakes to justify the taboo, and to define madness; all those, from Nietzsche to Artaud and Bataille, must now stand as (probably haughty) signposts for all our future work.”⁷ Derrida, too, is one of these signposts.

As Foucault pointed out, the “author” is a major index of the work’s truthfulness, its principle of coherence. Derrida’s strategy, working out the consequences of the iterability, the double inscription, of the author’s proper name,

Love, having no other, is infinite. As infinite and the hearth of the family, love disrupts distinguishing between the finite and the infinite family:

The human family is not *something other* than the divine family. Man's father-to-son relation is not *something other* than God's father-to-son relation. Since these two relations are not distinguishable, above all not opposed, one cannot pretend to see in one the figure or metaphor of the other. One would not know how to compare one to the other, how to feign knowing what can be one term of the comparison before the other. One cannot know, outside Christianity, what *is* the relation of a father to his son, verily . . . to his children. One cannot even know, we are coming to this, what the *is* in general outside Christianity. Such is the Hegelian thesis on the spirit of Christianity, that is, on rhetoric. (64a–65a [76a])

The limit of the family figure is to be explored at the last supper.

A “‘love-feast,’” (65a [76a]) the Last Supper consum(mat)es the sign, gulps it down. But there is more (*Mehr*) in this transubstantiation. “This more, to state it briefly, is a certain judicative proposition of the type *S is P* (this is my body, the wine is blood, the blood is spirit) and a certain intervention of the father in the discourse” (66a [78a]). In the oneness achieved, “diversity falls”:

The ligament . . . that holds the objective bit [*mors*] and the subjective bit together, the bread and the persons, for example, is not the

ligament “of the compared with a comparison (*des Verglichenen mit einem Gleichnis*).” Here we do not have a “parable” in which “the compared (*Verglichene*) is set forth as severed, as separate (*als geschieden, als getrennt*).” Nor a comparison (*Vergleichung*) that requires thinking the equality of dissimilars (*das Denken der Gleichheit Verschiedener*). On the contrary, in this copulation, in this binding (*Verbindung*), diversity falls (*fällt die Verschiedenheit weg*) and with it the very possibility of a comparison, of an equation. The equal disappears, but this end of the equal is not reasoned as the subsistence of the unequal. Heterogeneous parts remain, to be sure, but tied up, attached, enveloped in each other in the most intimate way. “*Die Heterogenen sind aufs innigste verknüpft*.” So the act of *verbinden* does not merely signify the upsurging of an objectivity through the operation of a holy copula; it also annuls the opposition of the dissimilars, effaces the discontinuity of all objectivity. (68a [80a])

Oneness is penetration through the spirit; the cup of blood, which is spirit, bonds many and will be enjoyed again in the father's kingdom. “Jesus' identifying penetration in his disciples . . . becomes subjective by ingestion. Consum(mat)ing interiorizes, idealizes, relieves” (69a [81a]) *as in reading*. Hegel:

“Yet the love made objective, this subjective element become a thing, reverts once more to its nature, becomes subjective again in the eat-

ing. This return may perhaps in this respect be compared (*verglichen*) with the thought that in the written word becomes a thing and recapitulates its subjectivity out of an object, out of something dead (*aus einem Toten*), when we read. The comparison (*Vergleichung*) would be more pertinent if the written word, in silent reading, by being understood, vanished as a thing, just as (*so wie*) in the enjoyment (*Genuss*) of bread and wine not only is a feeling (*Empfindung*) for these mystical objects aroused, not only is the spirit made alive, but the objects vanish as objects.”

A comparison then is given for what is without comparison, for what “escapes . . . the comparative structure. The comparison's necessity perhaps provokes the ceaseless relapse [*rechute*] of what should escape that structure, but this fate is itself relieved: the comparison receives its possibility from a spiritual analogy that always draws upward” (70a [82a]).

The bits, the bread and wine, unlike the stone images of Greek plastic art, are consum(mat)ed. The divinity of the bread and wine “stands, very precariously, between swallowing and vomiting; and it is neither solid nor liquid, neither outside nor in” (71a [83a–84a]). But when consumed, when no longer divine, the bread and wine are like the stone statues of Apollo and Venus become dust; the religious feeling is gone. “The Last Supper is not yet religion. Its remains—that is, a corpse—are to be relieved. After the resurrection, the erection of the church of stone,” of Peter, the Rock, “will properly institute

religion. But the stone itself will give rise there to another fracture, another ruin, another mourning, another relief," in(to) philosophy (72a [84a]).

The question, then, becomes one of language, of what passes through the mouth of Jesus, the *logos*, and of Jesus' immortality.

Logos: In other words, how is one to understand Jesus' appellation son of God? For the Jew, this relation, son of God, is inaccessible. As is the metaphor of the tree ("The tree is said to be essentially feminine."). Hegel: "'This relation of a man to God in which is found the son of God, similar to the relation of branches, of foliage and fruits to the trunk their father, had to rouse the deepest indignation of the Jews, who had maintained an insurmountable abyss between human being and divine being and had accorded to our nature no participation in the divine'" (73a [85a]). The Jew speaks the language of childhood: metaphor is metaphor only.

This is the situation of the Evangelists, particularly John, the JewGreek. John is a Jew; simultaneously he "represents . . . the purer being that breaks into the Jewish world." John, a Jew, "writes, accusing himself in his own tongue," "must steal his categories, his values from" Jewness (75a [88a]). The Jewish *son of man* in contrast to Jesus' *son of God* is the conceivable in contrast to the "inconceivable."

The unity of son and father is not conceptual, for every conceptual unity lives on opposition,

represents an experiment in sympathy with Foucault's archeology. There is a certain agreement evident at this point between Derrida's treatment of "Hegel" and "Genet" as signifiers and Lacan's notion of the name-of-the-father as providing the entry into the symbolic register. In *Of Grammatology* Derrida posed the question of the iterability of the proper name in terms of the history of writing, specifically with respect to the impetus given to phoneticization of pictographic writing by the necessity of inscribing foreign names (not directly picturable) in the pictorial script.

Within the structure of a pictographic tale, for example, a representation-of-a-thing, such as a totemic blazon, may take the symbolic value of a proper name. From that moment on, it can function as appellation within other series with a phonetic value. Its stratification may thus become very complex and go beyond the empirical consciousness linked to their immediate usage. Going beyond this real consciousness, the structure of this signifier may continue to operate not only on the fringes of the potential consciousness but according to the causality of the unconscious.

And as the hieroglyphics of dream work have shown, in which names and words function as things, this process operates equally in phonetic writing. "Thus the name, especially the so-called proper name, is always caught in a chain or a system of differences. It becomes an appellation only to the extent that it may inscribe itself

within a figuration. Whether it be linked by its origin to the representations of things in space or whether it remains caught in a system of phonic differences or special classifications apparently released from ordinary space, the properness of the name does not escape spacing. Metaphor shapes and undermines the proper name" (DG 89). The value of addressing the proper name in its iterability is that its association with the notion of identity and self-presence makes it an attractive point of entry for a deconstruction of the paradigm of intentional communication.

What interests Derrida in the functioning of the proper name is the nature of any system of classification as such, as it is exposed in the operation of the name. As Derrida points out in his critique of Lévi-Strauss's account of how he learned the secret names of the Nambikwara children, writing as such should not be confined to linear and phonetic notation, but applies to any employment of "classificatory differences" (defined as arche-writing). "It is because the proper name has never been, as the unique appellation reserved for the presence of a unique being, anything but the original myth of a transparent legibility present under the obliteration; it is because the proper name was never possible except through its functioning within a classification and therefore within a system of differences, within a writing retaining the traces of difference, that the interdict was possible" (DG 109). "To think the unique *within* the system, to inscribe it there, such is the gesture of the arche-writing: arche-violence, loss of the proper, of absolute prox-

is finite. Now life is infinite. If the living relation of father to son is life as a nonconceptual unity, every conceptual unity presupposes that relation, implies that nonconcept as the concept's production, the concept's nonconceptual conception. The living conception is the relation of father to son. (80a [93a])

This inconceivable family relation is again a metaphor of the tree (this is the third metaphor of the tree, the second being the infinite tree of life), at once family and tree, the possibility of the "upside-down erection" of the tree. Hegel:

"It is true only of objects, of dead things, that the whole is other than the parts; in the living thing, on the other hand, the part of the whole is one and the same as the whole. . . . What is a contradiction (*Widerspruch*) in the realm of the dead (*im Reich des Toten*) is not one in the realm of life. A tree which has three branches makes up *one single tree* (einen *Baum*) with them; but every son of the tree, every branch (and also its other children, leaves and blossoms) is itself a tree. The fibers bringing sap to the branch from the trunk are of the same nature (*gleichen Natur*) as the roots. If a tree is set in the ground upside down it will put forth leaves out of the roots in the air, and the boughs (*Zweige*) will root themselves in the ground. And it is just as true to say that there is only *one single tree* here as to say that there are three."

Derrida:

The son is son only in his ability to become

father, his ability to supply or relieve the father, in his occupying his place by becoming the father of the father, that is, of the son's son. A father is always his grandfather and a son his own grandson.

The movement of the upside-down erection describes the structure of the concept's non-conceptual conception. (81a [94a–95a])

The tree metaphor, like life, is marked twice: beyond the concept and as spirit. Analogy between these two "makes metaphor possible." "Between the two lives, as their hyphen [*trait d'union*], their contract or contraction—death. But also the space of metaphoric play and the analogy that interests us here under the title of filiation" (82a [95a]). Thus the Hegelian corpus is not split into early and late, young and mature; that would miss its "living unity." "The Hegelian tree is also turned over; the old Hegel is the young Hegel's father only in order to have been his son, his great-grandson" (84a [97a]). This is what the Jewish reading cannot risk.

Immortality: Jesus' immortality, his resurrection, is a question of baptism, the return to the father. For the disciples Jesus' return to the father will return filiation to them, they will not be orphaned by his death. Baptism repeats that split and reconciliation in the name:

the emergence uproots the body from the natural element, the water or the mother, only in order to immerse the spirit in the paternal element. The father penetrates the spirit—the metaphor of the father then is the metaphor

of the mother—on condition the body has broken with the mother, that is, on condition of its death. That is, of its birth, its erection, its resurrection. Birth upsurges *as such* only in resurrection. So death is this equal inequality of the father and the mother—the spiritual metaphor, Christianity, nomination, baptism, and so on. In the chain of these values, no term can be arrested as the accident, the predicate, the contracting determination of any other. (90a [104a])

Baptism is resurrection, the sons are sons. But the sons are without Jesus. Christianity reconciles in the filiation of baptism, but repeats the Jewish cut. Jesus promises a utopia and flees, Christianity remains split, a split to be relieved in(to) philosophy.

Family: Father and Mother ---

The mother has been quietly resounding in the early texts, at least in the analysis. She has been maternal nature unleashing its flood waters, the *Mebr (mère)* at the last supper, the mother tongue accusing the JewGreek, the tree metaphors (essentially feminine), and the natural element of baptism. But the later texts directly address her, here in particular the *Phenomenology of Spirit*. Indeed, the next section of *Glas*, before the interrupted reading of the two passages begins again, might be characterized as the attempt to read the father and mother relation in the *Phenomenology*, in a passage just before *Sa* (this passage has been cited, in part, in *Glas* numerous times, twice in this column

imity, of self-presence, in truth the loss of what has never taken place, of a self-presence which has never been given but only dreamed of and always already split, repeated, incapable of appearing to itself except in its own disappearance" (DG 112). Derrida alerts us early in *Glas* that the question of the proper name has to do as well with naming as such, including the names of concepts. "The thing (the referent) is relieved (*relèvee*, *aufgehobene*) in the sign: raised, elevated, spiritualized, magnified, embalmed, interiorized, idealized, named since the name accomplishes the sign. In the sign, the (exterior) signifier is relieved by signification, by the (ideal) signified sense, *Bedeutung*, the concept" (8a [14a–15a]). The point of transforming proper names into common nouns—the antonomasia that governs the signature effect—is precisely to show the contamination at work between the singular and the general. "The very moment we would claim to recapture there, in a determined text, the work of an idiom, bound to a chain of proper names and singular empirico-signifying configurations, *glas* also names *classification*, that is, inscription in networks of generalities interlaced to infinity, in genealogies of a structure such that the crossings, couplings, switchings, detours, and branchings never simply come under a semantic or formal law. No absolute idiom, no signature" (149bi [169bi]). Of course, just as there is no absolute idiom, neither is there any absolute universal.

The problematic of the signature, then, allows Derrida to take up the question of most concern

to poststructuralism—the question of the subject of knowledge, of the place of the researcher in the field of study. Derrida first raised this question in the context of Husserl's study of the origin of geometry, having to do with the problem of beginnings, of the foundation of a science on the ground of pre-science. "Husserl repeatedly and obstinately returns to a question which is at bottom the following: how can the subjective egological evidence of sense become objective and intersubjective? How can it give rise to an ideal and true object, with all the characteristics that we know it to have: omnitemporal validity, universal normativity, intelligibility for 'everyone,' uprootedness out of all 'here and now' factuality, and so forth? . . . how can subjectivity go out of itself in order to encounter or constitute the object?" (DOG 63). In asking how a unique subject gives rise to, discovers or invents, a system of knowledge, Derrida is suggesting that the model of science founded on good faith in the truth, requiring the exclusion of the subject capable of playing with the signifier, may be an incomplete, inadequate mode of thought.

Derrida's extensive pursuit of this question is the basis for his relation to psychoanalysis, which he takes to be a potential model for a new notion of science (that it might serve this new science in the way that geometry served the classical model of science), at least with regard to outlining the place of the idiosyncratic individual in a generalizable discourse formation. Freud is the best candidate for the study of the invention of such a science not only because he is so close to us in

time, but also because of the nature of the knowledge he formulated. We must first remember, Derrida advises, that "Freud, the first and thus the only one to have undertaken, if not defined, self-analysis, did not himself know what it was." Or, as this observation is sometimes stated, Freud is the only psychoanalyst who was not himself "analysed." The question Derrida poses is: "how can an auto-biographical writing, in the abyss of an uninterminated self-analysis, give *its* birth to a world institution?" (DC 121). Part of Freud's lesson for the new paradigm of the text concerns precisely this apostrophe: that the text is a mode of self-address, inner speech coming from without (in every sense of the term), the text being not the communication of a prior sense, but the discovery of a sense (if not for oneself, perhaps for another). Consider, for example, Derrida's assessment of the status of *Beyond the Pleasure Principle*:

Psychoanalytic theory exists. The first words imply an affirmation to that effect: 'In psychoanalytic theory, we admit . . . ' etc. We are not obliged to believe it exists, yet we must be sure that Freud means that it exists and that things happen in it. This statement is not a performative; it claims to ascertain and take note, but it takes note of a note whose speaker is also its producer. He is supposed to have been its producer, and those whom he associates with the movement of this production all accepted the contract which institutes him as producer. Thus when Freud puts forward a statement im-

and once in German but without quotation marks in the other, although it informs many other passages):

“Just as (*So wie*) the *individual* divine man [*einzelne* is underscored: it is Jesus, the historical individual] has a father existing *in (it)-self* (*ansichseienden Vater*) and only an *actual* mother (*wirkliche Mutter*), so (*so*) too the universal divine man, the community (*die Gemeinde*), has for its father its *own proper operation* (*ibr eigenes Tun*) and *knowing* (*Wissen*), but for its mother, *eternal love* which it only *feels* (*die sie nur fühlt*), but does not behold in its consciousness as an actual, immediate *object*.” (94a [109a], 222a [248a], 106b [122b])

This is the passage from religion to philosophy, of religion's need of/for philosophy, whose source is dividing in two, *Entzweiung*.

Philosophy's pro-posit(ion)ing is its *not yet* as philosophy, whose truth says: “I am always following [*suis*] family and religion” (96a [111a]), a logic of *obsequence*, a logic of mourning and following after. Philosophy's posit(ion)ing, its truth, always follows after family and religion, always is in mourning the passing of family and religion.

The family as determinate is a determinate moment of *Sittlichkeit*, which develops from Christianity, the development of the Holy Family lacking finite father (Joseph) and infinite mother (Mary). (“Since Joseph is absent and Mary a virgin, the son is the son of the Father” (97a [112a]).) *Sittlichkeit* and the family are “unfolded only in a philosophy of spirit” (108a [124a]), first of all the first phi-

losophy of spirit (Jena), in which the family relieves itself in(to) the people-spirit. The philosophy of spirit is the relief of the philosophy of nature, whose transition to spirit passes through sexual difference (the difference of difference and indifference), disease, and death (the “inadequation of the individual to generality,” “the *classification* itself, life's inequality to (it)self” (116a [133a])).

Such is the “concept of the philosophy of nature”: the setting free of the concept that wants to reassemble itself close by itself after having organized the suicide of nature, that is, of its double, of its “mirror (*Spiegel*),” of its “reflection (*Reflex*).” The reflection captured the concept but also dispersed it in its image, in a kind of polymorphism that had to be reduced. The Proteus had strictly to be subjugated (*diesen Proteus zu bezwingen*). Nature will have asked for nothing else: “The purpose of nature is to kill itself and to break through its shell of the immediate, of the sensible, to consume itself like a Phoenix, in order to upsurge, rejuvenated, from this exteriority, as spirit.” (117a [134a–35a])

The Jena first philosophy of spirit determines the human family as the ultimate *Potenz* of consciousness, which is the mediation of the opposites (itself and its other) “and the movement of opposition” (118a [135a]). The first power is memory and language, which corresponds to the natural middle of air; the second is labor and tool, which corresponds to the

earth. The family restores the ether (the medium of “universality in general,” “absolutely welcoming transparency offering no resistance”) by going “through the *organic* element, desire and sexual difference,” that is, “accomplishes itself by disappearing, by denying its singularity in the people-spirit” (118a–19a [136a–37a]).

More specifically, labor and tool are a question of desire, desire “*of/for the Aufhebung*,” a desire of animal and human. Animal desire, whose moments of annihilation and preservation are not present together in time, are “separated in time,” is relieved by human desire, by the human *Aufhebung* (120a [138a]): “So the *Aufhebung* relieves *itself* in present desire. Human desire: relief of the relief, relieving presence of the relief, relevance [*relevance*]. The truth of ideality presents itself there as such” (121a [139a]). This relief is labor, which passes into its opposite, the tool. Marriage relieves the tool, interiorizes the exteriority of the tool (123a [141a]) in sexual desire, the desire that sacrifices enjoyment, itself, for the other. In other words, in love. The family is installed around love and marriage.

Unlike Kant, Hegel does not concern himself, since marriage is not a contractual relation but the “free inclination of both sexes” (124a [142a]), with the empiric “struggle for mastery between husband and wife” (124a [143a]). What Kant explores is the cultural superiority of the woman, who masters the man's natural inclination toward her. The woman cannot be analyzed; her secret she does not reveal, but because she speaks (her tongue

is her weapon), she betrays others in her chit-chat and thereby controls the man. To have greater play for her inclinations, the woman finally wants to “adorn herself with attributes of the man in order to realize her womanly designs: to be better able to have all men.” “Everything is overturned: either the man who wants to be only a man wants to be a woman inasmuch as the woman wants to be a man; so he wants to be a woman in order to remain what he is. Or else the man who wants to be a woman only wants to be a woman since the woman wants to be a man only in order to reach her womanly designs. To wit, the man. And so on” (130a [148a]).

This cultural theory of sexual difference, too briefly summarized here, finds no place in Hegel. For the philosophy of spirit, marriage and love “suppose the *Aufhebung* of the sexual difference” (131a [149a]). The child is this relief, the child whose consciousness is “*form(ed)*,” educated, by the “death of the parents” (132a [150a]), the death that is—denied. In other words, the relief of death: “The *Aufhebung* is the dying away, the amortization, of death. That is the concept of economy in general in speculative dialectics,” a family, onto-political concept (133a [152a]). The family must pass to the people-spirit in the struggle to death for recognition, the struggle that relieves the contradiction in the child between the real and the ideal world, in the child’s education. The singularity of consciousness must be relieved in actual injury, in risk-

plying that psychoanalytic theory exists, he is in no respect in the situation of a theoretician in the field of another science, an epistemologist, or a historian of science. He takes note of a title of which the contract implies that it is his by right. He makes a contract with himself, he writes to himself, as if someone were informing himself by registered letter (on duty-stamped paper) about the attested existence of a theoretical history which he himself had launched. (DSp 86)

Freud’s text models a poststructuralist science, in which theory formation is autobiographical, “but in a completely different way from what was believed before,” in a way that “will force us to reconsider the whole topography of the *autos*, the self.” In Freud’s text, against the old model of “objective” science, “A ‘domain’ opens up in which the ‘inscription’ of a subject in his text is also the necessary condition for the pertinence and performance of a text, for its ‘worth’ beyond what is called empirical subjectivity. . . . The notion of truth value is utterly incapable of assessing this performance” (DC 135). *Beyond the Pleasure Principle* manifests an inmixing of autobiographical and theoretical speculations, as for example in the instance of the *fort/da* game played by Freud’s grandson (the bobbin on a string, which the child threw away and retrieved, playing, Freud said, with the absence and presence of his mother). As for the o/a sounds uttered by the child in his game, Derrida remarks: “there is a proper name involved in

those sounds, whether we mean this figuratively (every signified whose signifier can neither vary nor be translated into another signifier without loss of significance, suggests a proper-name effect) or literally” (DC 127). Derrida refers here to what is Freud’s own, what is specific to his thought, not in terms of traditional autobiography (that he formulates the death drive principle as part of his mourning for the death of his daughter, his grandson’s mother), but in terms of Freud’s signature inscribed in his work, which takes the form of a certain *movement*—the motion of the name game, the going and coming of the reel, is also the movement, dynamic, or force of Freud’s theory of the Pleasure Principle, and of the psychoanalytic movement itself as an institution:

In every detail we can see the superposition of the subsequent description of the *fort/da* (on the grandson’s side of the house of Freud) with the description of the speculative game, itself so assiduous and so repetitive, of the grandfather in writing *Beyond the Pleasure Principle*. It’s not, strictly speaking, a matter of superposition, nor of parallelism, nor of analogy, nor of coincidence. The necessity that links the two descriptions is of a different sort: we shall not find it easy to give a name to it, but it is clearly the main thing at stake for me in the sifting, interested reading that I am repeating here. Who summons whom to return in this double *fort/da* that couples in the same genealogical (and conjugal) writing both the story and the one who is telling it. (DC 119)

ing my own death for the other's death, in order to be recognized in the other:

I affect myself specularly by what I affect the other by. The nearly undecidable suspense about which we were speaking—the lynching rope hanging between life and death or the unstable balance of a funambulist—leaves each consciousness to an absolute solitude in the very instance of the recognition. But this suicide solitude places two lives—and the other—in play. Let us imagine rather two bodies, gripped by one another, on the edge of a cliff: it is impossible for the one who presses the other not to be *drawn* by the void. He desires this fall (his desire is the pressure of this fall), clings to it as to himself in the act of falling, tends toward it without knowing which of the two can protect [*garder*] the other—that is, see the other dead. There is no other definition of suicide. (140a [159a])

The family loses its singularity, a self-sacrifice or suicide, in order to save itself as “universal totality, absolute spirit,” to relate to itself “only in an ideal mode” (141a [160a]).

Antigone guides the reading of the phenomenology of spirit around two foci: “(the) burial (place)” and “the liaison between brother and sister.”

In the phenomenology, the opposition of singular to universal again orders the scene. The law of singularity is the law of the family, of “the woman who represents the family” (142a [161a]). The family, then, concerns it-

self with death, with the burial place; its work is the work of mourning, not of labor in the city. And marriage is the gift of the corpse, the man entrusting his body to the woman. The work of burial—a feminine operation—“suppresses an unconscious desire” not determined by Hegel (144a [164a]). The law of singularity (night) opposes itself to the law of universality (day), that is, the self-preservation of the family opposes itself to the city's intermittent demand for war. “The two laws do not confront each other as two solid volumes or surfaces, identical to themselves, homogeneous in themselves. Each law is fissured, notched in its inside, and already by the labor of the other within it. For example, the logic of human law commanded absolutely not to do what it commanded absolutely to do: war. Each law had to take into account, record the calculus of the opposite law. The same goes for the law of the family” (147a [166a–67a]).

Of the three kinship relations Hegel explores (husband/wife, parents/children, brother/sister), only the brother/sister “absolutely suspends all desire” (148a [168a]). There is no war in this relation; it is “a *nonsexual* relationship” (149a [169a]), in which *as sister* femininity has a better presentiment of *Sittlichkeit* but “does not reach consciousness: the law of the family remains unconscious, enclosed, in the lower darkness, with the divine power” (163a [183a–84a]).

(Here occurs a long intervention as tattoo from the correspondence of Hegel that interrupts the question: is the brother/sister relation the “absolute indigestible” (151a [171a]),

the “vomit” of the system (162a [183a])? The correspondence is not cited as biography: “Consider that I cite those letters of Hegel to Nanette, or to his fiancée named Marie, only to recall, in passing, that the signature most often makes its vowels jump in order to abridge itself, Semitically, to HGL” (152ai [171ai–72ai]). A judas betrays a textual desire—for the signature in relation and in marriage.)

The brother/sister relation is Antigone's relation with her irreplaceable brother, the brother to be buried, around whose crypt Antigone assiduously busies herself. (The brother is irreplaceable only empirically, so it seems, since the parents are dead. In Antigone's case, at least. Unless “the orphanage were a structure of the unconscious” (165a [186a]).) Antigone, the sister, the relation without desire, can interrupt “the life of the concept,” can encrypt it in her relation without desire. Antigone must be passed. The crypt, for speculative dialectics, must be able to “be incorporated into the system” (166a [187a]). That is what speculative dialectics means. The crypt is not indigestible. The brother/sister relation, a limit, the proper limit for the family, is a moment to be passed: the brother departs for the city, the sister remains, and the sexual difference as diversity is no longer. “We pass on to difference *as opposition*” (168a [189a]).

The woman “sinks herself deeply into the subterranean, the danger and the experience of death”; the man “raises himself toward the

The inmixing of theory and autobiography in Freud's case indicates what is at stake in *Glas*, on a large scale, when Derrida juxtaposes Hegel's theoretical or speculative use of "family" as a moment or stage in the dialectical movement of history, and Hegel's own familial relations, as revealed especially in his correspondence (Derrida replaces the correspondence theory of truth with letters concerning matters of love) with his sister, Christiane. Everything Hegel says in a speculative context about Antigone and the special nature of the brother-sister relationship resonates with his own familial circumstances. The repetition that joins the "institutionalization" of Christiane, due to her mental breakdown, with the relief of the family into the bourgeois state, in Hegel's theory of history, marks the *textual* dimension of Hegel's books.

A propos of my organizing idea of inner speech, Nietzsche also exemplifies the peculiar status of the *auto* in Derrida's deconstruction of auto-affection as self-presence. In his discussion of Nietzsche Derrida makes explicit the pun directing his thinking about the new autobiography, the transformation of *auto* into *oto* (from the Greek, meaning "ear"). "It is necessary not only to pass through the ear, and by the ear that is engaged in all autobiographical discourse which involves always a hearing oneself speak (I tell my story to myself, as Nietzsche said, there you have the story that I tell myself, that signifies that I hear myself speak, isn't that so). I speak to myself in a certain manner and my ear is immediately connected to my discourse and to my writing"

(DOr 70). What Derrida calls attention to with the *oto* is the way in which the model of logocentrism has been institutionalized, dictating the structure of the academic scene: "Dream this umbilicus: it holds you by the ear, but by the ear which dictates to you what you presently write when you write according to that mode called 'taking notes.' In fact the mother—the bad or false one whom the teacher, in his capacity qua functionary of the State, can only simulate—yes, the mother dictates to you precisely that which, passing through your ear, moves along the cord as far as your stenography. This in turn links you, like a leash in the form of an umbilical cord, to the paternal belly of the State. Your pen is its pen; you hold its teleprinter as you hold those ballpoints in the post office which are attached to chains" (DOr 53). The academic apparatus consists of a mouth speaking—lecturing—an ear listening, a hand writing, constituting the university's culture machine, as manifested in the habit of taking notes. Such at least is the apparatus of the Book. Derrida challenges us to think of another mode of hearing (related to Nietzsche's great affirmation, the yes which he says to the eternal return), the clue to which is in the pun joining *oui* (yes) with *Ouïe* (the sense of hearing).

In *Ecce Homo*, then, we are shown another version of the relation of the signer to the text, the shift of emphasis in the *auto* that differentiates the new paradigm for writing. "This account that buries the dead and saves the saved as immortal is not *auto*-biographical because the signatory narrates his life, and the return of his past

life as life and not as death; but rather because he tells *himself* the story of his life, he is the narration's first if not only consignee. Within the text. And since the 'I' of this account only constitutes itself through the credit of the eternal return, the 'I' does not exist, does not sign prior to the account qua eternal return" (DOr 25). And the self hearing his own story receives it with as much surprise as he would if it came from another, from the outside. Hence we are admonished not to mistake Nietzsche for another, not to confuse the once living, now dead person with the text signed "Nietzsche."

67

Signature ---

Otobiography moves in the realm of fiction, its methodological import being precisely the necessity to borrow the devices of literary composition for textual composition. This practice represents one of the most important lessons we can learn from Derrida, and charts the path for a new academic writing. The literary nature of the method used to compose *Glas* is explained in greatest detail in *Signsponge*, Derrida's text on the name "Francis Ponge." There are, Derrida notes with respect to Ponge's name, three modalities of the signature.

The one that we call the signature in the proper sense represents the proper name, articulated in a language and readable as such: the act of someone not content to write his proper name

light." The union of man and woman joins these two movements into one:

As if two motives, disposing each of their self-moving principle, starting from their opposite places, crossed or met each other in the course of a circular path, stopped short [*tombaient en arrêt*], and from the collision formed one single vehicle on an infinite circle. What is done then, and does not come undone, remains irrepresentable or unimaginable. That is what Hegel calls *Wirklichkeit*, the operation of actuality, and the power of the syllogism.

But "the contradiction upsurges again" as crime (170a–71a [192a]), as the "(ethical) effect of the sexual opposition. Every crime is a sexual and family operation" (173a [195a]).

Antigone, not named by Hegel in the brother/sister relation, is named here. She commits the pure crime, because she commits the crime knowingly. Yet in committing the crime she falls; "the victory of one law or the other is always a catastrophe for *Sittlichkeit*," is always a fall that absolute right must make fall in making both laws fall (174a [196a]).

Dissolution of the just achieved ethical begins in the fight of Antigone's two brothers, Eteocles and Polynices. Antigone sides with Polynices, who goes against the city. Brotherhood must be overcome to enter the city, to become a citizen. The family must be left behind; both brothers must be killed in their equal wrong (here intervenes another long correspondence on the brother and sister and with Cousin)—as women: "Human law, the law of the rational community that insti-

tutes itself against the private law of the family, always suppresses femininity, stands up against it, girds, squeezes, curbs, compresses it" (187a [209a]). But the woman has her own weapon, the weapon of *irony* ("As irony, the woman is at once a *moment to be passed* and the very *form* of *Sa*. Double mark and double place" (190ai [213ai]).) that results from the suppression. The woman follows after and before (mother and sister): the logic of obsequence. In other words, the community suppresses the singularity (the family) and in that suppression produces it, the irony of the woman and the self-devouring of the family.

In the *Philosophy of Right* Antigone is reversed. Abstract right was in front of her in the *Phenomenology*. It is now behind her. But still she is the law of the family. In the philosophy of right she is the example, not of "the dissolution of the ethical *in(to)* its negative (abstract right, etc.), but of the constitution of the ethical *against* its negative" (189a [212a]). The deduction of marriage recalls the Antigone of the *Phenomenology*, the law of singularity, of the family, of the woman, against the law of universality, of the State, of the man. Monogamy, that is, marriage, privileges the objective (de)parting point: consent free from the parents and passion. But a Remark states that the arrangement by the parents—now the objective, not subjective, extreme—although any (de)parting point is contingent, is better according to the ethical. So "there is no infinite love without marriage, no marriage that does

not proceed from parental objectivity, representing *Sittlichkeit*, law, universality, rational society, and so on" (194a [218a]).

What is the "objectifying commitment" of marriage (195a [219a])? Not the contract, but language, since marriage is for the community and language the "sublimating spiritualization." Not the contract's signature, but the signature as relieving.

And the "ethics of love" "consists of 'the higher inhibition and the depreciation of the simple natural pressure (*die höhere Hemmung und Zurücksetzung des blossen Naturtriebs*)'" (196a [220a]). From shame to chastity and modesty. "One repression for another, one restriction for an erection, one compresses on one side so that it (*ça*) rises on the other. Repression—here the relief—is not on one side or the other, on the left or the right: it 'is' that relationship between the two accounts, the two registers, the two ledgers, the two operations of this economy" (197a [221a]). Is this description? prescription? Perhaps it is describing a prescription, such that "the tauto-heterological proposition of speculative dialectics can be thought only in marriage. And only in the Christian-monogamous marriage" (198a [222a]), in which the incest prohibition forms a kettle-logic: "the connaturalness must be interrupted and incest interdicted (here the question is essentially of the brother and the sister; a note of the same section says the brother/sister relationship is a-sexual (*geschlechtloses*)) and this interdict is in nature. . . .

"So the interdict and the repression would be thinkable—as effects of the relief. The *Auf-*

hebung would dominate this process" (200a–201a [224a–25a]).

As Christian mother.

The *Aufhebung* here concerns the relation of religion and philosophy, draws closer to reading the passage from the *Phenomenology* that frames this discussion of the family:

The Hegelian dialectic, mother of the criticism, is first of all, like every mother, a daughter: of Christianity, in any case Christian theology. She returns to it ceaselessly as if to its *lap*. *Aufhebung* is a Christian daughter-mother. Or else: the daughter-mother, the Christian holy mother is named *Aufhebung*. She—the relief—is the contradiction and the satisfaction of the Christian desire or of what the Third Manuscript calls the “critical Christ”: desire of/for maternity *and* of/for virginity. (202a–3a [227a–28a])

Religion raises the questions of fetishism (a long tattoo drawn from Hegel and Freud on the dialectics and the undecidability of the fetish: the fetish exceeds the “space of truth, the opposition of *Ersatz* to non*Ersatz*, the space of good sense, of sense itself” (209ai [234ai]) in the general economy that “plays with the dialectical” in its “economic *speculation* on the undecidable” (210ai [235ai])—the argument of the *gaine*, the sheath) and of truth. And so the father enters on the scene.

Religion reaches its highest moment in revealed religion and thus argues against the Kantian unknowability and jealousy of God

(as if he were filling out an identity card), but engaged in authenticating (if possible) the fact that it is indeed he who writes. . . . The second modality, a banal and confused metaphor for the first, is the set of idiomatic marks that a signer might leave by accident or intention in his product. These marks would have no essential link with the form of the proper name as articulated or read ‘in’ a language. . . . We sometimes call this the style, the inimitable idiom of a writer, sculptor, painter, or orator. . . . Thirdly, and it is more complicated here, we may designate as general signature, or signature of the signature, the fold of the placement in abyss where, after the manner of the signature in the current sense, the work of writing designates, describes, and inscribes itself as act (action and archive), signs itself before the end by affording us the opportunity to read: I refer to myself, this is writing, I am a writing, this is writing—which excludes nothing since, when the placement in abyss succeeds, and is thereby decomposed and produces an event, it is the other, the thing as other, that signs. (DSS 52, 54)

The structuration of the signature effect, in other words, is that of the “placement in abyss,” “originally from heraldry, where it denotes a smaller escutcheon appearing in the center of a larger one,” used to “refer to a structure in which the whole is represented in miniature in one of its parts” (DC 147–48). The terminology of heraldry is central to the theory of the signature,

with these terms extended in turn as emblems for conceptual work. *Blazon*, for example, underlies all Derrida’s discussions of the “all-burning” in *Glas*, *La Carte Postale*, and most explicitly in “feu la cendre,” in which it is suggested that cinders may be finally the best “paradigm of the trace,” with the *feu* of “fire” or “combustion” recalling the *fus* of “I was,” the past tense that informs every “here and now” of the written “I am” (*suis*), not to mention the *feu* in the idiom *la feue reine*, the late queen (*feu*—deceased). And whose cinders are these, the deceased? The sender’s. (Blaze—flames, but also a trail, marks left on trees, trace.)

While the three modalities of the signature are structurally distinct, Derrida adds, Ponge “is able to fold all three into a single one, or in any case combine them in the same scene for the same drama and the same orgasm” (DSS 54, 56). When the signature is thus inserted into the body of the text, it is “monumentalized,” erected into a “stony object.” “But in doing so, you also lose the identity, the title of ownership over the text: you let it become a moment or a part of the text, as a thing or a common noun. The erection-tomb falls. Step, and stop, of man.” Such is the double bind and double band of the signature and the countersignature, with the use of terms here echoing the refrain of *Glas*, the double movement of rising and falling (*tomber* sounding “tomb” and “fall”). In *Glas* the stone of the tomb is *Pierre*, Peter, the rock on which the Christian church was founded, suggesting that Derrida’s interest in the history of the church, as it is developed in

("Kant is Jewish" (213a [238a])). The father reveals his *Da*, but at the end of the process: what Hegel

says of absolute religion and the nonjealous God is valid only at the term of the absolute's process of reappropriation by itself. Before term, prematurely, there is finitude and thus jealousy. But self-jealousy. Of whom could God be jealous, except himself, except then his very own son? The Nemesis, Judaism, Kantianism are necessary, but abstract, moments of this infinite process. In *Sa*, jealousy has no place any more. (214a–15a [240a])

In a speculative dialogue of *Glas*, a legend, Hegel argues that Freud is right. Psychoanalysis can account for the genealogy of Kantian religion, which remains in finitude and jealousy. But not for a religion of the concept. Kant retorts that speculative dialectics is all the more subject to psychoanalysis in its confusion of philosophy and religion. To which Hegel ripostes that he actually takes into account the teleology that marks much of Kant's work.

"The identity of philosophy with religion concludes a historical syllogism, a history, as Hegel specifies, whose *inner* sense must be comprehended" (217a [243a]), in the philosophy of religion, more specifically in "the transitions toward *Sa*, the circular passages of *Sa* to *Sa*," in the "passage from absolute religion to *Sa*." The identity is the already—not yet: "Absolute religion is not yet what it is already: *Sa*" (218a [244a]). This fall into time must be accounted for.

What Hegel means-(to say) is that the absolute sense of the absolute family, the family's being-family hands itself over only (in) (to) the passage between absolute religion and *Sa*, the next-to-last chapter of the phenomenology of spirit: since the absolute of the already-there of the not-yet or of the yet of the already-no-more. In order to abbreviate this syntagm and to de-temporalize it, let us simplify it to *not-there* [pas-là] (the being-there (*da*) of the *not* [pas] that, being there, is not, *not there*). So the *not-there* cannot be reduced to the circle of a family about which what it is and means-(to say) would be already familiarly known. On the contrary, the absolute essence of the family can be reached only in thinking the absolute of the *not-there*. To think the family, one must think absolutely the being of the already-there of the not-yet or the yet of the already-no-more. (219a [245a])

Time, already no more in *Sa*, is the limit between absolute religion and philosophy. Religion as time represents philosophy and thus is without reconciliation in its split. And so the family: "The family proper has not yet, in the absolute family, found its identity or its proximity to itself. The family has not yet reconciled itself with itself, has not yet absolutely absolved itself. This dehiscence of the family proper forms an ellipse that parts the religious focus from the philosophical focus, Christianity from *Sa*" (221a [247a]).

The moment of the frame, the citation that can now be read, the desire for/of the mother,

to be followed by the legend of IC and the two passages that have framed the dialectics in its solitude. Hegel:

"Just as (*So wie*) the *individual* divine man has a father being *in (it)self* (*ansichseiende Vater*) and only an *actual* mother (*und nur eine wirkliche Mutter*), so (*so*) too the universal divine man, the community (*Gemeinde*), has for its father its *own proper operation* and *knowing* (*ibr eigenes Tun und Wissen*), but for its mother, *eternal love* which it only *feels* (*nur fühlt*), but does not behold in its consciousness as an actual, immediate *object* (*Gegenstand*). Its reconciliation, therefore, is in its heart, but is yet split (*noch entzweit*) with its consciousness and its actuality yet broken (*noch gebrochen*)." (222a [248a])

Derrida:

The singular divine man—Christ—has a father in (it)self, with whom he has no actual relation. Only his relation with his mother is actual. There is no need to wonder what is his father's name: whether Joseph or the divine spirit, they are not actual since they have not actually intervened, if this can be said, with the warm semen or seed of the earth, in the conception. At the religious moment of religion, the son has a father, but the father remains beyond phenomenal actuality, invisible. The father is in (it)self, but does not present himself. The son cannot in effect interiorize, cannot actually have for himself what of the father is in (it)self. And who remains absent, transcendent, hidden, separated, severe, *not-*

Hegel, again concerns the institutionalization of a name. “Jesus” is *Je suis*, without the I.

Ponge is credited with founding the “science” of the signature because he manages to line up all three modalities of the proper name in a single scene. It is worth noting exactly how he accomplishes this condensation, since it gives rise to the event that is the effect Derrida seeks to produce in all his texts (concerned not with *founding* anything, but with what may be *found* in a name). In analyzing Ponge’s event, it is important to keep in mind the specific nature of the third modality, or rather, to note the superimposition of the three modalities. For the event to take place there must develop not only the figure of antonomasia, in which, in this case, a writer by the name of Ponge writes about all manner of sponge-like (*éponge* = sponge) things and processes (Ponge does this, of course, as Derrida abundantly demonstrates), but that these sponges in turn (and this is the third modality) function explicitly as the representation of a theory of writing. Here is Derrida’s summary of how the qualities of the sponge figure writing:

It loses and as easily recovers its form, which is neither proper nor improper, neither simply a thing, nor simply vegetal, nor simply animal. They call this thing either a zoophyte, an animal plant, or else the substance ‘deriving from a marine zoophyte’ (Littré). Solid or plastic, full of air or water, what does the sponge resemble? An animal swollen with water, it is, in effect, a medusa. . . . Able to hold gases or liquid alter-

natively, ‘to fill itself with wind or water,’ the sponge is, above all else, writing. (DSS 70)

This conclusion is not simply asserted, but derives from an allegory developed by Ponge, about which Derrida comments: “the sponge is not named in this passage, but as an analog to the medusa, or to any state intermediate between all states—an analog in this respect to the written text, if it can put itself into every state, and serve as an intermediary, an intercessor, or a universal witness—the sponge not only constitutes the term of an analogy (allegory or metaphor), but also constitutes, in addition, the very medium of all figures, metaphoricity itself” (DSS 72). The attraction of the sponge as an emblem of writing is, for Derrida, that, as a zoophyte, its undecidable status on the border of a classification system nicely represents the undecidable status of difference.

We may begin to see now how the signature organizes the composition of *Glas*. One way to define the project of *Glas* is to approach it as an attempt to demonstrate the problem of the signature in philosophical or academic discourse. As a philosopher himself, Derrida is interested in Ponge’s distaste for philosophers in general, and for Hegel in particular, whom he finds unclean, disgusting, *improper*, for want of knowing how to sign. (Indeed, having once noted that his entire *œuvre* is a tireless critique of Hegel, Derrida enlists the aid of all those writers who have similarly reacted to Hegel with disgust, aversion, which includes the signature linking “Hegel” with

“*Ekel*”—disgust or nausea, in German) (DOr 38). “In order to sign,” Derrida remarks with respect to Ponge’s criticism of philosophy, “one has to stop one’s text, and no philosopher will have signed his text, resolutely and singularly, will have spoken in his own name, accepting all the risks involved in doing so. Every philosopher denies the idiom of his name, of his language, of his circumstances, speaking in concepts and generalities that are necessarily improper” (DSS 32).

To simply affix one’s name to the end of a book is not to sign in Derrida’s sense. Rather, the proper name, that part of the author that *survives, lives on*, must undergo that transformation from singular reference to general concept that is the essence of the foundation of a system of knowledge out of the autobiography of a unique individual, according to this process: “The proper name, in its aleatoriness, should have no meaning and should spend itself in immediate reference,” or so at least says the theory of the proper name established by the Anglo-American philosophy of language. But Derrida wishes to problematize the debate surrounding the nature of the proper name—whether it is denotative, connotative; whether it fixes its referent causally or intentionally—by carrying the question into the domain of iterability. “But the chance or the misery of its arbitrary character (always other in each case), is that its inscription in language always affects it with a potential for meaning, and for no longer being proper once it has a meaning. It becomes meaningful once again, of limited range, once it is reinvested with semantic content. It starts to re-

there. The paternal generosity, its goodness only represents itself, neither presents itself nor assimilates itself.

The incompleteness then affects the reconciliation, in the son, of the father and the mother. Jesus also suffers from the divorce of his parents. The father (knowledge) is cut off [*coupé*] from actuality; the mother (affect) is too natural and deprived of [*sevrée de*] knowledge. (222a [249a])

The opposition of father and mother, equivalent “to *opposition itself* as it constitutes the structure of representation,” is sexual difference as opposition, which relieves difference. Thus conceptuality is homosexual, “begins to become such when the sexual differences efface themselves and determine themselves as *the difference*” (223a [249a]). This structure of opposition, as speculative dialectics, has “a historical and systematic essential relation with the Immaculate Conception,” which “commands what could be called the *approach* of *Sa*.” Immaculate Conception, if not the birth, then the virginity of the mother.

The phantasm of the IC: a phantasm of mastery on both sides. “The virgin-mother does without the actual father, both in order to come and to conceive. The father in (it)self, the real author, subject of the conception, verily of the annunciation, does without the woman, without that in which he passes without touching” (223a [250a]). There is absolute virginity on both sides, and the phantasm is the measure of truth: “the (absolute) phantasm of the IC as (absolute) phantasm is (absolute) truth. Truth is the phantasm itself. The IC,

sexual difference as opposition (thesis against thesis), the absolute family circle would be the general equivalence of truth and the phantasm. Homosexual enantiosis.” *Sa*, “the final accomplishment of the phantasm,” is the “absolute phantasm,” but not as finite or “*nothing but*” the phantasm or truth. *Sa* attained is infinite, as are its equivalents (224a–25a [251a]).

Sa is a matter of time, time’s remain(s) that provokes, that does not remain, but that suspends itself “between the regularity and the irregularity of the morsels of what remains” (226a [253a]). Time is the spirit’s pure concept “just so long (*so lange*)” as it is not grasped (228a [255a]). Time, annulled and relieved in *Sa*, is *Sa’s Da*, “the movement of signification,” a signification with or without representation. That is, a text can always “work empty, to no effect. The concept can always not come back to itself in a text. The triangle or the circle can remain open when *Sa* arrives at the text” (229a [256a]). The representation “brings into the realm of pure consciousness the natural relationships of the Father and the Son.” Christ’s death, the “triumphal moment of mourning,” “marks at once the destruction of his natural being and the end of the abstraction of the divine essence,” signification empty and full. *Sa’s Da* is undecided at this “tomb of the Son,” “tries to find its rhythm again”—in saturnalia (231a [258a]).

Holocaustic Gift

Saturnalia is the debauch of the concept, its fermentation in esthetic religion (the moment of mediation between natural religion and absolute religion): “not-yet but already the bread and wine, the flesh and blood of the Christian last supper scene” (233a–34a [261a]). Spirit is figureless at the beginning and the end of religion, in natural religion and in revealed religion.

Natural religion articulates itself in three moments, the first of which, the light-essence, is without figure, is the concept “in abstract indetermination.” The light-essence is holocaust: “This first figure of natural religion figures the absence of figure, a purely visible, thus invisible sun that allows seeing without showing itself or that shows itself without showing anything, consuming all in its phenomenon” (237a–38a [265a]). All-burning, this light must consume even itself, must sacrifice (*thuein*) itself to pass into its other, the origin of history: “Pure difference, different from (it)self, ceases to be what it is in order to remain what it is. That is the origin of history, the beginning of the going down [*déclin*], the setting of the sun, the passage to occidental subjectivity. Fire becomes for-(it)self and is lost; yet worse [*pire*] since better” (240a [268a]). The fire, monumentalized in the religion of flowers, in offering itself as a “holocaust of play” (241a [269a]), as “holocaust of the holocaust,” is perhaps this: the gift that

engages the history of Being but does not belong to it. The gift *is not*; the holocaust *is not*; if

at least *there is some such*. But as soon as it burns (the blaze is not a being), it must, burning itself, burn its action of burning and begin to be. This reflection (in both senses of the word) of the holocaust engages history, the dialectic of sense, ontology, the speculative. The speculative is the reflection (*speculum*) of the holocaust's holocaust, the blaze reflected and cooled by the glass, the ice, of the mirror. The dialectic of religion, the history of philosophy (etc.), produces itself as the reflection-effect of a *coup de don* as/in holocaust. (242a [270a])

Coup de don: giftstrike as deathstrike. With remains.

The gift's debauch, in speculative language, must contract itself to the annulus of the gift (it)self for (it)self—"before the constitution of the *Selbst*": "(I give (you) therefore-gift [*donc* as *don*] (I to you) give an annulus therefore-gift (I) guard, keep (you). I lose therefore-gift I win" (244a [271a]). "Lock of the dialectical": the gift, not yet dialectical, must become dialectical, even as excluded contra-band, that is, as transcendental transcendental. Dialectics "clench[es] tightly in order to make be" (244a [272a]). Mirror image of *Sa*: debauch before and after (but without time) figure.

Flower and Column

Flower religion is part of the passage to the final moment of natural religion, the artisan (*Werkmeister*). The light begins to interiorize itself in the plant and its flower: "the plant

enter the framework of a general science that governs the effects of the *alea*" (DSS 118, 120).

Everything in *Glas*, and in the paradigm of the text, has to do with this *alea*, Derrida's aleatory science being an alternative to the teleology of logocentric thought couched in all the dialectics that have dominated its history. Derrida finds this *alea* in the wing (*aile*) of "Hegel" semanticized as *aigle* (eagle, or, figuratively, "a clever or brilliant person, a genius"). Ponge singled out Hegel as an example of a philosopher who refused to sign, a charge that Derrida repeats in an interview, identifying it as the issue addressed in *Glas*:

I said in *Glas* that Hegel seemed not to sign and yesterday I began by saying that Nietzsche is someone who wanted to sign. That is in effect the appearance: Hegel presents himself as a philosopher, or a thinker, someone who says to you constantly that his empirical signature, that of the individual named Hegel, etc., is secondary, that it effaces itself with respect to the truth that speaks through his mouth, that produces itself in his text, that constructs the system that he constructs, system that is the teleological completion of the whole of occidental life such that at base the individual Hegel is nothing but an empirical shell that may fall without loss for the truth, the history of meaning, etc. As a philosopher he seems to tell us, that not only is it possible, without loss, that his signature or his name disappear, fall outside the system, but that this is even necessary, in his own system, because that is what will be the

proof of the truth and of the autonomy of the system. . . . But in fact Hegel also signs. One could show this, I tried elsewhere [in *Glas*] to show it, how difficult it is to do the economy of the name of Hegel in his work, of his inscription, let us say personal, biographical, in his work. (DOr 78–79)

Derrida's strategy in *Glas* is to juxtapose Hegel with Genet, an author who does explicitly sign in the same terms or modalities defined in *Sign-sponge*. The boldness with which Genet sets up *genêt* as the law of his text brings into relief the more effaced *aigle* in Hegel's work.

The case of Nietzsche's signature brings out the complexities of the method Derrida is attempting to develop, and calls attention to the preliminary status of everything that he has written in this vein. "Nietzsche had the greatest difficulty in signing, he wanted to sign but he was obliged to differentiate his signature, to confide it to something like the eternal return, that will not sign just once in posing an identity but which will sign indefinitely, continually, will select and finally will not sign except in the form of the differences of forces and of qualities. He will not sign in the form of the patronym" (DOr 78). Derrida might have said that, in the affirmation of the eternal return, Nietzsche signed *against* his signature, against his patronym, a Slavic name meaning "nullity," "negation."⁸ "Nietzsche" constitutes a challenge to Derrida's procedure in that the conventional reading of Nietzsche as a "nihilist" would seem to correspond to the negation in his signa-

now engenders (*gebirt*) the light from itself as *its own* self. It does this in the *flower*, in which the neutral color, green, is from the outset determined as a specific color'" (246a [273a]). Flower religion is innocent because the self is only *represented* in the flower: "Flower religion (like the flower, as the flower) mimes and anticipates the true self, contains itself in this 'self-less representation of the self (*selbstlose Vorstellung des Selbsts*).'" The flower gives the example of representation: "The flower gives the example of every possible representation, but the circular system of the between-representation permits making the flower the trope of every representative middle or saying that every representation is anthomorphous. The flower at once cuts itself (off) by and from itself and abysses itself" (246a [274a]). Mirror image of *Da*.

Flower religion passes in(to) warring animal religion, in which the spirit "is represented by a determinate, particular, finite species in which its own proper (name) exiles itself." Flower and animal *is* the second moment of natural religion, since neither constitutes a proper station itself, but is passage only. To the third moment, that of the artisan or "the determinate birth of the round form, of the curve, of this particular line that figures however the totality of the process" (247a–48a [275a]). The pyramid gives way to the phallic column, *Klang* to voice. In the heat of the relief.

For the artisan the flower is an ornament for the rounded column. In turn, this flower-

entwined column becomes animalized, and the animal form is relieved in the hieroglyph, the not yet self of speech: voice. In other words, Memnon, the stone statue that rings out as the sun's rays strike it. In the *Aesthetics*, Memnon comes after the phallic columns of India, those unbreached, smooth columns that come to be carved in their flanks, tattooed, at times with the pudendum added. The transition is the obelisk, stone rays of the sun. The column must find an interior sun in order to speak. The still voiceless black stone is the contradiction of this tattooed column, a contradiction the artisan must enigmatically elaborate—in language that "brings into play the contraries between the conscious and the unconscious, on two scenes at once."

The paradigm here is Egyptian religion, "a 'religion of enigma' . . . of the walled-in unconscious." The Egyptian "veil *represents by anticipation* the Greek unveiling" (256a [284a]), which solves the enigma in the slaying of the Sphinx in the clarity of the spiritual son, "at once the son and the father of the sensible sun" (256a [285a]). The artisan becomes artist, the moment of esthetic religion.

Esthetic religion articulates itself in the three moments of the work of art: abstract, living, spiritual. In the abstract work of art "the figure of the gods" is maintained "in the block of the spatial thing" (257a [285a]). Not of the tongue, the abstract work falls from the artist, "is cut off [*coupé*], like a remain(s), from its elaboration." The "caesura" takes two overlapping but contradictory forms: "the omission of the artist" (the removal of the sig-

ture. But as Derrida says of Ponge, "he doesn't give a damn for the sponge. He no more identifies with the sponge than with his own name, all this in the process of also describing the trajectory of a detachment, or an expression. He expresses his name, and that is all. Across the entire corpus" (DSS 70). Nor does Nietzsche identify with the negations in his text. But that is where certain problems begin.

Derrida, then, is not satisfied with what is accomplished in *Glas*. "In the case of the *genêt*, the constitution of the emblem is easy enough and close to consciousness—that is why this reading is very preliminary—insofar as it passes through an entire nominal form" (183bi [206bi]). In *Signsponge* Derrida wants to assert no more than that the event of the signature reopens the question of the nature of science: "The abyssal machinery of this operation, the commerce between the said author and his proper name, . . . and how all this is affected by the logic of the unconscious, the structure of language, the paradoxes of name and reference, of nomination and description, the links between common and proper names, names of things and personal names, the proper and the non-proper, no question is ever posed by any of the regional disciplines which are, as such, concerned with texts known as literary" (DSS 25–26). He suggests that all work on the proper name should be scientific, "but of a scientificity that takes into account each time the singularities that are not simply cases or examples. The *alea* here is no longer accidental nor accessory" (DEC 111). The signature

concerns not the empirical subject, nor the “transcendental holder of a metalinguistic power,” but rather it puts in play the name as it is exposed in and makes a part of the writer’s corpus, in a way that Derrida has demonstrated in *Glas*, *Sign-sponge*, and *Pas*.

The importance of *Glas* has to do precisely with this charting of a new course for textual studies, which requires our awareness that Derrida is not so much laying out a method as asking a question: “what could a science of the *alea* be?” In the case of the contingency linking “Ponge” to “sponge,” Derrida remarks: “if he had another name, and if by some incredible hypothesis he could still have been the same person, would he have written the *same thing*? Yes and no. What could the pertinence of this question be, anyway? We are at the threshold of such a science, which itself engages in a rather singular relationship with the very name of science” (DSS 116). The name is but one factor in a large set of variables, that include not only the categorematical significations (the properties identified by the name—those attributes solicited by inner speech, according to Lacan, when the subject tries to respond to the question, “you are the one who . . .”), but also the syntax, “the fabulous story and the rich possibilities of syntactical articulation between the two lexical elements” (between, for example, “Francis,” and “Sponge”) (DSS 118). Nor does Derrida suggest any causality in such cases, embracing neither the psychoanalytic nor the linguistic explanations of the name. “I suggested that the signature, in being

everything, was nothing. It doesn’t explain anything. . . . To employ a Russellian term, we could say that he has diabolized his signature, and all the language and the speech it contaminates, because he disguises every proper name as a description and every description as a proper name, showing, by way of this ruse, that such a possibility, always an open one, was constitutive of writing, to the extent that literature works it over on all sides.” Rather, what we have is “a fable and another way of making history, of writing a story,” “a strange narrative without event,” or in which the narrative event is replaced by the “event” in Derrida’s sense—the contamination joining necessity and chance—locating “the impossible subject” (DSS 102). The method makes a text; it does not communicate an idea. Yet this repetition of the name does produce new knowledge, and that is the mystery that deserves to be made the subject of a science.

Cadence ---

We saw in the case of “Nietzsche” that there was the possibility of signing not with the patronym (alone), but with a movement of differentiation. Holding with the helping science of heraldry which Derrida uses to guide his research in this new science, we might note that the aspect of heraldry concerned with difference (a likely place for Derrida to turn, after all) is termed “cadency.” The cadence in blazoning marks the difference between one member of the family and

another. “Paternal arms being by right borne by all the sons of a Family, it is highly important that there should be some means by which the various members may be distinguished. For this purpose Heralds have instituted certain Devices called Marks of Difference, or Brisures, which, when charged upon a Shield, clearly indicate to which branch of a Family their Bearers belong.”⁹ Although cadence in this sense involves rhythm in terms of spatial patterns and arrangements, Derrida takes the liberty, granted by his homophonic strategy, of applying the principle to temporal rhythm as well. Thus in *Glas* he explores the possibility of locating the signature effect in the form of some manner of movement. Cautioning that he is not procuring the rule of production for all Genet’s statements, Derrida remarks: “No danger stepping there. We are very far from that; this right here, I repeat, is barely preliminary, and will remain so. (No) more names, (no) more nouns. It will be necessary to return to his text, which watches over this text here during its play. So I am seeking the good movement” (204b [229b]). The motivation for introducing into his discussion the problem of translating poetry—for example Poe’s “The Bells”—is to learn something about rhythm, how the same poem in different languages still resembles itself although all the letters and sounds may be different. This translation question recites in miniature the problematic of the new mimesis exercised in *Glas*, in which what is compared (revolutionizing comparative literature) is the *rhythm* joining “Hegel” to “Genet”—could it be that no matter

nature, or the work lives by itself) and the inequality of the work to the artist (the retention of the signature, or the work is only a morsel of the artist). To “cicatrizate this cut between the elaboration and the work” (257a–58a [286a]), the stone must be relieved in(to) voice and time, in(to) speech, in(to) the *hymn* (religious fervor) and its remains, the *oracle*.

The oracle, unlike the hymn, is language come from the outside, “the law of the gods who speak in the citizens’ hearts” (259a [287a]). The oracle “as such, before the inner and unwritten law, is bound to the lot (*Los*). *Das Orakel oder Los*.”

The petroglyph (outside consciousness) and its antithesis, the hymn, in other words, “spatial nonmovement and temporal movement, the double loss of the divine figure, plastic art and lyric art,” are relieved in(to) the cult: in(to) “sacrifice and enjoyment, the ruse of enjoyment in the sacrifice. The act of the cult, its handling (*Handlung*), begins with abandonment (*Hingabe*), the renunciation of possessing and enjoying, without apparent benefit. But the sacrifice recaptures with one hand what it gives with the other, and its account must be kept on a double register” (259a [288a]). The sacrifice is the end of enjoyment, since the enjoyment “must sacrifice itself in order to be there, in order to give itself its *there*, in order to touch, and tamper with, its *Da-sein*.”

Sacrifice and enjoyment are relieved in(to) “labor, but in(to) the enjoyment of labor, in(to) the enjoyment of the durable products of

the elaboration deferring the enjoyment.” In the feast the “god pays back to the laborers the sacrifice of the surplus value. Gift contra gift: I give you or sacrifice for you this here that takes on more value in being sacrificed, an object of useless ornament, lost adornment” (260a [289a]). To express the “circulation of enjoying in the cult,” speculate is used in the transitive sense: “*Telos* of the cult, to speculate the enjoyment of God and to treat oneself to it.”

The living work of art, still a question of language, “busies itself with the relief of the remain(s).” To the first moment, that of Dionysus, “the bacchic delirium, the *Taumel*, the unbounded intoxication in the course of which the god makes himself present” as “immediate spirit” (261a [290a]), is opposed the second moment, the erect body of gymnastics, of the unnamed Apollo—“‘*Körperlichkeit*’” (the *Encyclopedia* says “*Leiblichkeit*” [§558; HW10 368]). “The figure of man cultivates itself in place of, on behalf of, the sculptural column of the divinity.” This contradiction balances itself uneasily, “is unceasingly broken. In delirium, the self (*Selbst*) loses consciousness; on the stadium spirit is what is outside itself.” The contradiction produces a surplus value in its self-contraction, in making “itself, after all, the gift of the remains” (262a [291a]).

The surplus value of language as literature, the spiritual work of art, “the synthesis of esthetic religion (abstraction, life, spirit),” leads to revealed religion through its own syllogism of *epos*, tragedy, comedy.

“A time to perfect the resemblance between Dionysus and Christ,” between bread and wine and flesh and blood, the not-yet and the already.

“Between the two (already) is elaborated in sum the origin of literature”: between frenzied embodiment and revelation of the son.

“But it runs to its ruin, its loss, for it counted without . . .

4 •

galactics

*“I shall not know peace until he lays me,
but only when, screwing me and letting
me stretch out on my side across his
thighs, he holds me the way a ‘Pietà’
holds the dead Jesus.”*

Genet, GQ 275; GOC3 350 (414)

The Canopied Eye

I promise, and in promising break the promise (since the promise is sent forth like a detachment or dispatch), to respect the erected solitude of each column (the columns, in a first reading, “concerning pretext, object, language, style, rhythm, law,” “do not communicate between themselves,” deliberately). I promise, following the silent contract of this

text, to address those who have not yet read or understood *glas*. Perhaps the general situation, at least mine here and now—this implicates Hegel already.

This promise is not broken or fulfilled because of the speech act that can never be fulfilled (i.e., the promise itself). Nor is it because of an unmarked play of quotation marks. The promise was broken already by Valéry and Bataille. I mark(s) the division—the already cited implex.

A first temptation then would be to read the first reading as a second reading, Genet or Hegel first, Genet or Hegel second, one after the other, one guiding the other. For now, Genet follows Hegel, perhaps the Greek reading, from left to right. A second temptation, for then, Hegel follows Genet, perhaps the Jewish reading, from right to left.

You will be tempted often. The columns boff you, their eyes turned elsewhere.

I begin then again in citation and shall talk of nothing but citation and its diverse “logics.” Here the upturned eye, *l’œil révolté*.

In “The Metaphor of the Eye,” an essay from 1963, Roland Barthes explores Bataille’s *Story of the Eye* “in its metaphoric trajectory.” The eye, in this trajectory, “abides and alters: its fundamental form subsists through the movement of a nomenclature, like that of a topological space; for here each inflection is a new name and utters a new usage” (in *Critical*

how different their melodies, their cadences are the same? “From ‘The Double Session’ onward, the purpose would be to rethink the value of rhythm and to introduce it to a reelaboration of the graphics of *mimesis*. Stumbling, in ‘The Economic Problem of Masochism,’ over the logic of quantity and quality, Freud searches—very vaguely hypothetical—in the direction of rhythm” (154bi [174bi]).

Again, *Signsponge* helps clarify what this new *mimesis* entails. The “sweet illusion” of *mimesis* is the belief “that one can pass to the other side,” can bring language and the world of things together, appropriate the other while leaving it as it is, as for example when writing about the mimosa (or any other thing). “The ‘sweet illusion’ of mimosa without me denounces this mimetic quasi-hallucination, one which constitutes the writing of the thing and in the name of the thing. This operation of *mimesis* is yet another chance for mimosa, for its very name and genealogy (‘difficult to find a better definition for the thing than this very name’). The thing is *mimesis*, it is inscribed in the etymon. Ponge cites it: ‘*Mimosa* [. . .] Etymology: see mimo-. *Mimo*:- said of plants which contract when touched. Mimic plants. Etym.: from *mimus*, because these plants, when contracting, seem to represent the grimaces of a mime’” (DSS 138). This “contraction” may offer a way to reread the contracts guaranteeing that the source of a text is the one who signs. How can one escape the teleological circle of the *Savoir Absolu*? “Is it a matter of getting out of the annulus or of tightening (thinking) it to the

closest point?” (227a [253a]). The hold of the proper name on the book, for example, may be tightened (hence finally released) by reading it literally. It is in this sense (direction) that Derrida wants to move us.

The antonomasia that transforms “Genet” into *genêt*—broomflower—and hence into all the other flowers disseminated through Genet’s writings, *elaborates* (the term for Derrida’s method of cadency) this connection between *mimesis* and the plant kingdom, especially now that we are alerted to the fact that what is at issue here is not finally the thing but the movement. Part of Genet’s value, at this preliminary stage of research, is that his practice of the signature effect is self-conscious.

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“I was raised in Le Morvan by peasants. Whenever I come across *genêt* (broom) flowers on the heaths—especially at twilight on my way back from a visit to the ruins of Tiffauges where Gilles de Rais lived—I feel a deep sense of kinship with them. I regard them solemnly, with tenderness. My emotion seems ordained by all nature. I am alone in the world, and I am not sure that I am not their king—perhaps the fairy of these flowers. . . . They know that I am their living, moving, agile representative, conqueror of the wind. They are my natural emblem.” (182b [205b])

The “flowers of rhetoric” employed in Genet’s texts figure the third modality of the signature, a theory of writing allegorized in the procreative process of the plant that is Genet’s

Essays, trans. Richard Howard [Evanston: Northwestern, 1972], p. 240). The egg is the first station of this metaphoric of the eye: a white globe whose French name *œuf* has “a common sound and a differentiated sound” with the French eye *œil*. “And when this whiteness becomes nacreous (like that of a dead, upturned [*révulsé*] eye), it introduces a new development of the metaphor—sanctioned by current French usage which calls the testicles of certain animals *eggs*” (p. 241). The eye, upturned, a pearly white egg, is a testicle. The metaphoric trajectory of the eye in its metonymic exchange with tears leads to transgression—of values and language.

To the limit of Bataille’s language. In the same double issue of *Critique* in which Barthes’s article first appeared (Nos. 195–96, on Bataille), Foucault inscribes the upturned eye “as the fundamental figure of the place from which Bataille speaks and in which his broken language finds its uninterrupted domain”:

In point of fact, the upturned [*révulsé*] eye signifies nothing in Bataille’s language, since it marks its limit. . . . The enucleated or upturned [*renversé*] eye marks the zone of Bataille’s philosophical language, the void into which it pours and loses itself, but in which it never stops talking. . . . Similarly, but in an inverted manner, the eye in Bataille delineates the zone shared by language and death, the place where language discovers its being in the crossing of its limits: the nondialectical form of philosophical language. (“A Preface to Trans-

gression,” in *Language, Counter-Memory, Practice*, trans. Donald F. Bouchard and Sherry Simon [Ithaca: Cornell, 1977], p. 48)

The testicular eye, the site of language’s death, is the exorbitant, the transgression of the limit of language, of language as sense, to a general economy, to language without sense, to language that signifies nothing, to the *solar annulus*.

(I am on the way to the sewing machine and the upturned eye.)

Bataille, whose “name is so inward to the text that its presence—Bataille: bas-tailler—would be an impossibly literal restitution” (*Saving the Text*, p. 16), tailors himself poorly to Genet, at least in the restricted economy of communication, as *Glas* argues. But Bataille renders other accounts as well, accounts necessary for the upturned eye.

A bit of basting, in the low style.

In “The Language of Flowers,” in the paragraph preceding the comfort of the “architectural order” of “fields and forests,” are the “odor of death,” and “categorical imperative”:

It is impossible to exaggerate the tragicomic oppositions indicated in the course of this death-drama, endlessly played out between earth and sky, and it is evident that one can only paraphrase this laughable duel by introducing, not as a sentence, but more precisely as an ink stain, this disgusting banality: *love has the odor of death*. It seems, in fact, that desire has nothing to do with ideal beauty, or,

more precisely, that it is only practiced in order to stain and wither the beauty that for many sad and well-ordered personalities is only a limit, a *categorical imperative*. The most admirable flower for that reason would not be represented, following the verbiage of the old poets, as the faded expression of an angelic ideal, but, on the contrary, as an indecent and glaring [*éclatant*] sacrilege. (Georges Bataille, *Œuvres complètes*, vol. 1, ed. Denis Hollier [Paris: Gallimard, 1970], pp. 176–77; in *Visions of Excess*, ed. Allan Stoekl [Minneapolis: Minnesota, 1985], pp. 12–13)

Story of the Eye: the lucid logic of Sir Edmond’s Mass concerns the last supper scene (the urine attaches: “In *Our-Lady-of-the-Flowers*, Divine loves Gabriel, surnamed the Archangel. To guide him into love, she puts a little of her urine into whatever she gives him to eat or drink. That is how dogs are kept attached, she had heard” (83bi [96bi])).:

“The hosts, as you see, are nothing other than Christ’s sperm in the form of small white cakes [*gâteau*]. And as for the wine they put in the chalice, the ecclesiastics say it is the *blood* of Christ, but they are obviously mistaken. If they really thought it was the blood, they would use *red* wine, but since they employ only *white* wine, they are showing that at the bottom of their hearts they are quite aware that this is urine.” (*Œuvres complètes*, 1:63; *Story of the Eye*, trans. Joachim Neugroschel [New York: Urizen, 1977], p. 87)

"Formless": *Informe*: Contrary to the philosophical desire, the desire to give "a frock coat to what is, a mathematical frock coat"—philosophical desire as transvestism—is the affirmation "that the universe resembles nothing and is only *formless*." Which "comes down to saying that the universe is something like a spider or spit" (*Œuvres complètes*, 1:217; *Visions*, p. 31).

The sewing machine bastes for now, not only "The Solar Anus" (1927, 1931);

but also Max Ernst as stitched in the "Surrealist Situation of the Object" (Prague, 29 March 1935), which stitches Lautréamont ("I am tempted to consider this procedure to be the exploitation of *the fortuitous meeting of two distant realities on an inappropriate plane* (this is said as a paraphrase and a generalization of Lautréamont's famous phrase: 'As beautiful as the fortuitous meeting of a sewing machine and an umbrella on an operating table', or, to use a shorter term, *the cultivation of the effects of a systematic bewildering* . . .") [André Breton, *Manifestoes of Surrealism*, trans. Richard Seaver and Helen R. Lane (Ann Arbor: Michigan, 1969), p. 275]);

but also *Spurs* (Cerisy-la-Salle, July 1972) on the umbrella ("The umbrella's symbolic figure is well-known, or supposedly so. Take, for example, the hermaphroditic spur (*éperon*) of a phallus which is modestly enfolded in its veils, an organ which is at once aggressive and apotropaic, threatening and/or threatened. One doesn't just happen onto an unwonted object of this sort in a sewing-back-up

name. The "logic" of *anthonomasia* (anthology + *anthonomasia*) directs Derrida's research into this third modality, crossing back and forth between the semantic fields of rhetoric and botany, following not a causal chain, but an aleatory network created by the *glas* of homophones. The strategy is the same one observed in "Tympan," only in this case there is an extensive description of the functioning of plant fertilization. As Angus Fletcher remarked, a propos (for me) of Derrida's use of extensive scientific definitions, "at an early stage of any science we can expect allegory."¹⁰ The "magic of names" Fletcher discusses indicates the realm of discourse in which Derrida is working, related to "the naturalistic type of allegorical fiction. Such fiction builds a whole world out of documentary detail" (Fletcher, 295). The cognitive effect produced by such elaborations may also be related to Edmund Burke's discussion of the sublime: "Burke found that excessively grand scenes, endless sequences of visual or auditory stimuli, such as colonnades or bell-ringing sounds, could affect the mind by a kind of stunning arousal" (Fletcher, 249–50). The columns and bells in *Glas* may be just such rhythms, moving the reader to think (without necessarily telling him what to think).

Ultimately, the event that takes place in *Glas* originates in the term *voler*, whose two principal meanings—to steal and to fly—are etymologically related.¹¹ Genet's career as a thief may be read as blazoning the flight of the seeds scattered in the explosion of the pod of the *genêt* (the unisexual nature of this plant is not without

relevance to Genet's homosexuality and to the Immaculate Conception). "It is concerning the seed, a fertilized ovule, that one thinks one is literally speaking of dissemination (with angiosperms or gymnosperms). The seeds are sometimes thrown in every direction [*sens*] by the bursting of the fruit. More often, they escape from it through slits or holes open in its wall; wind or animals disperse them" (251b [279b]). The flight of the winged-*genêt* serves, in *The Thief's Journal* as the image for theft. "'As the theft was indestructible, I decided to make it the origin of a state of moral perfection. . . . 'I want to cover the world with its loathsome progeny.' . . . I would have liked a visible, dazzling glory to be manifest at my fingertips, would have liked my potency to lift me from the earth, to explode within me and dissolve me, to shower me to the four winds. I would have rained over the world. My powder, my pollen would have touched the stars'" (254b–59b [282b–88b]). Dehiscence, then, is the movement, the rhythm or force organizing the three modalities of Genet's signature.

One of the reasons for juxtaposing "Hegel" with "Genet" is to show that, and how, Hegel signs his text, whether he wants to or not. His emblem is the eagle, derived from the French pronunciation, pronouncing "Hegel" as if it were a French word, dropping the "H" to sound the name as *aigle*. The articulation of the two columns is glimpsed in this signature, constituted by another mode of flight, and perhaps also of theft, if one thinks of the way an eagle takes its prey.

machine (*machine à recoudre*) on a castration table" [DS 128–31];

but also the "*solar annulus*," "the intact anus of her body at eighteen years to which nothing sufficiently blinding can be compared except the sun, even though the *anus* is the night" (*Œuvres complètes*, 1:86; *Visions*, p. 9):

It is clear that the world is purely parodic, in other words, that each thing regarded is the parody of another, or is the same thing in a deceptive form.

Ever since sentences started to *circulate* in brains devoted to reflection, an effort at total identification has been made, because with the aid of a *copula* each sentence ties one thing to another; all things would be visibly connected if one could discover at a single regard and in its totality the tracings of an Ariadne's thread leading thought into its own labyrinth.

But the *copula* of terms is no less irritating than the *copulation* of bodies. And when I scream I AM THE SUN an integral erection results, because the verb *to be* is the vehicle of amorous frenzy. (*Œuvres complètes*, 1:81; *Visions*, p. 5)

"Coitus is the parody of crime."

To band erect, *bander*, is amorous frenzy. To be is to band erect, at least according to the proposal of *Glas*: "I propose that one try everywhere to replace the verb *to be* with the verb *to band erect*" (133bi [151bi]).

The sewing machine: "And if the origin of things is not like the ground of the planet that seems to be the base, but like the circular

movement that the planet describes around a mobile center, then a car, a clock, or a sewing machine [*une machine à coudre*] could equally be accepted as the generative principle" (*Œuvres complètes*, 1:81–82; *Visions*, p. 5).

Sewing interposed with machinery, like the weaver's loom, such is the sewing machine. "No *glas* without the interposition of machinery" (224bi [250bi]). *Glas* is a sewing machine (Genet says in one of the parentheses to be explored: "'I kept myself from learning to sew'" (209b [234b] and 245b [273b])) that generates around the mobile center—flower, horse, dog—of the signature's upturned eye, its limit—the canopy. To be followed.

The sewing machine is also an extraction machine, whether cutting or dredging. The text is fabric-ated. A citation machine.

"Canopy of the upturned eye": *Dais de l'œil révolté* (260b [289b]). This exchanges sounds with "Milk of mourning": *Lait de deuil*, which occupies two places in this column (201b [225b] and 261b [290b]). This exchange invaginates the beginning and the end of this column. The insert on the same page (201bi [225bi]) varies the opening page of the column: "there are always, after all, of the remain(s), two functions overlapping each other. *Le mot bande double*: the word bands erect double(s), the word double band: transitively and intransitively, nominally and verbally. In every gender and genre. Remain(s) always a bit more or less cavalier"—without end punctuation. The text to which it provides a judas: "He is ungraspable because he bands erect double: for the galalith against natural milk,

but for nature against the fake [*toc*]." This is a battle of (tomb)stones. *Galalith*: "Milkstone. A kind of tombstone of synthetic mineral, milky fake. A block of curdled milk. Galalith is a plastic material obtained by treating pure casein in formaldehyde" (121b [139b]). He bands erect for galalith in his *Screens*. *Silex*: "Let that fall (*ça tombe*) in ruins but as a stone, a firestone, a silex, verily an uncuttable [*inentalable*] diamond. Let that fall to dust, but as a funerary slab, so natural that it would reconstitute itself in the earth [*sol*] itself, and always harder" (201b–2b [226b]). He bands erect for silex in his *Letters to Roger Blin* on *The Screens*.

On the opening page of the column: "Of the remain(s), after all, there are, always, overlapping each other, two functions" (1b [7b]). Again the battle of (tomb)stones organizes the banding erect double. "The first assures, guards, assimilates, interiorizes, idealizes, relieves the fall into the monument. There the fall maintains, embalms, and mummifies itself, monumemorizes and names itself—falls (to the tomb(stone)) [*tombe*]. Therefore, but as a fall, it erects itself there" (1b [7b]). The fall is galalithic, embalms, mummifies itself: the remain(s) fall(s) erect—the galalith tombstone. The other function: "The other—lets the remain(s) fall" (2b [8b]). The tombstone is the remain(s) falling, falling harder as falling remain(s).

The battle of the tombstones is the battle of the signature. The functions overlap, cut through and confirm each other—in the signature, in the signature remain(s). The "first

"His name is so strange. From the eagle it draws imperial or historic power," the eagle being associated even in the heraldry of the modern state with imperial rank (1a [7a]). The eagle is present in Hegel's biography both in his endorsement of Napoleon's imperial eagle, and in the award making him a knight of the order of the red eagle. But the third modality is the one that most interests Derrida, and he finds it in the way the flight of the eagle blazons the movement of the *Aufhebung* (relief) in Hegel's dialectic. "Here is confirmed the essential—and not only the figurative—affinity between the movement of relief [*relève*, *Aufhebung*] and rearing (the student) (*l'élève*) in general: . . . Airy ascent of the concept. *Begriff* grasps and sweeps upward, opposes its force to everything that falls (to the tomb). *Begriff* is necessarily victorious. . . . Hence its imperial character. The concept wins against matter that can hold its own against the concept only by relieving itself, only by denying itself in raising itself to spirit" (23ai [30ai]). Such too is the movement of the eagle. Hegel cites a passage from the Bible, in which Moses compares the way God led the Jews to the behavior of the eagle teaching its young to fly. Hegel's commentary on this passage "is not only rhetorical, but of rhetoric, on the subject of rhetoric" (it signs the third modality): "'Only the Israelites did not complete this beautiful image (*Bild*); these young never became eagles. In relation to their God they rather afford the image of an eagle which by mistake warmed stones, showed them how to fly and took them on its wings into the clouds, but whose weight can never become flight [*vol*],

whose borrowed warmth never burst (*aufschlug*) into the flame of life.' The logic of the concept is the eagle's, the remain(s) the stone's. The eagle grasps the stone between its talons and tries to raise it" (55a [65a–66a]). The process by which the sensible is raised to the intelligible in the *Aufhebung*, then, traces the movements of an eagle attempting to lift—matter (*mater*).

But the contamination or contract of mimesis produces its effect across signatures as well, for part of the irony generated in the juxtaposition of the two columns, is that each name repeats itself in the other. The eagle appears in Genet's text in a scene dealing with a field of rye:

Eglantine: one of the popular names for the columbine, also known as Our-Lady's seal [*sceau*], or again, Our-Lady's glove. Presumably, this plant took its Latin name (*acquilegia*, *aquilea*) from the fact that its nectaries had the curved profile of an eagle's beak or again from the fact that it made one's sight as piercing as an eagle's (*aquila*). An eagle, male white eagle, black eagle, Ganymede's eagle, dominates the whole corpus, regularly swoops down on it, from behind, holds it tightly and in its claws bands it erect, screws it, the beak in the neck. One can say an eagle, female or heraldic [*une aigle*]. Flight/theft [*vol*] without reference, textual fiction, pure letters in the ear or throat. Eagle: tattoo in the *Miracle of the Rose*. . . . Eagle: absence of content and weightiness, sublime elevation, flier's/thief's theft/flight [*vol du voleur*] become light and dreaming of being called—

somewhat—Ganymede [in *Thief's Journal*]. (57bi [68bi])

Continuing this exchange or contamination, the whole process of plant germination and fructification inscribes itself within the Hegelian dialectic. (Of the two passages from Hegel selected as points of departure for the Hegel column, one treats the "religion of flowers," in *The Phenomenology of Spirit*.)

This concept (of) germ (*Same*, semen, seed, sperm, grain) regularly enters on the scene in speculative dialectics, in places and regions of the encyclopedic discourse that are at once homologous and distinct, whether of the vegetal, biological, anthropological, or the onto-logical order in general. . . . The figure of the seed (let us call it thus provisionally) is immediately determined: (1) as the best representation of the spirit's relation to self, (2) as the circular path of a return to self. And in the description of the spirit that returns to itself through its own proper product, after it lost itself there, there is more than a simple rhetorical convenience in giving to the spirit the name father. (27a–28a [35a])

The contamination across signatures indicates the extent to which this science problematizes the notions of motivation, freedom and necessity, with the signature being precisely the convergence of the natural and the arbitrary, singular and general. Genet's subject disseminates itself in botany in one way, while Hegel's subject takes up germination (German Nation) in another way—

case" of the signature is the signature within: "the signature belongs to the inside of that (picture, relieve, discourse, and so on) which it is presumed to sign. It is in the text, no longer signs, operates as an effect within the object, plays as a piece in what it claims to appropriate or to lead back to its origin. The filiation is lost. The *seing* is defalcated." The "second case" is the signature without: "the signature holds itself, as is generally believed, outside the text. The signature emancipates as well the product that dispenses with the signature, with the name of the father or of the mother the product no longer needs to function. The filiation again gives itself up, is always betrayed by what remarks it" (4b [10b]). In the first case the signature entombs itself within the text; in the second case the signature entombs itself outside the text. In both cases, the signature loses filiation.

Toward the end, a few paragraphs short: "Milk of mourning [*Lait de deuil*] sealed up (coagealed, pressed, squeezed, hidden, coagulated, curdled)." Galalith again, milk entombed near the discussion of the mother's, his mother's, forename, Gabrielle. *And near* the question of filiation to be met again further on: "I begin to be jealous of his mother who could, to infinity, change phallus without details dividing herself. Hypothesis begodden father in (it)self not being there" (261b [290b]). The sewing machine hits a few snags. The citation must be cited double, once to extract, as here, then to restitch or counterstitch it (in Hegel, it was what was planted and left as a seedling to be read later in the family relation of mother

and father). *And near* the question of the signature or name: everything would have changed with the addition of a few letters, all of *glas* would ring awry differently.

Toward the end is the paragraph that canopies the upturned eye. The umbrella that Nietzsche forgot (and who is cited some paragraphs later), the apotrope of sense, is also the circumflex warding (off) the signature, its ant(h)onomasia.

Son heure l'onction le râle grimace extrême la dalle la basilique s'élève pour le roide sa mère qui meurt d'envie de lui fermer elle-même les paupières. [289b]

His hour bellringer the unction the rattle grimace(s) extreme the slab (gravestone) the basilica stands raised for the stiff king of his mother dying to close his eyelids herself. (260b)

A case verging on the absolute idiom, thus untranslatable and incitable (even in its translation and citation), the signature here is "the debris of": in other words, the canopy of the upturned eye is the signature of the preceding para(gra)ph:

What I had dreaded, naturally, reproduces itself. *Déjà*. Already. The same stage. The same stadium. Today, here, now, abandoned, me, on the endless esplanade, the debris of [*débris de*]

There is no end punctuation. The debris is of the signature ("The proper name resounds, losing itself at once, only in the instant of its

débris, when it is broken, scrambled, jammed, while touching, tampering with the *seing*" (33b [41b]).), of the signature that is following (the signature of the signature), of the textual debris that is following, that is following the mother, and in following the mother is following Genet. The debris of this paragraph canopying the canopy of the signature: *Déjà*, the inverse siglum of Jacques Derrida. The citations of Hegel (and Genet): today, here, now. The "endless esplanade" of *Querelle*, already cited in the "deep regard of a judas": "You are alone in the world, at night, in the solitude of an endless esplanade. Your double statue reflects itself in each one of its halves. You are solitaires, and live in that double solitude of yours" (114bi [131bi]). The invagination of the last paragraphs: ". . . on the endless esplanade. . . . What I had dreaded, naturally, already, republishes itself. Today, here, now, the debris of [*débris de*]"—again no end punctuation (262b [291b]). Here the upturned eye closes elsewhere.

Galactic Laws Perhaps =====

It is too soon to read this complex series of signatures and paraps. The temptation is to precipitate the reading and arrest the citational logic.

The scene of seduction is always a scene of forewarning. I forewarn you, here, now, and in forewarning you I seduce you. Now you know, now you understand, and are fettered in that

understanding as you read. *Glas* tolls Genet's text, the text signed Genet, within, without, in a countersignature. The seductions of law are numerous.

Past the middle, but not the end, at the discovery of the word *navette* (shuttle, incense boat) that "is absolutely necessary," that "will have had to be there" (208b [233b]), there is a judas betraying the *principe* and sending you, us, to "an other text":

the difficulty of principle is that there is no *unity* of occurrence: fixed form, identifiable theme, determinable element as such. Only *anthemes*, scattered throughout, gathered up everywhere. If, for example, the machine only selected words or themes, it could draw them all into a net [*filet*] of three, three and a half, pages: "The Fisherman of the Suquet" that I could have seemed to comment on, to surround with an interminable commentary, without ever citing it. You have only to refer to it, you would find in it this whole lexicon, this whole thematic, but that remains an *other text* (208bi [233bi])

You have only to look at that other text to find the *anthemes* scattered and gathered; anthemes, flower themes to be sure, but also antithemes, anathemes, precisely what cannot be fixed, identified, or determined in the "*unity* of occurrence." Right after the "purple flowers [*fleurs violettes*"]:

the signature is at once general and singular. At the same time, we may see that the two signatures are on the same wavelength. The singularity of the signatures becomes comparable, that is, becomes accessible to a science, at the level of cadence. Freud's signature, for example, involves in the second modality the antonomasia translating "Freud" into *die Freude* ("pleasure," in German)—a point which, as Lacan reminds us, Freud himself took into account, adding that "Freud" is a feminine name, selected from a list by Freud's ancestors in 1785 (*Psy* 264). This antonomasia may help us appreciate why in *Beyond the Pleasure Principle* Freud sends off the concept named *Freude* three times, only to bring it back. In fact, as Derrida notes, Freud was working not so much with *Freude* (joy) but *Lust* (desire). Focusing on the *movement* in Freud's thought, the cadence by which the signature figures a theory of writing, Derrida observes that Freud in his speculations leaves the question of *Lust* unresolved: *ungelöst*. Derrida lingers over this term, found in Freud's text, because it concerns the third modality, having to do in this case with "the binding and releasing of energy, with the structure of *Binden* which forms in effect the conceptual armature of the whole freudian argument" (DCP 416–17). From this Derrida learns how to loosen the grip of *Begriff*.

The mimesis contracting the two columns into one cadence (they march alongside one another, in step, the *pas* of (no) method) is found first in Hegel's dialectic, in the term *Potenz*: "this word, appearing now and then in *Natural Law*, will, some years later, furnish the most general

organizing concept of the Jena philosophy of spirit. There, in effect, the analysis of consciousness will be divided or developed in three 'powers'" (104a–5a [120a]). The dynamic relating the three powers involves a "movement of effusion/resorption" (not unlike the expressing absorption of the sponge), whose cadence Derrida describes: "What Hegel says of the structure of *Potenz*—and this will be true of the dialectical moment—explains for us how he, Hegel, meant to be read. What he states on each *Potenz* can be transposed to each organized totality of his text, which at once repeats and anticipates, yet marks a jump, a leap, a rupture in the repetition, and all the while ensures the continuity of passage and the homogeneity of a development. A plurality of continuous jerks, of uninterrupted jolts—such would be the rhythm" (105a [121a]). And what of the *Potenz* in Genet? "Now reconstitute the chain that sets all the *glas* machines in motion" (23b [31b]), that is, the rhythm that resounds in both columns—it is the *Potenz* of Genet's lover, Stilitano, for example, the potency that "flows out like milky sperm, 'in little continuous jerks'": "In little continuous jerks, the sequences are en-joined, induced, glide in silence." "'While I, all attention, felt you flow into me, warm and white, in little continuous jerks'" (23b–25b [31b–32b]). The similar cadence of the dialectic and the lover's climax accounts in part for this judgment on the liaisons of the concept: "And if the sexual difference as opposition relieves difference, the opposition, conceptuality itself, is homosexual" (223a [249a]).

But the event in *Glas* includes still another

What's loving you? I'm scared to see this water flow

Between my poor fingers. You I dare not swallow.

My mouth is still modeling an idle column. (GTN 110–11)

What slips through the fingers is the antheme caught in the mouth modeling the column, the antheme neither digested nor vomited, a remain(s) in apostrophe, since the antheme is itself an apostrophe caught in the throat. You are adroitly addressed, in love but without name:

—What's your name?

—And yours?

After this exchange of names, the I changes places:

Since the night the thief has tenderly loved the mischievous, impulsive, whimsical and vigorous child whose approaching body makes water, sky, rocks, houses, boys and girls shudder. And the page I write on. (GTN 102–3)

The thief-I/the “eighteen-year-old fisherman”—you. Even you are not fixed, only an antheme after all. You are forewarned again. I write in apostrophe, you read in apostrophe, and the page shudders in the other text you are sent to.

The page shudders sets another judas and its counsel in motion, the reading of the page, the judas against reading the page, of “two pages further on.” The decapitation of meta-language, as you've already seen, is unending,

and “whoever reads *page* must gather up all that is in bed there.” The example follows, the example drawn from *Our-Lady-of-the-Flowers*:

For example: “A while ago, in my cell, the two pimps said: ‘We’re making the pages.’ They meant they were going to make the beds [*lits*], but a kind of luminous idea transformed me there, with my legs spread apart [*écartées*], into a husky guard or a palace groom who ‘makes’ a palace page just as a young man makes a chick.” (115bi [132bi])

A text represents a text, the example is textual. “Too soon to consider the *étamine*,” but not too soon to consider the wing of Death shuddering over the Palais de Justice, Death represented by the necktie (the weapon of the crime), a “fabric [*tissu*]” (78b [91b]). And the *pharmakos* is only a few paragraphs before (76b [89b]), Plato and his pharmacy some pages before that (66b [77b]). We have never left the pharmacy then: “We will keep within the limits of this *tissue*: between the metaphor of the *histos* and the question of the *histos* of metaphor.” *Histos* is big with appendage:

“*Histos*: literally, *anything set upright* [objet dressé], hence: I. *mast of a ship*. II. *beam* of a loom (in antiquity), which stood upright, instead of lying horizontal as in our looms (except in the weaving methods used by the Gobelins and in India) to which the threads of the warp are attached, hence: 1. *loom*; 2. *conseq. the warp fixed to the loom*, hence, *the woof*; 3. *woven cloth* { *tissu* }, *piece of canvas*; 4. by

anal. *spiderweb*; or *honeycomb of bees*. III. *rod, wand, stick* { *baguette, verge* }. IV. by anal. *leg bone*.”

The prick under cloth (too soon for the argument of the *gaine*, the sheath), death with necktie, the ship's mast, the spiderweb, the legs, the loom itself: is *glas* (no) more than Plato's Pharmacy retold—“Since we have already said everything, one must bear with us if we continue on awhile. If we extend ourselves by force of play. If we then *write* a little bit [*un peu*]: on Plato, who already said in the *Phaedrus* that writing can only repeat (itself), that it ‘always signifies (*semaine*) the same’ and that it is a ‘game’ (*paidia*)” (DD 73; DDis 65).

Would it be surprising then to find poison here, that “*glas* is a kind of poisoned milk”? If I say that, “you will find the dose too strong and the image dissonant. So it is not yet the time [*heure*]” (15b [22b]). Apocalypse. You will find the *pharmakon* of the galactic law indigestible.

Example. Text for text.

Our-Lady-of-the-Flowers in *Glas* on the trial over which the wing of Death shudders, Death being represented by the necktie:

“Thus, the newspapers were disturbing, as if they had been filled only with columns of crime news [*faits divers*], columns as bloody and mutilated as torture stakes. And though the press has very parsimoniously given to the trial, which we shall read about tomorrow,

cadence, its own, which Derrida elaborates out of the organizing term of his objects of study—*voler*. His point is not to oppose the conception found in Hegel or Genet, since that would simply be dialectical, but to put the dialectic out of order by finding still another cadence in *voler*, the remains of this semantic field left out of thought: in addition to signifying “theft” and “flight,” this term also means, in a sense, *glas*, having to do with bells, as noted in the summary of themes found in one of Genet’s poems: “To steal the keys, to fly into pieces, to splatter, peal of bells [*volée de cloches*]” (17b [24b]). To reread an organizing term by means of its *extra sens*e is all the “telepathy” Derrida needs for his method.¹² But first a detour.

Castration

In approaching Derrida’s program in terms of inner speech we may see that he never ceases to concern himself with the circuit of auto-affectation, the hearing-oneself-speak that gives rise to the “delusion” of presence and to the philosophy of absolute consciousness with its privileging of intentional meaning (teleology). Thus Derrida is interested in all the marginal aspects of this auto-affectation which the model of communication excludes as infelicities. In “Tympan,” for example, Derrida attends to the same phenomenon to which Lacan referred in his explanation of the double inscription. “Certain words,” Anika Lemaire notes, “have at first a personal meaning

for the child and the normal meaning of these terms, allied with other signifiers, is grafted on to this.”¹³ The right column of “Tympan” alludes to this aspect of the double inscription, being constituted of a passage from Michel Leiris’s autobiography in which he explains how the name “Persephone” meant for him, as a child, *perce-oreille* (earwig): “‘the rapprochement to be made between the syllables that compose its name [Persephone] and the syllable forming the civil status of the insect called *perce-oreille* (ear-piercer, earwig). For not only do ‘Persephone’ and ‘*perce-oreille*’ both begin with the same allusion to the idea of ‘piercing’ . . . but the one and the other end with an appeal to the sense of hearing, which is overtly in play, for the insect, due to the enunciation of the word ‘ear’ . . . and less directly for the goddess by means of the suffix *phone*’” (DM xii–xv).

Foreshadowing his treatment of “Hegel” in *Glas*, Derrida notes that, in juxtaposing Leiris’s text on the ear with his own commentary, he wants to find a place from which to treat philosophy from the outside (in a sense, Schreber’s exclusion from the symbolic register suggests the location of such a place of alterity). Indeed, philosophy (the discourses of knowledge) relates to the double inscription of inner speech available in the enunciation just in the way the normal subject does in Lacan’s description (by ignoring it, by refusing to ask the questions that disrupt the serenity of consciousness in the neurotic and psychotic). “How to interpret—but here interpretation can no longer be a theory or discursive

practice of philosophy—the strange and unique property of a discourse that organizes the *economy* of its representation, the law of its proper weave, such that *its* outside is never its *outside*, never surprises it, such that the logic of its heteronomy still reasons from within the vault of its autism?” (DM xvi). He wants to bring out the double inscription in Hegel’s discourse, to “re-launch in every sense the reading of the Hegelian *Aufhebung*, eventually beyond what Hegel, inscribing it, understood himself to say or intended to mean, beyond that which is inscribed on the internal vestibule of his ear” (DM xi).

We are prepared to understand what Derrida’s strategy will be when he indicates that he will approach his task from the side of the “proper”—“Now this latter question does not permit itself to be separated from the idealizing value of the *very-near*, which itself receives its disconcerting powers only from the structure of hearing-oneself-speak. The *proprios* presupposed in all discourses on economy, sexuality, language, semantics, rhetoric, etc., repercusses its absolute limit only in sonorous representation. Such, at least, is the most insistent hypothesis of this book. A quasi-organizing role is granted, therefore, to the motif of sonic vibration” (DM xix). In short, he will listen to the philosophic discourse with the ear of the psychoanalyst, listening to the resonances of the signifier that sound the unconscious.

The strategy that will inform all Derrida’s later attempts to pierce the ear of philosophy is demonstrated in this short preface to *Marges*,

only ten lines, widely enough spaced to let the air circulate between the over-violent words, these ten lines . . . quickened the hearts of the old women and jealous children.” (74b–75b [87b–88b])

In *Glas* the citation continues on for a few more lines, then a paragraph and a blank space. After which the text:

Let us space. The art of this text is the air it causes to circulate between its screens. The chainings are invisible, everything seems improvised or juxtaposed. This text induces by agglutinating rather than demonstrating, by coupling and decoupling, gluing and ungluing [*en accolant et en décollant*] rather than by exhibiting the continuous, and analogical, instructive, suffocating necessity of a discursive rhetoric. (75b [88b])

Let us space. This text. Which one? Genet’s? Derrida’s? Or have you—which one?—been warned of this histological effect enough, soon enough?

One answer would say that “this text” must finally refer to Genet’s text, if for no other reason than priority. (The reader will already have verified the authenticity of the citation, its accuracy and its signature.) Then the same phrase (“this text”) expresses an imitative pattern in *Glas*. Derrida as Genet, in other words. The style of the one imitates the style of the other and indicates that imitation in its imitation.

Another would say that “this text” must finally refer to Derrida’s text, to *Glas*. Derrida elaborates Genet and writes him throughout his (Derrida’s) text in that way. Although imitative, *Glas* does it better. Genet as Derrida, in other words. The style of the one imitates the style of the other and indicates that imitation in its imitation.

Let us space.

The contamination is more complex still. Genet’s text is already contaminated by the bloody columns of the diverse facts of the newspapers covering the trial. “This text” is that text, the newspapers, and Derrida and Genet imitate it (the press) or them (the newspapers, the ten lines). They imitate at one or two removes a contaminated source (the press, newspapers, the ten lines), a source poisoned in its principle as source, more specifically here a generalized source. But we could still account for this use according to the pattern of the answers above. Derrida imitates Genet imitating the press-newspapers. Or Derrida elaborates Genet imitating the press-newspapers. One imitates the other, even in its contamination. The abyss holds. Citation is arrested.

The galactic law poisons this appeasing and formalistic abyss structure. The poison cannot be apportioned among the various texts. Each text finds the other indigestible, too large or too small a dose, too soon or too late: *pharmakon* of the poisoned milk (“Besides, the taste for and the handling of poison are de-

clared throughout the text. The text is nourished by them” (15b [22b]).)

Glas: the text doubles itself—space. And as with the signature, filiation is lost.

After a spacing in the text, after and in the midst of the discussion on the fetish (“It oscillates like the clapper of a truth that rings awry [*cloche*].”), two para(gra)phs signed I:

I do what I do not say, almost, I never say what I do.

For example, everything happens as if I were first working on naming, but also at founding [*fondre*] a bell [*cloche*]. In its nomenclature, making it resound and disappear at once, making it rise up to the top of some tower [*tour*], and thereby, in some turn or trick [*tour*], unhooking it with a burst [*éclat*] of laughter, making it collapse [*s’effondrer*], that’s what I say I do. I describe [*Je décris*]. (227b–28b [254b])

What is following almost immediately, one paragraph intervening:

In the towering by turns (the *tour à tour* in all genders) of the fetish—what I defer (and say I am doing) [*ce que je diffère as ce que je dis faire*—the flare of a barrel [*faussure*], neither this nor that, verily neither true nor false. But the operation is not negative, it affirms with a limitless yes, immense, prodigious, inaudible. (228b [255b])

The example is, perhaps, a description of *glas*. I am casting the name of a bell, casting a bell in naming it—*une cloche*. But like the pages, *cloche* is also the tramp. “— . . . Je suis une cloche” (GJV 104; GTJ 98). And *glas* is more twisted still. But the description persists in raising the bell and making it collapse by unhooking it with a turn of phrase and a burst of laughter (Bataille is back, his laughter bursting forth, his clapper—*batail*—swinging). I describe, I write D, inscribe it even here, sign it here. “That’s what I say I do.”

Before the example, two principles joined with an “almost,” with a slow acting poison. The example, if it does describe, is not what I do, since I almost never say what I do, or almost do what I do not say. Unless the example is the example of the almost, of the case of the exception. No decision is possible, the almost rings awry the principles to themselves and within themselves. The example is the example almost, but as the clapper ringing within the principles.

Ce que je diffère: Ce que je dis faire. Something is added—deferral. What I say I do is what I defer. That is, I never say what I do—even here. (I leave you to calculate all the possibilities of these words and twisted logic.) But the almost still intervenes, here in the graphic difference between the two. Saying and doing are not elements of a simple calculus; they are as complex as the implex, the here and now, the text, as the I I have taken no account of here. Saying and doing in their deferral of each

when Derrida opens up “an inexhaustible reserve, the stereographic activity of an entirely other ear” (DM xxiii). He shows us, that is, that the term “ear,” or rather “tympanum” itself, suggests “a double understanding no longer forming a single system.” There is in discourse (the thing and/is—*et/est*—its name) besides the tympanum of the ear (this tympanum is charged with surplus value when he carefully describes the physiology of the inner ear), another tympanum at least, a part of the mechanism of printing presses. “In terms of the printing press, therefore, the manual press, what is a tympan? We *must know this* in order to provoke within the balance of the inner ear or the homogeneous correspondence of the two ears, in the relation to itself in which philosophy understands itself to domesticate its march, some dislocation without measure” (DM xxv, xxvi). The double inscription makes it possible for one to *think* the *other* tympan whenever the first tympan is uttered. As Lacan said, “to understand that which one says, it is important to see the doublings, the resonances, the signifying superpositions. Whatever they might be, and we can admit all the countersenses, it is never just chance. Whoever meditates on the organism of language ought to know as much as possible, and make, as much a propos of a word as of a turn of phrase, or of a locution, the fullest possible card file. Language plays entirely on ambiguity, and most of the time you know absolutely nothing of what you say” (Psy 131). And *Glas* displays the look of a text composed with this card file: “Manipulation of perforated cards would be neces-

sary to know whether the word *navette* appears, as such (as such, otherwise a machine with teeth so fine and so numerous that it surely does not yet exist will be required; a text like this one here is only a slightly more evolved, more subtle mechanical reader. Each word cited gives a card or a grid you can walk through the text. Each card or grid is accompanied by a schema you ought to be able to verify at each occurrent) in the so-called ‘complete works’” (207b–8b [232b–33b]).

The card file on “tympan” produces another thing with the same name, an apparatus designed to control the margins of the sheet of paper, and Derrida argues that even if philosophy could manage to reduce the multiplicity of these two tympanums in some topos composed of shared features (a concept), what it could not do is to control the exchange of these semantic fields in the register of reception, based on the sheer possibility “that this thing, a tympanum, punctures itself or grafts itself. And *this*, however one writes it, resists the concepts of machine or of nature, of break or of body, resists the metaphysics of castration. . . . Will it be said then, that what resists here is the unthought, the suppressed, the repressed of philosophy?” (Derrida alludes here to all levels of “repression” outlined by Freud and enumerated in Lacan’s seminar: *Verdichtung* (condensation)—“the law of misunderstanding, thanks to which we survive, or again thanks to which we do several things at once” (such as occupying the woman’s position without losing our virility as a man); *Verdrängung* (repress-

other, and the consequent disruption of describing, they are *glas*'s flare, "neither this nor that, verily neither true nor false," but without negation, but with affirmation, "a limitless yes, immense, prodigious, inaudible," "‘*das ungeheure unbegrenzte Ja*’" (262b [291b]).

(Barbara Fletcher reminded me this morning—25 July 1985—of a passage of "Living On / Border Lines," another turn of the calculus, dated "20–27 March 1978": "Never say what you're doing [*on fait*], and in feigning to say, do yet something else that immediately crypts, adds, entrenches itself" (DLO 175–76). The logic twists itself more. Under the pretense of saying, do otherwise, for you cannot do otherwise, that "goes without saying.")

The critical operation of Genet is assiduous detachment. "He always seems in fact to be assiduous about something else, detached from what he does. He tells you another (hi)story, you follow the narrative attentively; he shows you this or that with a finger, and yet (this hanging counterpart) fucks [*encule*] you, his eyes elsewhere" (108bi [124bi]).

But am I insisting here too much? Does my insistence on the *verily* violate the *verily* of the "fabric of writing," "more or less (*than the*) truth, more or less (*than the*) veil," the *verily* I am insisting on? In any case, I must avoid "underlining, hammering at, putting into relief [*relever*] those words or letters in a text whose style glides over the important syl-

lables, grazes, buggers [*effleure*] each part of its body, buries, effaces the essences, which end up being equal to each other, muffling the sounds at the base of the tongue, in the crypt of the palate [*palais*]. Everything must float, suspended, then resound elsewhere after the event [*résonner après coup*] for the first time" (69bi [81bi]). I must not be the "cocky virgin lad," apostrophized in a judas and prematurely ejaculating:

If, like a cocky virgin lad, uneasy that someone may run risk of misunderstanding his tube, you naively show what you know how to do with the tongue—to cut, recompose, displace, agglutinate, and so on—everything is misfired. It is like a premature ejaculation. Not even time to band erect. And then you believe and want to make others believe that you are the master of this work of the tongue. . . . (166bi [187bi])

This here is "barely preliminary, and will remain so." It would not procure "the rule [*règle*] of production or the generative grammar," the mastery or the assurance of "mastery of his text" (204b [229b]).

gl 

I begin again in citation. I cannot do otherwise.

"The object of the present work, and its style too, is the *morsel*."

The morsel, bitten off by the teeth, can only be grafted "at the very most." It is "what remains of a bite"—*une morsure*—"a sure death"—*une mort sûre*—"in the throat: the bit"—*mors*. So the patch or insert is to be reckoned with (118b [135b–36b]).

gl must be reckoned with.

Not as "signifier," "phoneme," "grapheme," or "mark." Not as masculine or feminine, or "in capital letters."

"gl remain(s) gl" (whether *remain(s)* is imperative, finite verb, noun):

That [gl] has no identity, sex, gender, makes no sense, is neither a definite whole or a part detached from a whole

gl remain(s) gl

falls (to the tomb) as must a pebble in the water—in not taking it even for an archigloss (since it is only a gloss morsel, but not yet a gloss, and therefore, an element detached from any gloss, much more than, and something other than, the *Urlaut*), for consonants without vowels, "sounding" syllables, nonvocalizable letters, on some drive base of phonation, a voiceless voice stifling a sob [*sanglot*] or a clot of milk in the throat, the tickled laughter or the glairy vomit of a baby glutton, the imperial flight of a raptor [the insert adds: ". . . So the gls of the eagle are at once or alternately the aerian elevation of the concept, absolute knowledge that carries you off *and* the weight of the signifier that crushes [*écrase*] you or sinks itself into you."] that swoops down at

sion)—“that which happens when it (*ça*) does not stick at the level of the symbolic chain. . . . We repress, from our acts, our discourse, our behavior [certain significations]. But the chain continues nonetheless to run beneath, to express these exigencies,” producing neurotic symptoms (Psy 96–97); *Verneinung* (negation): “Procedure whereby the subject, while formulating one of his wishes, thoughts or feelings which has been repressed hitherto, contrives, by disowning it, to continue to defend himself against it.”¹⁴ Finally there is the repression featured in Lacan’s seminar on Schreber—*Verwerfung* (foreclosure or repudiation): “a primordial expulsion of a fundamental ‘signifier’ (e.g. the phallus as signifier of the castration complex) from the subject’s symbolic universe,” such signifiers not being integrated into the subject’s unconscious, but re-emerging in “the Real,” as in hallucinations (Laplanche, 166). Derrida enacts this re-emergence, writing the text that Philosophy has repressed (a text designed to expose the defense mechanisms of the academic institution).

Derrida’s own comments about *Glas* (especially when read in the context of the Schreber case) indicate that his object of study is the academic unconscious and its associated repressions. “In a somewhat algebraic and elliptical way, I could say that that is the program which interested me and which is reckoned with up to a certain point in *Glas*. It reckons with all the programs of rejection, of vomitings opening outside or within, with all the forces of avoidance in a ‘field of production’”—specified as “rejection, foreclosure, de-

nial, incorporation and even introjection and idealizing assimilations of the other at the limit of incorporation” (DCP 534–35). Ironically, Derrida accuses the institution of psychoanalysis itself of operating these same repressions on the body of its knowledge just as much as do philosophy and education within their respective institutions. The tendency of all institutions to exclude or repress that which is (for them) unreceivable motivates Derrida to compose *Glas* in an offensive (rather than defensive) way, attempting to speak within these apparatuses as the voice of the other (by which he himself is addressed).

Derrida clarifies his strategies in several interviews, in which he indicates the political dimension of a text such as *Glas* that attempts to expose the stereotypes (best treated acoustically, of course) of scholarship and the university by risking the enunciation of something which these apparatuses are not prepared to hear (DEC 105–6). Participating himself in these institutions, and therefore limited in his own ability to think otherwise, Derrida seeks a way to work on both sides of the double inscription, to articulate the dissension that credits both the discourses of Schreber and Lacan. “*Glas*: this text is of interest only if, beyond all its ruses, all the ungraspable calculations, one is assured that at a certain point I don’t know what I am doing, I no longer see that which concerns me” (DEC 108–9). Then, citing from *Glas*, he continues, “‘It is not enough to be crafty, a general theory of the ruse *that would be part of it* must be available. Which comes down to making a confession, unconscious, to be sure. The

unconscious is something very theoretical. If I write two texts at once . . .’” Significantly, in our context, he cuts short his citation in the interview at this crucial point, performing on discourse the concept in question, for the passage in *Glas* continues, “if I write two texts at once, you will not be able to castrate me. If I delinearize, I erect. But at the same time I divide my act and my desire. . . . I castrate myself—I remain(s) myself thus—and I ‘play at coming [*jouir*]’” (*Glas* 65b [77b]). To generalize the strategy, we may say that the discourse resulting from the refusal of castration displays, in Schreber, a fragmented nature (sentences begun, then interrupted), which Derrida simulates with his collaged citations—citations begun, then arbitrarily cut short.

89

Fetish

What are the consequences for textual practice of Derrida’s simulation of the foreclosure of castration? The first point to clarify, recalling the discussion of the peal of bells—*voler*—in terms of the signature effect, is to note the function of the bell as the emblem for the force or movement of Derrida’s own text, and of his theory of writing as difference. The point I wish to develop is that the bell blazons what is at stake in the refusal of castration (and of the theoretical entry into the symbolic)—fetishism, including the phantasm of the lost phallus, the mother’s. What are the methodological consequences of taking the side of fetishism?

one go [*d'un coup*] on your nape, the gluing, frozen [*glacé*], pissing cold name of an impassive Teutonic philosopher, with a notorious stammer, sometimes liquid and sometimes gutturo-tetanic, a swollen or cooing goiter, all that rings [*cloche*] in the tympanic channel or fossa, the spit or plaster on the soft palate [*voile du palais*], the orgasm of the glottis or the uvula, the clitoral glue, the cloaca of the abortion, the gasp of sperm, the rhythmized hiatus of an occlusion, the saccadanced spasm of an eructojaculation, the syncopated valve of tongue and lips, or a nail that falls in the silence of the milky say [*la voix lactée*] (I note, in parentheses, that, from the outset of this reading, I have not ceased to think, as if it were my principal object, about the milk trademarks Gloria and Gallia for the new-born, about everything that can happen to the porridge, to the mush of nurslings who are glutinous, stuffed, or weaned from a cleft breast [*sein*], and now everything catches, is fixed, and falls in galalith). (119b–21b [137b–39b])

gl—“what passes more or less well, through the rhythmic strict-ure of an annulus” (109bi [125bi]). Through the sphincter. Whose elaboration must not be premature, like the cocky virgin lad. Whose elaboration proceeds slowly, under the sheets, under the sheath (“gl remains under the sheath” (234b [261b])). gl agglutinates and separates, constricts the liquid, “protects against the schiz that gl produces” (237b [264b]):

While ever remaining a bit-effect (a death-effect) [*effet de mors*] among others, gl remarks in itself as well—whence the transcendental effect, always, of taking part—the angular slash [*coupure*] of the opposition, the differential schiz *and* the flowing [*coulant*] continuum of the couple, the distinction *and* the copulating unity. . . . (235b [262b])

The strange calculus of gl (which recalls the calculus of Blanchot’s *X sans X*, more generally: *sans sans sans*; see, for example, *DLO* 105–6, or *DPas* 187–89):

gl gl gl

where gl, both member and operation, is (are) {band(s) erect} gl, g + l, g/l.

To the protest gl cuts too much and too little, cites too much (the citations are too long) and too little (the citations are just that, they do not give the whole story), “let us suggest that the theoretical question, elaborated . . . will produce . . . the following thesis: every thesis is (bands erect) a prosthesis; what affords reading affords reading by citations (necessarily truncated, clippings, repetitions, suction, sections, suspensions, selections, stitchings [*coutures*], scarrings, grafts, postiches, organs without their own proper body, proper body covered with cuts [*coups*], traversed by lice [*poux*]” (168b [189b]). gl strict-ures every thesis as prosthesis (“the prosthesis that bands erect all alone” (139b [158b])), as citation: thesis as prosthesis, even here. The gallows of the text always leaves something else remaining.

One text becomes big with the other. “One text loves another” (*DLO* 147), “become[s] infatuated” (168b [190b]) with itself and another. “One text reads another. . . . Each ‘text’ is a machine with multiple reading heads for other texts” (*DLO* 107). “gl remain(s) gl”: gl gl gl

But big with the pyramid (A) and the disseminating mark (S).

A: “The a of gl agglutinates the detached differentiae. The scaffold of the A is gluing” (167b [188b]). S: “‘the infamous s’” (72bi [84bi]), the “‘disseminating’ letter *par excellence*, as Mallarmé said” (*DPos* 96).

What happens when the gluing letter and the disseminating letter are added to each other and to gl?

gl + A + S

Does this reduce to the word *glas*? to the title *glas*?

Glas cites itself, inscribes its title within itself, is madly in love with itself, mad as the madness of the day (Blanchot), is pregnant with itself (an immaculate conception): “The title lays out, more a sign of fatigue, the appeased, glorious integrity of one entire word, the verbal body *glas*. Interposed before the disseminating mark, the vowel is seen no longer, no longer scaffolds. It sings [*chante*] or blackmails [*fait chanter*] the bit (the dead) [*le mors*]” (234b [261b]). gl remain(s) gl

Signature

"The signature is a cliché. Without rights of reproduction" (185bi [208bi]).

This statement occurs a few lines beneath the signature, I presume, "Jean Genet." More precisely, beneath the reproduction of this signature.

Another example of this, less manifest, is in the margin of the tattoo on the "aesthetic sob" of Ponge (120bi [137bi]). The piece from which this citation is cut is signed with a reproduced signature, "Francis Ponge" ("Braque, ou la méditation à l'œuvre," in *G. Braque*, whether in French or English (p. 76); in Ponge's *L'Atelier contemporain*, however, the title is changed and the signature omitted (p. 317)—"Autography may also be reproduced, but then it is no longer original, merely reprinted [*clichée*]. Such is the case at the end of 'Braque ou la méditation à l'œuvre'" (DSS 126–27).).

A more twisted example concerns the cliché "J. Derrida." This occurs not in the first version, a lecture delivered in Montreal (1971, published in 1973), but in the version published in *Marges* (1972), at the end of the text abbreviated *Sec* ("Signature Event Context"). And this reproduction is reproduced itself in "Limited Inc, a b c . . . ," but with the following introduction: "I am prepared to swear that this signature is not from *my hand*. I am not speaking here of its multiplication in thousands of printed 'copies,' nor of the capitalized proper name that supports it, rendering it leg-

The general question engaged here is the relationship of fetishism to truth understood in terms of the ancient model of "truth" as "unveiled thought." The question of the Woman, as it is treated by Nietzsche (elaborated in *Spurs*) offers a clue to Derrida's direction. The "idea" became a "woman" at a certain moment in history—the classical moment of scientific thinking in which research became the drive to remove the veils from whatever was hidden. But when this metaphor itself is questioned, asking if finding out the truth is like stripping a woman, then what is Woman? The self-contradictory treatment of this topic in Nietzsche indicates that Woman (and Man, for that matter) has no essence, cannot itself be treated in terms of "truth." When the histories of Woman and Truth join, castration controls the effect of knowledge. "All the emblems, all the shafts and allurements that Nietzsche found in woman, her seductive distance, her captivating inaccessibility, the ever-veiled promise of her provocative transcendence, the *Entfernung*, these all belong properly to a history of truth by way of the history of an error. . . . In the epoch described by this parenthesis the story's fabulous plot might be somehow linked with the motif of castration in Nietzsche's text, with its enigma of truth's non-presence" (DS 89). Derrida marks his difference from Lacan precisely at this point, noting that the latter believes in this snare of truth-castration—hence in phallocentrism (DS 60).

Nietzsche finally takes no position with respect to Woman, instead generating a hetero-

geneous discourse displaying three possible positions—Woman as castrated, as castrating, and as affirming. Within this heterogeneity the third proposition, we may suppose, appeals most to Derrida, in which "woman is recognized and affirmed as an affirmative power, a dissimulatress, an artist, a dionysiac. And no longer is it man who affirms her. She affirms herself. She affirms herself, in and of herself, in man. Castration, here again, does not take place" (DS 97). At the same time (the three propositions are conceptual, not sequential), while captured within the economy of truth's system, woman plays with truth "at a distance as if it were a fetish, manipulating it, even as she refuses to believe in it, to her own advantage" (rather than being its victim, as in the first proposition).

These three propositions concerning truth-woman-castration also inform the problematic of *Glas*. The issue includes the general question of representation, of metaphor and analogy put to work in theoretical texts, such as the writings of Marx and Freud, both of whom used "fetishism" as an analogy to demonstrate the materialist interpretation of spiritual or idealizing modes of thought. "To found or to destroy religion (the family production) always comes down to wanting to reduce fetishism. Fetishism, to form against itself the unanimity of founders and destroyers, must indeed somewhere constitute the opposing unity: the unveiling of the column, the erection of the thing itself, the rejection of the substitute. . . . As long as fetishism will be criticized—for or against religion, for or against

ible and capable of being authenticated, nor of the infinitely complex relations in which they are involved, but rather of the 'first,' handwritten instance of the form

the reproduction of which can be read 'here'" (DLI 167). (I leave aside the serigraph *Ich* of Adami "realized in collaboration with Jacques Derrida," *Derrière le Miroir*, No. 214 [May 1975], p. 27, and the signature broken off there. Reproductions signed by Adami and Derrida exist.)

A *cliché* is the hackneyed phrase, to be sure, but also the photographic negative from which reproductions can be made (often like the "radiographic negative of the testamentary christs and bandages" to be developed in the "search . . . for the remains of John (*Jean*)," Jean Genet and John of the Gospel and the Apocalypse (196bi [220bi]), the John who "does not name himself, but does not hesitate to point to himself, under his own pen, as Christ's preferred disciple. He lies with him, in any case on his breast [*sein*]" (107bi [123bi]), the John of whom he, Jean, "is in sum the most destructive parodying double" (8bi [14bi–15bi])), but also the plate (stereotype) from

which reproductions are printed. As cliché the signature is the negative, the plate, the name signed in reverse, but without rights of reproduction. I sign each time uniquely, but the same, each signature is occurrent to the other, like the paraph, "the abbreviation of a paragraph: what is written on the side, in the margin" (25bi [33bi]), what in "knocking up the margin—(no) more margin, (no) more frame—. . . annuls it, blurs the line, takes back from you the standard rule [*règle*] that would enable you to delimit, to cut up [*découper*], to dominate" (64b–65b [76b]) the signature.

The reproduced signature occurs near the end of a long judas on the signature and ant(h)onomasia. A few paragraphs above, in the margin, as it were, of this judas: "The rhetorical flower organizing this antitrope, this metonymy simulating autonomy, I baptize it anthonymy. One could also say anthonomasia. Antonomasia is a 'Kind of synecdoche that consists in taking a common noun for a proper name, or a proper name for a common noun' (Littré)" (181b [204b]). The play of the signature is multifarious in ant(h)onomasia:

(1) Genet, *genêt*, *genet*: "*Genêt* names a plant with flowers—yellow flowers (*sarothamnus scoparius*, *genista*; broom, *genette*, *genêt-à-balais*, poisonous and medicinal, as distinct from the dyer's broom, *genista tinctoria*, *genestrolle*, dyer's greenwood, woodwaxen, an herb for dying yellow); *genet* a kind of horse. Of Spain, a country of great importance in the text" (35b [43b]). Genet is the mother's name—told in

the family—will the economy of metaphysics, the philosophy-of-religion, have been tampered with?" (206a–7a [231a–32a]).

By calling into question the received notion of the fetish, Derrida wants to resist the tendency to use the concept of fetishism in a decidable way, as a vehicle with which to establish a reductive truth, which works against the very nature of fetishism as a phenomenon. Derrida's strategy, as by now we might expect, is to examine more closely the actual functioning of the vehicle (fetish) in these comparisons. As the concept is used in Marx and Freud, "fetish" remains within the economy of truth. "Despite all the variations to which it can be submitted, the concept fetish includes an invariant predicate: it is a substitute—for the thing itself as center and source of being, the origin of presence, the thing itself par excellence, God or the principle, the archon, what occupies the center function in a system, for example the phallus in a certain phantasmatic organization. If the fetish substitutes itself for the thing itself in its manifest presence, in its truth, there should no longer be any fetish as soon as there is truth, the presentation of the thing itself in its essence" (209ai [234ai]).

The concept of fetish until now has been constrained by the belief that the fetish as ersatz exists in opposition to a decidable, determinable non-ersatz. Derrida approaches this concept from another perspective, taking as his point of departure Freud's discussion of the fetish as the substitute for the mother's phallus, erected by the child to protect against the threat of castra-

tion. Derrida emphasizes Freud's remarks on the *undecidable* character of the fetish, "the 'divided attitude of fetishists . . . , and the oscillation of the subject between two possibilities.'" In certain subtle cases, "the structure, the construction (*Aufbau*) of the fetish rests *at once* on the denial and on the affirmation (*Behauptung*), the assertion or the assumption of castration. This at-once, the in-the-same-stroke . . . of the two contraries, of the two opposite operations, prohibits cutting through to a decision within the undecidable. This at-once constitutes an economy of the undecidable. . . . There is an economic *speculation* on the undecidable. This speculation is not dialectical, but plays with the dialectical. . . . One loses on both sides, in both registers, in knowing how to play all sides. On this condition does the economy become general" (210ai [235ai–36ai]). When the fetish is generalized, losing its rigorously decidable status, the death knell of phallogocentrism is rung.

Glas is constructed within the economy of this generalized fetishism. "The economy of the fetish is more powerful than that of the truth—decidable—of the thing itself or than a deciding discourse of castration (*pro aut contra*). The fetish is not opposable. It oscillates like the clapper of a truth that rings awry [*cloche*]" (227b [253b–54b]). The movement of the bell, the *voler* as peal of bells, the oscillation from side to side, clapper swinging one way, barrel the other, is the motion of Derrida's text, and, we may suppose, of his signature, operating between two columns. "Everything happens as if I were first working on

naming, but also at founding a bell. In its nomenclature, making it resound and disappear at once, making it rise up to the top of some tower, and thereby, in some turn or trick, unhooking it with a burst of laughter, making it collapse, that's what I say I do. I describe" (228b [254b]).

Returning to *Spurs*, we may see why there is laughter, which involves more than just the slapstick scene of repression, the energetic futility of it, since whenever something is pushed down at one place, it (*ça*) rises up at another. The oscillations of generalized fetishism, applied at the level of methodology, result not only in parallel columns, but in the mode of parody. Nietzsche offers a lesson in how to displace the economy of truth-castration, which, being built on the principle of decidable oppositions, may not be overturned oppositionally (it can appropriate every opposition, every confrontation). Therefore Nietzsche did not try to negate castration and its system. "For the reversal, if it is not accompanied by a discrete parody, a strategy of writing, or difference or deviation in quills, if there is no style, no grand style, this is finally but the same thing, nothing more than a clamorous declaration of the antithesis. Hence the heterogeneity of the text" (DS 95).

But in finding parody to be the methodological equivalent of generalized fetishism, Derrida does not want to replace one truth with another, to set up parody or heterogeneity as absolutes: "To use parody or the simulacrum as a weapon in the service of truth or castration would be in fact to reconstitute religion, as a Nietzsche cult for

example, in the interest of a priesthood of parody interpreters. No, somewhere parody always supposes a naivety withdrawing into an unconscious, a vertiginous non-mastery. Parody supposes a loss of consciousness, for were it to be absolutely calculated, it would become a confession or a law table" (DS 99–101). Roland Barthes posed this same question: "What could a parody be that did not advertise itself as such? This is the problem facing modern writing: how breach the wall of utterance, the wall of origin, the wall of ownership?"¹⁵ It is the explicitness of classic irony and parody that Barthes dislikes, since it renders them finally decidable, recalling that parody, like the classic notion of fetish, is ensnared in the economy of truth. Barthes's solution—to drop all quotation marks—is the opposite of Derrida's, the latter insisting on multiplying quotation marks in the service of a general iterability, although the result is the same.

In any case, as Michel Foucault suggested, parody has played an important role in the transformation of the epistemes and discourses of various ages.¹⁶ Derrida calls upon the parodic mode again, to help with the transformation of the age of the book into the paradigm of the text. Considering philosophy to be invulnerable at the level of reason, Derrida declares his purpose to be, "to tympanize—philosophy," as he says in the opening line of *Marges*, with one of the archaic meanings of "tympanize" being "to ridicule publicly" (DM x). Reiterating in an interview what he declares frequently in *Glas* itself, that *Glas* is a parody (DEC 112), Derrida indicates that his strat-

the text, *The Thief's Journal*. Genet then is immaculately conceived: the text names the mother who names the son: the mother is big with the son who is big with the mother. And the judas occurs right after the scene drawn from the *Journal* that gives the mother's name and the "'deep sense of kinship'" with flowers, his "'natural emblem'" (182b [205b]).

(2) Derrida: the *déjà*: "read the *déjà* [*already*] as a siglum," as the siglum D.J., the inverse of J.D. ("I am accessible, legible, visible only in a rearview mirror" (84bi [97bi])). Jacques Derrida: "When I sign, I am already dead [I am D.J. dead]. I hardly have the time to sign than I am already dead, that I am already dead. I have to abridge the writing, hence the siglum, because the structure of the 'signature' event carries my death in that event" (19bi [26bi]). The siglum here is signed I, which splits the signature so easily assigned Derrida here. Another hand paraphs it, initials in the margin, seals the signature in this siglum.

The judas opens with the "errance" and "diverse routes" of the signature:

antonomasia. This alienation, already [*déjà*], even before I return to myself, promenades my proper name in the street, *classes* it in the "natural" world, freezes [*glace*] the appellation in an exterior thing, in its name or in its form. My signature trails behind. Dereliction, errance without end. Among things, equivalent, but absolutely alone. My signature will have

caught on [pris] according to very diverse routes [*voies*]. (183bi [206bi])

My proper name can be tolled to death (*glas*) in the thing, "in its name or in its form." The flower and the horse of Genet are in the name, and thus their reading is preliminary. The dog, held on the leash, is the paraph in "the curve of the spine answering to the curve of the paw" signing Alberto Giacometti (*The Studio of Alberto Giacometti*).

My "signature is a wound, and there is no other origin for the work of art," tolls *glas* reading *The Studio*: "'Giacometti's art seems to me to wish to discover that secret wound of every being and even of every thing, so that the wound may illuminate them.'" The signature that signs (*signe*) bleeds (*saigne*). Its cryptogram is "the morseling of Osiris," here drawn from *The Studio's* "paragraph about Osiris in the 'crypt of the Louvre.'" "But the economy of the signature never interrupts its work. It finds in the remain(s) of infirmity a supplementary apotrope, a sort of reseda." Whether the infirmity be Stilitano's, Querelle's, or Oedipus's: "As Stilitano bands erect a little more for being one-handed. As Querelle from squinting. Oedipus will never have walked so well than after his, if one may say so, recent accident. Oedipus is classed, but because limping gives class, confers a more or less proper name. Claudication: classification" (184bi [207bi]).

The signature is apotrope, a "kind of *reseda morbis*." In signing my name I cut myself off from myself, in order not to lose myself: ex-

appropriation: "It is a matter of repulsing the worst threat, and, to do so, of cutting oneself off beforehand, by oneself from oneself: the *genêt* is thus a kind of *reseda morbis*, an incantation of one thing in order to hide behind the other, to be shut up in its enclosure [*enceinte*]" (84bi [97bi]). The signature is only big with itself: "At the limit, of the text, of the world, there would remain nothing more than an enormous signature, big with everything it will have engulfed in advance, but pregnant with itself alone [*mais d'elle seule enceinte*]" (39b [48b]), big with its remain(s), its debris.

The signature signs itself wound. It wounds itself in order to sign itself as wound. The wound of the wound, the signature of the signature, the countersignature exappropriates ("If I say that the whole process of the placement in abyss [*mise en abîme*] consists in a triumph of the countersignature, it is not for the purpose of explaining the one in terms of the other, supposing we really know what goes on in a placement in abyss. On the contrary, it is to pose the possibility that every placement in abyss carries in it some economy of the countersignature. The signature is the placement in abyss (of the proper) itself: exappropriation" [*DSS* 132–33]). The secret wound of the signature, its bleeding, signing cryptogram, is its secret wound, is its apotrope, its *reseda morbis*, that allows it to be big with itself, to band erect itself, and to conceive itself immaculately in its debris.

"the debris of" can now begin to be read. The exappropriating (counter)signature is the *débris de*, the D breaking D, the signature that exappropriates its own signing, no longer common, no longer proper, comproper at best. Derrida countersigns Genet, Genet Derrida. In its two occurrences, "the debris of" is without end punctuation, is without end, is, in other words, in other words. Words following and preceding.

Strewking Machine: Coupture =====

The sewing machine breaks down, at least to describe this column and its working (the working out, or elaboration, signed Derrida-Genet). Within the column itself, a variety of machines have interposed themselves to operate the text and toll the *glas*.

La cloche: the bell (and the tramp): "For example, everything happens as if I were first working on naming, but also at founding [*fondre*] a bell [*cloche*]. In its nomenclature, making it resound and disappear at once, making it rise up to the top of some tower [*tour*], and thereby, in some turn or trick [*tour*], unhooking it with a burst [*éclat*] of laughter, making it collapse [*s'effondrer*] . . ." (228b [254b]).

The organ: From the first judas, at its very end ("You will also have to work the word tongue like an organist" (3bi [9bi])), to the

egy is to exploit the peculiar double structure of the parodic mode, "offering two texts within one work," creating thus a curious ambiguity, since the parody then shares or borrows its structure from the target text (Rose, 26). The strategy is especially suited to Derrida's deconstruction, his critique of the institutions within which he himself thinks and works: "For example I can no longer teach without trying, at least, to do it so that the content, even down to details, the procedure of teaching dislocates, displaces, analyses the apparatus in which I am engaged" (DEC 113). That is, as Rose reminds us, the parodist does not simply attack a subject, he may refunction it, in order to preserve it in a certain way, given that the parodist holds an ambivalent attitude to the target. Thus Derrida may be believed when he insists that his operation is positive, affirmative, in that "the texts I read deconstructively are texts I love very much and which I believe still have a future" (DOr 119).

We may understand now that when Derrida defines his writing strategy as a kind of mime, he is calling attention to his parodic mode: "I don't believe it at all, but if I were to believe that a proposition acquired its pertinence by miming its subject matter and letting the thing speak (and the thing here is Francis Ponge), I would justify my attack in the name of *mimesis*" (DSS 4), his new *mimesis* being, finally, a parodic strategy: "What is it, therefore, which I will have mimed, parodied, and barely displaced?" (DSS 6). In *Glas* Derrida mimes and parodies the foreclosure of castration and its fetishism (his antonomasia is a

condensed version of the elaborate encrypting by which the Wolfman, for example, disguises his proper name in certain fetishized scenes, as explained in "Fors"). His point, however, is not to mock psychoanalysis, but the discourses of knowledge in general.

Derrida has associated *Glas* explicitly with several of the great satiric parodies of the humanistic tradition. Responding to a question, in the *Digraphe* interviews about the nature of his own "phantasmatic" to be found in *Glas*, Derrida remarks that, just as his reading of Imre Hermann and the theory of "*cramponnement*" governed the first part of the interview, so would his reading of *Gulliver's Travels* govern the second part, suggesting that the session be titled "Return of the Houyhnhnms." He then reads a passage from Swift on the Yahoos, and the language of the Houyhnhnms, and we may infer that the link with *Glas* concerns the Spanish horse found, along with the broomflower, in *genêt*. But the object of the satire in *Glas* is academic research (including as a point of departure Lacan's suggestion that paranoia and theory, if not amounting to the same thing, at least do occupy the same zone of interpretation and comprehension). That Derrida should mention Hermann and Swift together is a clue to the particular level at which the parody is organized, having to do with a comparison between scholarship and the work of mourning, as we shall see. "Is the work of mourning work, a kind of work? . . . Is not all work a work of mourning? and, by the same appropriative stroke of the more or less of loss, a classic operation?"

judas on the organ and its machinery (“No *glas* without the interposition of machinery.”), the organ has been resounding and playing, “making the liquid music rise or fall *en jouant des pédales*, in playing the pedals, by making use of fags” (224bi [250bi]). And petals.

The dredging machine is found in searching for the “good metaphor for the operation I pursue here. I would like to describe my gesture, the posture of my body behind this machine” (204b [228b]). I operate from “the dissimulated, small, closed, glassed-in cabin of a crane, I manipulate some levers and, from afar . . . I plunge a mouth of steel in the water. . . .

“The toothed matrix [*matrice dentée*] only withdraws what it can, some algae, some stones. Some bits [*morceaux*], since it bites [*mord*]. Detached. But the remain(s) passes between its teeth, between its lips. You do not catch the sea. She [*mer*: also the mother] always re-forms herself. . . .

“And then I am not going to surprise his text with a toothed matrix. He only writes, only describes that: toothed matrix. It is *his* object” (204b–5b [229b–30b]).

Shortly after the dredging machine, the *navette* and the mechanical reader. *Navette* seems “absolutely necessary” to describe the oscillation and the stitching of Genet’s text. But to know whether this word appears “as such,” one would have to manipulate some perforated cards. As such, “otherwise a machine with teeth so fine and so numerous that it surely does not yet exist would be required; a text like this one here is only a slightly more

evolved, more subtle mechanical reader. Each word cited gives a card or a grid you can walk through the text. Each card or grid is accompanied by a schema you ought to be able to verify at each occurrence . . . in the so-called ‘complete works’” (207b–8b [233b]).

The *navette* is the incense boat (or thurible) of the church (against which so much of Genet’s texts is “hatched”). And also the shuttle of the weaver at the loom. The weaver’s tool would work, but it keeps itself too close to naturality, primordiality. Weaving is before sewing. Sewing must work on an artifact.

But the machine here must cut *and* sew (“The morsels, which I cut [*coupe*] and sew [*couds*] in the text designated by the one named Genet . . .” (169b [190b])) *at once* (in a simultaneity still to be determined), must strewke (the combination of *sew* and *stroke*—the stroke being understood as the stroke of the cut; the French term Derrida constructs is *coupture*: *couture* and *coupure*).

The signature strewkes.

The column strewkes remain(s).

Remain(s): this almost begins this column. Like a half title, *faux titre*, a bastard title. “As the remain(s)”: *Comme le reste*, this phrase follows close after “‘*what remained of a Rembrandt torn into small, very regular squares and rammed down the shithole*’ is divided in two.” In this sentence, the title of the Genet text is divided

in two. “What Remained . . .” hangs over the text as its title and its upper border. “What Remained . . .” is cited and is cited as a title—thus divided in two. But “What Remained . . .” is also a text divided into “Two unequal columns, they say distyle, each of which—envelop(e)s or sheath(es), incalculably reverses, turns inside out, replaces, remarks, overlaps the other.” As the rest or remain(s) of *glas* is divided in two, but also as the remain(s) or rest of this column is divided in two (cut and sewn, strewked) in its writing.

The remain(s) functions doubly, as the signature. It erects its fall and lets it fall—the remain(s).

Le texte r(este)—tombe, la signature r(este)—tombe—le texte. La signature reste demeure et tombe. [10b–11b]

The text *re(mains)*—falls (to the tomb), the signature *re(mains)*—falls (tombs)—the text. The signature remain(s) resides and falls (to the tomb), the signature remain(s) house and tomb. (4b–5b)

The text here verges on the unreadable and the untranslatable, less by omission than by design. The text is in its remain(s) (*r(este)*), and so is not—that is its tomb, in which it erects itself and to which it falls, its final resting place. The text is refalling—the fall is never its simple origin. The signature is in its remain(s) (*r(este)*), and so is not—that is its tomb, the tomb in which it houses the text. The signature is refalling—nonsimple ori-

gin—retombing the text. The signature “remain(s),” the signature that signs itself “remain(s),” the signature that the “remain(s)” signs—that signature remain(s) is what stays and falls, is its own residence and tomb. “The text labors to give the signature up as lost. And reciprocally” (5b [11b]). The text mourns the signature; the signature mourns the text. Textual work is mourning; the signature is mourning. The work (of the) remain(s).

Text signature remain(s)—the strewking machine. The cut by which the signature remain(s) falls to the text, that cut sews. The sewing by which the signature remain(s) is stitched back in the text, that sewing cuts.

(The logic of antherection bands erect, strewking. Cutting and sewing do not relate as one moment following the next; strewking does not sew *against* the cut, by stitching up the wound, by castrating castration in its strewke. Strewking sews, cutting. Cutting produces sewing: “Remain(s) equals band(s) erect. In every occurrence, play at replacing remain by band erect, the remain(s) by the band(s) erect. You will begin to think [*penser*] what an event is, a case, let us rather say an occurrent. The logic of antherection must not be simplified. It (*Ça*) does not erect *against* or *in spite of* castration, *despite* the wound or the infirmity, by castrating castration. It (*Ça*) bands erect, castration. Infirmity itself bandages itself [*se panse*] by banding erect. Infirmity is what,

a violent operation of class and classification? a decollation, an ungluing, of what keeps the singular for itself? This work of mourning is called—*glas*. It is always for/of the proper name” (86b [99b–100b]).

To continue the argument that *Glas* is the simulacrum of a refusal of castration, we should be reminded of the dynamics of such a refusal. In the normal entry into the symbolic, involving the separation from the mother (castration) due to the intervention of the father, the subject engages in a process of mourning—the introjection of the image of the mother, preserving her as an ideal in the superego. In taking up this aspect of castration Derrida borrows not from Lacan but from Nicolas Abraham and Maria Torok and their discussion of Hermann, whose theory of “*le cramponnement*” Derrida says fully occupied his thoughts about *Glas*, including its various meanings—cramping, fastening with a crampon, as in shoeing a horse, to hold fast to something, and so forth. Hermann used the term to name his “instinct of clinging”: “You know that Hermann proposed a powerful deduction, ‘arche-psychoanalytic’ according to Nicolas Abraham, an articulated, differential, concerted deduction of all psychoanalytic concepts based on a theory of *cramponnement*, the instinct of clinging [to the mother] and the traumatic arche-event of *dé-cramponnement* that constructs the human topic” (DEC 98). Derrida explains that the word “*crampon*” is absolutely necessary to *Glas*, in a kind of “active absence” working behind the scenes, for example in the discussion of the fetish and the

ersatz in Genet’s account of the “cluster of grapes” (*grappe de raisin*) pinned inside Stilitano’s pants: “And here is the judas. Everything, in the book, leads back to this, if there were here an everything. Everything must have been to motivate, thus, the staging of ‘*crampon*,’” which he relates etymologically to all manner of crochet. “The *crampon* ought to have imposed itself with respect to the relation (dual unity cramped, originally inhibited release) between the two columns or colossi; and then every time that there is an appeal to the ‘rhythm’ of ‘little jerks, clings and suction, patchworks—in every sense—and sliding penetration. In the embouchure or the length of the column . . .; or again with the ‘general suckers’ [*ventouses*] (‘The sucker is adoration’ . . .), or of the concept (*Begriff*) as stricture of clinging or of grip, or with respect to all the hairy bodies, fleeces of gold or pubic fleeces, ‘hairless figure’ of ‘Pépé’ feminized, etc. And especially in the passage from the *gl* to the *gr*, and to the *cr* which activates all the final pages and the final scenes, etc.” (DEC 99). In short, the *crampon* figures the oscillating movement of the text as fetish.

To see how the *crampon* functions as a parody of academic research we should review briefly Nicolas Abraham’s discussion of Hermann’s theory. To begin with, Hermann’s concept operates in the mode of *anasemia*, a method developed due to the special nature of the object of study in psychoanalysis—the Unconscious—which is by definition *ungraspable*, not directly available to conceptualization. The technique involves “a re-

as they still say today in the old language, *produces* erection: a prosthesis that no castration event will have preceded" (138b [156b–57b]).

(The signature strewkes as well, what Derrida might have baptized *signacoupture*, signastrewkture: "Unwearying, the labor to reconstitute the glorious and integral corpus of a proprietorship, in the authentic and organless signature, will not have failed, always, *in the end* (will have some *seing*): what sets it in motion, its first thief [*voleur*], *volens nolens*, what causes writing, is what separates [*écarte*] and sows [*et sème*], scatters [*essaime*] signacutting and signacouture [*signacoupure et signacouture*]. What desingularizes, unseals, desiglums, opens the eyes by blinding" (171b [192b]).)

The text strewkes parentheses. The procession there is slow and elaborating, here it is fast and schematic.

The *étamine*, that earlier it was "too soon to consider" (78b [91b]), the stamin wing of death shuddering over the Palais de Justice in Divine's trial, "if you were pressed to dispose of the cutting, in order to restitch [*recoudre*] it somewhere else, as with each piece of material or each flower of the text, you would find it again in the *Thief's Journal*, over the cunt of a Spanish whore" (77b [90b]). So begins the paranthetic strewking, the strewking whose

emblem is stitched some pages further on (123b–24b [141b–42b]):

If gl does not suffice for you, if no enjoyment remains for you in it, if you have nothing to fuck in it, if you want to render gl, to myself or to that galley-son surnamed Gallien, one more try. Suppose that what is more properly scaffolded here is still the form of an A, in order to pass the head there and risk the blow [*coup*]. Not to add it to gl (the s fallen, let fall once more), but to write some italic

(PARANTHESIS)

Among all the seams [*coutures*] of the genetic text, six lines between parentheses and in italics.

The strewke cuts the patch out from the *Thief's Journal* (125b [143b]):

A first time to extract

"(Long afterward, when I ran into him in Antwerp, I spoke to Stilitano about the postiche cluster hidden in his pants. He then told me that a Spanish whore used to wear a rose of stamin pinned on at cunt level.

"To replace her lost flower,' he told me.)"

And in that cut sews it in *glas*, sews in *glas* in its citation.

A notice of and citation of one parenthesis enclosing another parenthesis big with gl fol-

low, the parenthesis in which the mother intervenes in the *Journal* (145b–47b [164b–66b]). After which this:

Function of the paranthesis: writing's time. The moment, presently, I write, "in a street of the city where I am writing," I open the paranthesis in order to describe, comment upon, remark the story [*récit*], the other time that is being narrated. This fiction of the "presently" of writing opens a paranthesis within the paranthesis—and this is not fortuitous, each paranthesis of a presently presenting is big with another—in order to comment on the choice of words and the agglutination of the gl's. . . . (147b [166b])

The parenthesis on sewing is then extracted (209b [234b]), to be met farther on:

For seams [*coutures*], this must be stressed, do not hold at any price. They must not be, here, for example, of a foolproof solidity. This is why that (*ça*) works all the time. To sew up [*coudre*] a wound, to fight [*en découdre*], to re-sew, to be forced to sew, to be kept from sewing. Other italics between parentheses, which await us farther on: "(. . . I kept myself from learning to sew.)"

Many other stations intervene "in the procession toward the great paranthesis" (238b [265b]), the paranthesis of the *étamine* rose

followed by the paranthesis on sewing (243b–45b [270b–73b]):

After extracting, one cites a second time, one resews [*recoud*] nevertheless this hanging counterpart, and all this, once the weaver's loom is regarded right side up, almost overlaps itself [*se recoupe*], is put back into place, the text takes time to band erect. A long paranthesis. . . .

“. . . for taste is required. . . .

“As for my dress [*toilette*], I knew it would be sober and that I would wear it with modesty, whereas what was needed to carry the thing off was a kind of wild extravagance. Nevertheless, I cherished the dream of sewing [*coudre*] on a cloth rose. It would emboss the dress and would be the feminine counterpart of Stilitano's cluster of grapes.

“(Long afterward, when I ran into him in Antwerp, I spoke to Stilitano about the *postiche* cluster hidden in his fly. He then told me that a Spanish whore used to wear a stamin rose pinned on at cunt level.

“‘To replace her lost flower,’ he said.) . . .

“(‘Taste is required. . . .’ I was already refusing to have any. I forbade myself to. Of course I would have shown a great deal of it. I knew that cultivating it would have—not sharpened me but—softened me. Stilitano himself was amazed that I was so uncouth. I wanted my fingers to be stiff: *I kept myself from learning to sew* [*coudre*].)’”

turn to the source of all meanings,”¹⁷ hence a search for a certain *pre-sense*, as opposed to the focus of phenomenology on *presence*. “To approach directly the anasemic domain it is advisable to operate a certain return to an antescientific naïveté not yet marked by cultural hypotheses, or better, by their ethnological and historical relativisation” (Ecorce, 384). The result of this anasemic perspective is a different reading of phenomena: “One manages to discern anasemic concepts on one condition, which is that at the outset one announces that the phenomenon is a *symbol*” (Ecorce, 350). In his own description of anasemia in “Fors” (an introduction to Abraham and Torok's *Verbarium* on the Wolfman), Derrida calls attention to the methodological operation associated with this treatment of the phenomenon as symbol: “That structure describes a story or a fable *within* the concept; the story is described as a path followed backwards by the structure in order to reach all the way back beyond the origin, which is nonetheless not in any way a proper, rightful, literal meaning. The concept is re-cited in the course of this journey” (DF 96).

Stories or scenes told as anasemias constitute “arche-models,” exemplified by Hermann's instinct of *cramponnement*: “The arche-model is here the little ape who, in virtue of his congenital conduct, clings effectively—and with all four hands—to the maternal fleece.” (Ecorce, 351). Now, if one supposes that there is some inhibition imposed on this clinging, productive of a certain melancholy or mourning, then there

emerges the symbol by means of which may be explained “the *lack* that is recognized in Man's desire as desire for fusion with the mother. . . . It could be noted in a mass of gestures inscribed in us, albeit in forms detoured from their initial sense. These gestures of inhibited instinct govern all our substitutive activities” (Ecorce, 352). Chief among these substitutive activities is the drive of research. “The searcher takes up a quest for an object that is not proper to him, with a preponderance however of the maternal object” (Ecorce, 368). By extension, Abraham argues, “every educative act raises itself on the native inhibition of clinging” (Ecorce, 370). Included in this instinct is its antithesis, the drive of detachment and hiding (cryptophilia). And we may hear also in the anasemic fleece a story of Freud's transference enacted in his correspondence with Fliess.

Glas may be read at one level as an anasemic scene performing certain aspects of, and relationships to, the drive of research as clinging to or detachment from the mother. The Genet column, for example, includes the theme of the fleece, and in particular a narrative account that re-cites or moves within the concept of research, and of symbolisation. The aspect of Hermann's theory re-cited in *Glas-Genet* concerns the preening or dermic service provided in a group of apes. “Already among apes there exists a certain limitation on clinging. The gestures of dermic service figure the ineluctable detachment from the mother,” in that the communal ritual of the preening replaces the dual unity of the mother-child relationship (Ecorce, 375). The act of de-

Strewke (forewarnings: mention and emblem), strewke (extraction citation of *étamine* rose), strewke (extraction citation of mother parantheses big with gl parantheses), strewke (extraction citation of sewing), strewke (resewing citation of *étamine* rose), strewke (resewing citation of sewing): such are the paranthetic strewkes of what remained. Of what remained in reading the *étamine*, the “stamin replac[ing] the natural rose that replaces the virginity,” “the whore’s rose, a verge’s homage to Mary and taboo of the hymen rendered to the fag petal [*pétale*],” the stamen, “the male sex organ of plants,” syntactically defined. “*Étamine* deviates itself [*s’écarter*] from itself, bursts [*crève*] its sheath, at the risk of disseminating the pollen” (249b–51b [277b–79b]).

My strewke here. On the pietà.

“I—mark(s) the division” (65b [77b]).

The narrator, not the author, is designated *genêt* (105b [121b]).

Between the great paranthetic mention and emblem is the question of *genêt*’s divine filiation, the in (it)self father and the actual mother with which *genêt* affects itself:

the divine filiation with which the *genêt* is affected is an immaculate conception, permits the son to take—therefore to leave—all the places, to sleep all alone—here with the father in (it)self, there with the actual mother (an-

sichseiende Vater und nur eine wirkliche Mutter, but *nur eine* is the best) as in *absolute religion*, that is, on the (representative) threshold of absolute knowledge where the *glas* finally returns (close) by self, resounds, reflects itself for (it)self, admires its glory and is equal to itself. (106b [122b])

The mother then (shortly after the paranthetic emblem), and jealousy, of what one can only be jealous.

The mother’s breast (*sein*)—the signature (*seing*), by contamination, the being (*Sein*)—“steals away from all names, but it also hides them, steals them; it is before all names, regularly gives itself its first name” (133b–35b [152b–54b]).

Jealousy, “an excess of zeal,” the product of fascination, “is always excessive because it is busy with a past that will never have been present and so can never be presented nor allow any hope for presentation, the presently presenting.”

So one is only jealous of the mother or of death. Never of a man or a woman as such.

So one is only jealous of a *seing* or, what comes down here to the same, of an *already*. . . .

This is why the mother . . . stands beyond the sexual opposition. This above all is not a woman. She only lets herself, detached, be represented by the sex. (134bi [152bi–53bi])

Near the calvary scene, on the staircase, but right across from the parenthesis—“(Today I

am a father led to love by his child.)” (180b [202b])—this judas is jealous, insatiably, of itself (and so of death and of the mother, the breast-being-signature):

Insatiable jealousy, of oneself, already (I am missing [*je manque*], I miss myself): to knock down the thin walls [*cloisons*], the clefts, the partitions [*galandages*] in order to occupy all the places at once, to love (oneself) in (the) place of the other, to put an end to the worst suffering (to be jealous of not being jealous enough, of not even being able to reappropriate jealousy as one’s suffering, one’s evil, one’s very own), to swallow oneself, to touch oneself, to deliver oneself [*s’accoucher*], to give birth to oneself and to give oneself one’s own, then to band oneself erect to death, finally to masturbate oneself or to fuck oneself by flowing out of oneself [*en s’écoulant*]: *je m’ec, je m’enc* (179bi–80bi [202bi])

Now, after the great parantheses, the incorporation of all sexes, the strewke. “To incorporate all sexes at once . . . assumes the cutting [*coupure*] and the supplement within the double band. But as soon as there are two bands, by reason of the supplementary strewking, *coupure* (grafted flower), a double, undecidable sex activates itself sheathing father and mother all at once” (247b–48b [275b]).

The thief, not the author, not the narrator, is designated “sfeigncter” (252b [280b]).

To sew back in, the second time of the citation, what could not be read earlier, what occurs between the two “the debris of”:

Milk of mourning sealed up (coagealed, pressed, squeezed, hidden, coagulated, curdled).

I begin to be jealous of his mother who could, to infinity, change phallus without details dividing herself. Hypothesis begodden father in (it)self not being there. (261b [290b])

I—the double bands—divide(s), begin(s) to be jealous of my/itself, to occupy all the places and so leave them, to remove all the partitions and clefts I create(s), even of my/its own insatiable torment, I become(s) god, I begin(s) to be only in being jealous—begodden, immaculately conceived.

Of the mother “(Mary-Jochrist)” (178b [201b]). I am fascinated, bundled in a sheaf as it were, excessively by the mother, whose milk is always the milk of mourning, she who precedes and follows, who is before all names and follows the funeral cortege, buries her son (*genêt*, sfeigncter, circumflex), she, death, who is not being there in her breast-being-signature, she whom the phallus (father’s, son’s, castration’s, necktie) never divides—immaculate conception begodden.

The mother positions herself under (hypothesis) the dead body, accepts the dead son in her arms, cradles him who lies with her,

who screws her, takes her place, and leaves her without the father being there—immaculate conception pietà.

5 •

Between the two, the clapper

“*When we remember and when we forget, joined: separated . . .*”

Blanchot, *L'attente l'oubli*
(Paris, 1962), p. 162.

Between

Calendar, Judas, Hegel, Genet. I continue to begin to read. The two erected columns, in solitary confinement, begin to tap out a code what is not first going to be dislocated, but “perhaps, much later and more slowly this time,” whose borders are going to be exhibited (1a1 [7a1]). The code between. Another text. Another logic.

The right column quietly inscribes the columns on the same porch. The translation highlights that inscription when it renders *disent-ils*, they say, as *distyle*, the architectural term for a porch with two columns or two styles. What is it between these columns?

lousing one another, including the detachment of foreign bodies from the skin, symbolically repairs the separation from the mother, resulting in the paradox that the social group “clings” to the mother by symbolizing or ritualizing an act of detachment. Genet, having taken his mother’s name, represents this symbolisation, including the detail of a scene, cited in *Glas*, in which the homosexual lovers preen one another. “The scene is occupied by lice. Not invaded from the outside, but occupied as a familiar, if not a natural, place: . . . The lice inhabit not a house but a body, and, in the body, the fleece, the place of the antherrection. They are hunted, at night, by candlelight, in the seams of Salvador’s trousers. The miniscule animal is again overlapped by the logic of the antherrection: prosperity/misery, shame/glory, wild/tame, improper/proper” (163b–64b [184b–85b]). The louse itself narrates, directs the story, of a concept in formation: “the *topos* of the louse [*pou*] is not only the fleece, a place of the shown/dissimulated limit between the presence and the absence of penis or hole (*trou*) (the truth is a lousy concept). . . . This time the louse (*pou*) is unique, but its name, lost and found, chased on the surface of the text, borrows every object and dwells in many words at once. . . . The text is indeed a fleece” (163bi [184bi]).

Similarly, the Hegel column contains an anagrammatic scene, suggesting Hegel’s relationship to the drive of research, displaying a different gesture or movement of symbolisation, this time having to do with the mouth and the movement

How do they relate? Do they distill the juices, the drops or droppings, of each other? In other words, do they elaborate each other, as bees honey?

The between—hymen, clapper, blank—that is the question here, the question of “The Double Session.”

In “Double Session,” “We have indeed been making believe that everything could be traced to the word *hymen*.” But “the word *entre*,” “between,” “whether it names fusion or separation,” is what “carries all the force of the operation. The hymen must be determined through the *entre* and not the other way around” (DD 249–50; DDis 220). Between is a syncategorem, an “incomplete signification” to be completed only in syntax, “a syntactical plug” (DD 250; DDis 221). But writing can re-mark this “semantic void,” such that “it begins to signify,” begins to signify “spacing and articulation; it has as its sense the possibility of syntax; it orders the play of sense. *Neither purely syntactic nor purely semantic*, it marks the articulated opening of that opposition.” A note distills:

From that point on, the syncategorem “between” contains as its sense a semantic quasi-emptiness; it signifies the spacing relation, the articulation, the interval, etc. It can be nominalized, turn into a quasi-categorem, receive a definite article, or even be made plural. We

have spoken of “betweens,” and this plural is in some sense primary. *One* “between” does not exist. In Hebrew, *entre* can be made plural: “In truth this plural expresses not the relation between one individual thing and another, but rather the intervals between things (*loca aliis intermedia*)—in this connection see chapter 10, verse 2, of Ezechiel—or else, as I said before, this plural represents preposition or relation abstractly conceived.” (Spinoza, *Abrégé de grammaire hébraïque* [Vrin, 1968], p. 108.) (DD 251–52; DDis 222)

The between space, articulate. Between the two, spaces, articulates.

The between follows the Jewish reading (plural) in the Greek sense (“abstractly conceived”).

The between, JewGreek, “Insofar as the text depends upon them, bends to them [*s’y plie*], it thus plays a *double scene* upon a double stage. It operates in two absolutely different places at once, even if these are only separated by a veil, which is both traversed and not traversed, intersected [*entr’ouvert*]” (DD 250–51; DDis 221). Between, in a sense primarily plural, undecidable, opens a double (last supper) scene on a double stage, separated by the plural space between, a “singular plural.”

The space, joined:separated, joins:separates the columns. As the blank space separates the two *récits* of Blanchot’s *Death Sentence* (*L’arrêt de mort*), whose title is joined:separated in its

of the tongue. The process of mourning poses two possible ways to maintain symbolically the drive of clinging to the mother (after separation)—introjection, in which the mother is interiorized, idealized, assimilated into the superego; and incorporation, in which the detachment is refused, the mother is encrypted, kept safe in an interior vault, a strategy that reinforces the original ties with the object, amounting to a refusal of mourning. In introjection the word in the mouth replaces the mother (access to language), whereas in incorporation this original metaphor is literalized, affecting the subject’s eating, the passing of food rather than words. In short, Abraham and Torok suggest that the relationship with the mother, as much as the name-of-the-father, influences the acquisition of language, rendering Lacan’s hierarchy of the imaginary/symbolic inadequate for the conceptualization of symbolisation, as Derrida himself notes in the “Purveyor of Truth” (DPur 108). A propos of Glas, as opposed to the communion created around the act of preening, there is another type of communion that indicates a “false incorporation,” leading to introjection. Such a possibility is performed in the Last Supper: “The imaginary supper in the company of the deceased could be conceived as a protection against the danger of incorporation. . . . It could be saying: in place of the deceased person, it is our mutual presence which we introduce into our bodies in the form of assimilable nourishment. . . . however phantasmatic it might be in the beginning, its realization in a group constitutes a language” (Ecorce, 265).

We may suppose, then, that the elaboration of Christ's Last Supper in the Hegel column narrates this aspect of the concept of research. That we remain in the realm of fetishism, clinging to the mother, is clarified in Derrida's analysis of the parodic mimesis relating transubstantiation to the *Aufhebung*, revealing the theological structure of the *Savoir Absolu*. "The Hegelian dialectic, mother of the criticism, is first of all, like every mother, a daughter: of Christianity, in any case Christian theology. . . . The transformation of water into wine, of wine into blood, transubstantiation, resurrection above all are *Aufhebung* operations: what is destroyed preserves itself, what dies can be reborn" (202a–3a [227a–28a]). The interest of the Last Supper scene is that it offers a story of language: "Religion announces itself and shows a glimpse of itself, when Jesus adds something more to this common consum-(mat)ing. What? What is this more (*das Weitere*)? A declaration, an explanation, a discursive manifestation, an *Erklärung* that explains, states in the form of *S is P*, and from then on constitutes an objective judgment" (66a [78a]).

Derrida detaches this insight into language and symbolisation from Hegel to think with it about the alternative manner of inscription he himself is attempting to trace. When Jesus breaks the bread and pours the wine while adding his explanation of what he is doing, "there is something more to them than what is seen," which can be understood only from within. "What then is the nature of this surplus, this more (*dieses Mehr*)? Presupposed throughout, this *Mehr* does

not take itself into account, cannot give rise to an objective calculus, to a discursive explanation. It does not relate itself to any 'objects.' The relation it enters without ever belonging there, no analysis can account for according to the ways of comparison or analogy. . . . The question is indeed that of the party taking part. What is a *morsel*—literally" (67a–68a [79a–80a]). The question concerns the "ligament, the synthesis . . . the tension that holds the objective bit [*mors*] and the subjective bit together, the bread and the persons for example." The answer concerns the mother, and the drive of clinging and detachment—the *Mehr* is the *mère* (mother). All of Derrida's discussion of the survival of the mother, following the mother, the logic of obsequence that replaces the teleological circulation, the already-not-yet, that constrains dialectics in a repetitive circle of indifference, compulsively the same, all of this figures Derrida's desire to say something *more* (the *mors*, the bit) and other, that philosophy has not already heard. In the mode of "saydoance," with respect to the *crampon*, then, Derrida shows us that Hegel and Genet share a common concept of symbolisation, remarking the functional resemblance of the Last Supper to the dermic service. As for his own relationship to the clinging detachment of the *crampon*, Derrida typically plays both sides of the articulation, suggesting that writing operates by means of a double process of grasping and releasing—the apparatus in *Glas* consists of quotation marks and parentheses that cramp on to a bit, lift it from one context and place it into another:

"The brackets of writing—the dashes, the 'parentheses' (the quotation marks)—*cramponnent* also, divided at the same stroke, from the mother. Such is the cunning/twisted [*retorse*] logic of this 'topic' that works in *Glas*," another term for which is "strict-ure" (DEC 100). In short, *cramponnement*—the Mother's rhythm—manifests itself at the level of text as iterability, and at the level of theory as a deconstruction of phallogocentrism.

The Dialogical Word

Derrida explains that the parodic mode used in *Glas* should perhaps be understood in the context of Menippean satire. "I believe that a text such as *Glas* is neither a philosophical text nor a poetic text, it circulates between these two genres, but in trying to produce another text, which is of another genre, or that is without genre; or, if one wishes to define these genres at all cost, one could refer historically to Menippean satire, to the 'anatomy' (such as *The Anatomy of Melancholy*), to a genre as philosophical parody, in which all genres are convened at once, poetry, philosophy, theater, etc." (DOr 186). This allusion to Burton's *Anatomy* helps clarify several puzzling aspects of *Glas*, as well as Derrida's recent evocation of Epicurean atomism. Burton's *Anatomy* begins with a long introduction from Democritus Junior to the reader, in which Burton explains why he writes in the name of Democritus, the first materialist who taught that all substance

very pronouncement (death sentence, arresting of death). Across the space between the two *récits* is the relationship of “seriality without paradigm,” the utterly different same.

What this “superimposing,” multiplied *en abyme*, comes down to, is not a constitution of the Gospel as a paradigm or a model for reference, as if *L'arrêt de mort* powerfully quoted, or cryptically put back into operation, back to work, a great, exemplary narration. Nor is it the other way around: for one might also be tempted to read *L'arrêt de mort* as the analytic regression towards a sort of original *récit*, nuclear event-ness, an invariable sequence of which the Gospels would be only an example, a variation, a case. The relationship, it seems to me, is of a different sort: it is one of seriality without paradigm. If there is a *récit*, it is to the extent that no paradigm can determine or arrest it. Serial repetition involves paradigm-“effects” but reinserts them in the series; and this reinsertion is already, still, put into operation in *L'arrêt de mort*, which, in itself “alone” (if that’s the right word), constitutes a series of *récits* (at least two), *récits* at once analogous (hence the series) and utterly different, offering no guarantee of analogy. (DLO 130)

Neither column is the paradigm of the other, yet each is in the series of the other, each, utterly different, “repeats” the other in between, in the JewGreek singular plural, what *Glas* calls *colpos*:

The *glas* also has to do with a war for the signature, a war to the death—the only one possible—in view of the text, then (ding-

dong), that finally, obsequently, remains no one’s. *Glas* is written neither one way nor the other, the one counting on the other to relieve the double’s failure, the colossus the column, the column the colossus. *Glas* strikes between the two. The place the clapper will, necessarily, have taken up, let us name it *colpos*. In Greek *colpos* is the mother’s {*de la mère*}, but also the nurse’s, breast {*sein*}, as well as the fold {*pli*} of a garment, the trough of the sea {*repli de la mer*} between two waves, the valley pushing down into the breast {*sein*} of the earth (71bi [83bi])

Each column loves the other, is made for the other, calls for the other to “Come.” Across the space between, and according to the mad hypothesis of “Living On,” wherein two women of *L'arrêt de mort* fascinate each other:

What if the structure of the *récit*, the interruption between the two stories, guaranteed at first the non-meeting of J. and N.? And what if it were this—that the two women love each other and approach one another, before him and without him—what if it were this *hymen* that the *arrêt de mort* was both to forbid, as absolute terror, and thus, since every *arrêt de mort* calls forth what it suppresses, to make/let it live, be readable, die {*donner à vivre, à lire, à mourir*} in the unconscious, imperceptible structure of this *recit*? I am speaking here of the fascination of one woman by the other, across the uncrossable glass partition that separates the two stories. They do not know each other, have never met; they inhabit two

utterly foreign worlds. They telephone each other (“Come”) across the infinite distance of a no-connection [*d'un sans rapport*]. The narrator is between them, saying “I,” with an “I” identical *and* other, from one *récit* to the other. (DLO 169–70)

The two columns, even when they say the same (I), do not say the same, identical and other. (*Sériature*: In an entry dated “8 January 1978,” on the series of coffins of Gérard Titus-Carmel, in “Cartouches”: “Unique series of uniques: the *hiatus* each time maintains and erases [rature], in the serial interlacing, the reference to the other (elsewhere I proposed calling that (*ça*) *sériature*) and to the other of the other. How is one to describe this *fold* [*pli*] of internal or citational reference? Or of this transformational grammar?” [DVP 276].) The *colpos*, precisely what joins: separates in its space, is between them, is a singular plural verily, neither one nor the other. Any reading of *Glas* must respect this madness, the madness of the bell, of the clapper and the *faussure*, the barrel of the bell that rings awry surely, the false sure in its certainty. Perhaps.

And I “see double. Two columns, two hills {*collines*}, two breasts.” And by echo (*sein* for *seing*), two signatures. “It is impossible. The *colpos*, between the one and the two.” Not one, not two, but between the one and the two, contrabands and “Cross-eyed [*bigne*: bi-gl] reading.” The signature is *colpos* too, *sériature*, already singular plural, between the one and the two. The signature is only countersignature, the band contraband.

The judas continues:

The *colpos*, between the one and the two. You then divide yourself, you feel nauseated, you want to vomit, your head turns you around. You seem more than alone, more alone than ever. Without me. But jealous of yourself, you erect yourself, if you still can. More than ever you want to. It is exactly in *Querelle*, three lines in italics, with no apparent link with what precedes or follows, between two white spaces:

"You are alone in the world, at night, in the solitude of an endless esplanade. Your double statue reflects itself in each one of its halves. You are solitaires, and live in that double solitude of yours." (113bi–14bi [130bi–31bi])

You, I—utterly same, utterly different. Again the apostrophe is divided, as is I, always already, in the *colpos*.

"Whence the division of *glas*," whose plans (*desseins*), whose sketches (*dessins*), whose breasts (*des seins*), whose *seings* "are never reduced to one alone." "The source is unique, but the embouchures or the columns double. Passing from one signature to the other is necessary, the hand or tongue cannot be put on both at once" (256bi–57bi [285bi]). Nor on each alone. The example itself that follows is double, the double of literary versions, with a duality in the change of a few letters, the letters of *fleurs* and of *fleuves*. A first version (*GOC*₃ 100) reads "*des fleuves immobiles*," a second (*GOC*₃ (118)) "*des fleurs immobiles*." *Glas*:

Sketches [*Dessins*] of flowers: "The old hallucination of my childhood obtruded itself, and

consists of atoms, and whose influence was transmitted by Lucretius. In "My Chances," Derrida calls attention to Heidegger's "pronounced silence regarding Democritus," and, noting that in his "Purveyor of Truth" he "introduced the term 'atomistique of the letter,'" suggests a rereading of atomism is called for: "A diversion of atomism is at issue, then, if not one of an anti-atomism. Why should the Epicurean doctrine be shielded from the *clinamen*?—from this *clinamen* whose doctrine—a properly Epicurean one—was supposed to have rerouted, according to Marx, the tradition of Democritus?" (DTC 10). He has this rereading in mind, hearing the "atom" in Anatomy, when he addresses the problem of nuclear holocaust in "No Apocalypse, Not Now . . ." (Nuclear Criticism).

In the context of Democritus Junior certain odd methodological statements in *Glas* come into better focus. "If all this eloquence about the signature in the form of a horse makes him shit, too bad. The *seing* also falls (to the tomb) like excrement under seal. To magnify the *turd*. . . . Remain(s)—to (be) know(n)—what causes shitting" (37b [46b]). To be sure, Lacan helps us with this crap when he suggests that the life of the analyst is not a bed of roses: "the comparison one could make of the analyst with a sump [*dépotoir*] is justified. He is required to collect over a long period of time items of assuredly doubtful value, not only for himself but for the subject who communicates them to him" (*Psy* 39). We should recall in this vein that Freud quoted in full Schreber's complaints about God

preventing him from shitting: "'But now what follows reveals the full perfidy of the policy that has been pursued towards me. Almost every time the need for evacuation was miracled up in me, some other person in my vicinity was sent (by having his nerves stimulated for that purpose) to the lavatory, in order to prevent my evacuating,'" and Schreber adds, "'there is a misapprehension in connection with the symbolic meaning of the act of evacuation, a notion, in fact, that any one who has been in such a relation as I have with divine rays is to some extent entitled to sh—upon the whole world'" (Freud 123). Democritus Junior reveals that we are not dealing only with the fetishized word, here, functioning symbolically as another bodily secretion, but with a defense of writing as collage. Writers, he remarks, are "all thieves; they pilfer out of old writers to stuff up their new comments, scrape Ennius dung-hills, and out of Democritus' pit, as I have done. By which means it comes to pass, 'that not only libraries and shops are full of our putid papers, but every close-stool and jakes'" (Burton 6). *Voler* names a writing method, to be explored in all its modes and commodes. The imagery of fetishism, in other words, is used to describe the method of the *Anatomy*: "As a good housewife out of divers fleeces weaves one piece of cloth a bee gathers wax and honey out of many flowers, and makes a new bundle of all, I have laboriously collected this Cento out of divers writers. . . . The method only is mine" (Burton 7–8). So too does Derrida gather from the flowers of Hegel and Genet, but not finally to explain *them*. "*Glas*

I can translate it only by the following image: *still flowers that do not mingle*, though they have a single source, rush into his mouth [*bouche*], which they spread [*écartent*] and fill. One of the soldiers made a slight noise." *Funeral Rites*. (257bi [286bi])

Flower sketches, but also river sketches; flower signatures, but also river signatures. The breasts flow in rivers and flowers, doubled from one version to the next.

Between the two: logics =====

Citational *colpos* or *sériature* (of the) *between the two*.

The left column, first: "Between the two," between the two lives, the life of the spirit and the life of nature "in which it grows," "analogy makes metaphor possible." Here the metaphor of the "upside-down erection" of the tree, the metaphor that "describes the structure of the concept's nonconceptual conception," as you've seen (a contract of reading), as a family structure: "The son is son only in his ability to become father, his ability to supply or relieve the father, in his occupying his place by becoming the father of the father, that is, of the son's son." "Between the two, there is the concept and death." The double mark life (life/death, concept/life) cuts across the whole He-

gelian system, splits itself in death and concept (82a [94a-95a]).

Between the two lives (should I say between Hegel and Genet, already split in their *seings*) is death (Genet) and concept (Hegel). The relation of artist/author and art work, like the signature, is a family relation, the question of filiation, relieved but with remain(s) and so not relieved.

The other column: shuttling between the two, between what one keeps and what one gives up, since both are lost, is shuttling between nothing: "the crack between the two is nothing" (207b [232b]). *Colpos*, nothing, between the two, like a miser, I shuttle and lose.

"Between the two." This time it is taken from the judas on Judas discussed earlier. Between the two, the origin of literature (241bi [269bi]). Between Judas and Judas, between the dream and life, between the legs of the galley captain and the legs of the Torah.

This time taken from the other column, near the end. Between the two, the origin of literature (262a [291a]). (1) Between Dionysus and Christ (in *Otobiographies*, the last words of *Ecce Homo*, "'Dionysus versus the Crucified' [gegen den Gekreuzigten], Nietzsche, *Ecce Homo*, Christ but not Christ, nor even Dionysus, but rather the name of the *versus*, the adverse or countername, the combat called between the two names" [DO 11]). (2) But also right there between the two parentheses is the siglum *déjà* that is always already not the signature, always already, here, not even the siglum—already split between in the rush to sign: the origin of literature. (3) But also be-

tween the parantheses already big with the organ literature.

Or "like the name, between the two" (165a [186a]), between the law of singularity and the law of universality. "Each law is fissured, notched in its inside, and already by the labor of the other within it" (147a [166a-67a]).

Finally, "between the two," "the woman's two legs," the spectacle of the fetish in its monumental supply, "the fleece of hair," *la toison* (210ai [235ai]).

Between the two — *glas*.

Between the two — enant(h)iosis. Pregnancy. Fetish.

Obsequence =====

I am following(,) the mother. This is the logic of obsequence, of what follows and inters (makes the obsequies) the dead, her dead that she bears. (*La carte postale*: "When the mother's figureless figure, her nameless name returns at the end of the account, that is what I call in *Glas* the logic of obsequence. The mother inters all her own. She assists whoever is called her mother, and she follows all interments" [DCP 354].)

The judas of the mother occurs across from the judas on the limits of the phoenix, the image of the spirit, but only image (Oriental

for example is nothing but a long explication of itself" (DEC 102), as these images in *Glas* itself suggest: The eroticized or signature terms of *Glas* pass like inmates lining up to use the jakes—"substituting for one another in silence like letters on the page, one in place of another, one counting for another, the glob that resounds in cadence off the walls of the grotto like a moiled, guttural, hard and coated *glas*, the glory of solid excrement . . . all this is a mobile glossary, more active through the words missing, through all that he robs from your pocket the moment you loaf about like a tourist in the text, your eyes fixed on what the native really wants to show you, carelessly, about his operation" (38b–39b [48b]). "Fleece" is also a verb. Where are we being taken by all of this?

We know that "a constant theme in the tradition [of Menippean satire] is the ridicule of the *philosophus gloriosus*," achieved by "piling up an enormous mass of erudition,"¹⁸ a feature that puts Derrida's density and "jargonizing" in a new light. The tone is parodic, and the imagery belongs with the "grotesque realism" of the *carnival*, as defined by Mikhail Bakhtin. The carnival "celebrated temporary liberation from the prevailing truth and from the established order; it marked the suspension of all hierarchical rank, privileges, norms, and prohibitions."¹⁹ In carnival divisions collapse, distance is overcome: "We find here a characteristic logic, the peculiar logic of the 'inside out,' of the 'turnabout,' of a continual shifting from top to bottom, from front to rear, of numerous parodies and travesties" (*Rabelais*,

11). Derrida's interest in the non-phallic structuration which he calls "catastrophic" or "double invagination" aligns him with the carnivalesque, as does his "decelebration" of Western Metaphysics by an examination of the bodily metaphors embedded in the philosophemes. Derrida's elaboration of the various orifices and membranes of the body as potential vehicles for theoretical tenors also finds its rationale in the carnivalized body:

Contrary to modern canons, the grotesque body is not separated from the rest of the world. It is not a closed, completed unit; . . . The stress is laid on those parts of the body that are open to the outside world, that is the parts through which the world enters the body or emerges from it, or through which the body itself goes out to meet the world. This means that the emphasis is on the apertures or the convexities, or on various ramifications and offshoots: the open mouth, the genital organs, the breasts, the phallus, the potbelly, the nose. (*Rabelais*, 26)

These boundary zones of the body play a major role in the conceptualization of identity, including all the taboos concerning the proper (clean) and improper (dirty). Lacan's selective preference for the phallus, in this context, may be understood as a choice within a larger set of possibilities of parts available for theorizing the human subject, with *Glas* being an exploration of several other alternatives.

Bakhtin, of course, has provided a thorough discussion of Menippean satire in his study on Dostoevsky, in which he points out that the Socratic dialogue and the Menippean satire are the two generic roots for the carnivalization of literature, a tradition that Derrida has now extended into philosophy in the modern era. Whatever modest sacrifices of "originality" result from placing Derrida in his acknowledged context, they are more than compensated for by the opportunities he creates for a new academic writing by his renewal of this relatively neglected genre. More specifically, the relation to Bakhtin opens another perspective on the nature of inner speech in *Glas*. Rather than reviewing the features of the menippea exercised in *Glas*, I want to focus on the carnivalized word which is Bakhtin's contribution to the problem of inner speech—the concept used to formulate a model of thought by Russian linguists, psychologists, critics, and artists of the revolutionary period.

The first investigations of inner speech carried out in the Soviet Union . . . made it clear that despite its specificity (soundlessness and fragmentariness), inner speech, far from being an independent entity, is a secondary phenomenon derived from external speech—auditory perception of the speech of other persons and active mastery of all the forms of the spoken and written word. Seen from this viewpoint, speech, its 'internal projection,' arising at first as a repetition (echo) of the speech being uttered and heard, but becoming later its increasingly

at that) of that western spirit that resurrects itself higher in its enjoyment, the father son relation. Here the mother son.

I am (following) the mother. The text. The mother is *behind*—all that I follow, am, do, seem—the mother follows. As she follows absolutely, she always survives—a future that will never have been presentable—what she will have engendered, attending, impassive, fascinating and provoking; she survives the interring of the one whose death she has foreseen. Logic of obsequence. Such is the great genetic scene: the mother secutrix denounces, then lets the son die—whom she transforms because of that into a daughter—leaves her, because of that makes her die and simulates, the divine whore, a suicide. (116bi–17bi [134bi])

The genetic scene is following the mother, “what follows, obsequences, remains after killing what it gave birth to” (257bi [286bi]). She wants “to take back the—her—*glas* from the son, masturbate her own breast, ring by herself the—her—own tocsin (what her son desires in her place).” The son desires in her place. The son is the mother following. She desires “to remain, or to leave last, when no one will have any more time.” And so “you always countersign” in the remain(s) following. I always countersign.

I call myself my mother who calls herself (in) me. To give, to accuse. Dative, accusative. I bear my mother’s name, I am (following) my

mother’s name, I call my mother to myself, I call my mother for myself, I call my mother in myself, recall myself to my mother. I decline the same subjugation in all cases.

Obsequence: “The calculus of the mother—that I am (following): Ah! if my mother could assist me at my interment” (117bi [134bi]).

As Jesus at the Last Supper. As Antigone. As marriage as the gift of the corpse. To be followed in the left column.

(Or in Nietzsche: “I have related this elementary kinship structure (of a dead or rather absent father, already absent to himself, and of the mother living above and after all, living on long enough to bury the one she has brought into the world, an ageless virgin inaccessible to all ages) to a logic of *glas* and of *obsequence*. There are examples of this logic in some of the best families, for example, the family of Christ (with whom Dionysus stands face to face, but as his specular double). There is also Nietzsche’s family, if one considers that the mother survived the ‘breakdown.’ In sum and in general, if one ‘sets aside all the facts,’ the logic can be found in all families” [DO 17–18].)

Pénètre

A curious word, penetration with a circumflex (the apotropaic umbrella, the narrator, the pyramidal nonument).

Paene, penis, penetrate, being (*être*), hardly (*à peine*): between, the almost penetrating penis that almost is, this word is sewn in the column strewking around the tapestry “The Lady with the Unicorn” and the crossing of the frontier into Poland in *The Thief’s Journal*. The “*pénètre* of the lady, the graft of a penis (a phallus) that hesitates to be [*être*], and to be what it is close to her, on the head of a fabulous animal: ‘the most terrible and the gentlest,’” the unicorn that is between.

The unicorn, the universal counterpoison, then reworks all the rips and all the seams [*coutures*]. The unicorn is not natural, has no natural place, has not perhaps even taken place, a frontier instantaneously passed between two tissues, two textiles, two texts, two sexes. This oscillation is my excitement. I am (following) almost (hardly) the lady with the unicorn and the lady with the unicorn is (almost) for me; I am (following) the lady and the unicorn. My mother has given birth [*accouché*] to the unicorn, and I give birth to it in my turn by passing the line. I give birth to myself [*Je m’accouche*], and I write myself [*je m’écris*] because of that. In plain-song. In the open field. I listen to myself [*Je m’écoute*]. (192b–93b [215b–16b])

Pénètre, between in its passing the two, complicates (and is complicated by) obsequence. Stitched between, the strewke. Hardly am I almost being (phallus: between) than I am following (the mother). The between is strewked in this logic, neither one nor the other, but between in the strewking. Or in the oscillating clapper.

abbreviated reproduction in the form of verbal designs, schemes, and semantic complexes operating not unlike 'quanta' of thought.²⁰

Derrida's critique of the logocentric model of hearing-oneself-speak as interpreted by Western Metaphysics, then, is an extension of the Marxist as well as of the Freudian branches of materialist thought.

The doubled structuration of *Glas*—including everything from the complex oscillations between the two columns to the double inscription of homonymic or punning terms—may be seen as Derrida's attempt to produce in a philosophical text something like the multi-voiced discourse achieved in literature by Dostoevsky, according to Bakhtin's description. Indeed, the "linguistics" of *Glas* is a version of the dialogical or "double-voiced" word: "dialogical relationships can penetrate an utterance, or even an individual word, so long as two voices collide within it."²¹ Moreover, the otobiography as an apostrophe in which one hears one's story as if from outside, is dialogical: "it is possible to have dialogical relationships to one of our own utterances, to its individual parts, and to an individual word within it, if we in some way separate ourselves from them, if we speak with an inner reservation, if we maintain distance from them, as if limiting or dividing our authorship in two" (Dostoevsky 153). Bakhtin notes that an author can "make use of another person's word for his own purposes by inserting a new semantic orientation into a word which already

has—and retains—its own orientation. . . . Then two semantic orientations, two voices, are present in a single word. The parodistic word is of this type" (165–67). Derrida's theory of the gram and iterability carry this possibility to the very structure of language. Derrida's parodic, homonymic play with the words of Hegel and Genet produces exactly the effect noted by Bakhtin: "In such a word the author's thought no longer overwhelmingly dominates the other person's thought, the word loses its composure and confidence and becomes agitated, innerly undecided and two-faced. Such a word is not only double-voiced, it is double-accented as well, and it is difficult to intonate" (164).

One of the targets of Derrida's dialogical parody could be characterized as the monological theory of language. "*Glas* treats also classicism (and phenomena of class) at the moment in which there is advanced a theoretical argumentation against certain saussurian remarks having to do with occurrences 'dangerous for our thesis,' for *the thesis*, the thesis on the *thetic* structure of language and on the arbitrariness of the sign. It forms also a quasi-corpus that a formalist, pre-psychoanalytic reading, clinging [*cramponnée*] to the protective institution of the arbitrary, to the 'representativist' or hermeneutic interpretation of *mimesis* (I have surnamed it mimetology) can but elude eagerly. . . . It is always the logic of the sign whose limits it is the concern [of *Glas*] to identify. *Glas*, in short, parodies this *motivationist haste*" (Dj 104–5). From the point of view of the

109

Strict-ure: Lock

From a right column judas splitting the text on the paranthesis big with gl, "a remain(s) of gl that belongs neither to one nor the other, makes them adhere somewhere to one another; that opens them up in the same stroke [*coup*], sets them in labor, but as a kind of general *sucker* [ventouse]" (149b–60b [169b–80b]): 'Logic of uneasy strict-ure.' There follows an example that destroys its own uniqueness:

the very moment we would claim to recapture there, in a determined text, the work of an idiom, bound to a chain of proper names and singular empirico-signifying configurations, *glas* also names *classification*, that is, inscription in networks of generalities interlaced to infinity. . . . No absolute idiom, no signature. The idiom or signature effect does nothing but restart—reverberate—the *glas*. (149bi [169bi])

The logic of the band constricts (the "rare force of the text" is "the text's GALLOWS" (198b–99b [222b–23b])), but according to a logic of interminability, from the other column and earlier:

no term can be arrested as the accident, the predicate, the contracting determination of any other.

At the least, the narrow regularly gives its form to the relation of one to the other, without the least conceptual privilege. Each one is narrower than the other, none is larger than

all the others, that is what forces, wounds, obliges thinking—reason. (90a [104a–5a])

110 “*Glas* must be read as ‘singular plural’” (150bi [170bi]) strict-ured, locked, in two columns, but neither one nor the other, interminably between. “The contra-band *remains* something other than what, necessarily, it is to become.

“Such would be the (nondialectical) law of the (dialectical) strict-ure, of the bond, of the ligature, of the garrote, of the *desmos* in general when it comes to clench tightly [*serrer*] in order to make be. Lock [*Serrure*] of the dialectical” (244a [272a]).

“There is — always — already — more than one—*glas*” (150bi [170bi]). Perhaps. Verily. Remains.

Sfeigncter.

Antherection

Antherection arises in the great paranthetic procession of *The Thief's Journal*. Its baptism is signed “we.” I (the one who narrates the journal signed Jean Genet) seek love “As it pertained to the penal colony: this is the place of what we shall henceforth call *antherection*: the time of erection countered, overlapped [*recoupée*] by its contrary—in (the) place of the flower. Enanthiosis.” Antherection: *anthos*, flower, but also *anth*, *anti*, against: erection.

The overlap goes over itself again indefinitely. Whence this effect of capitalization, but also of unlimited outpouring. If the erection is inhab-

ited by contraband, by what produces it in cutting it off, if then it is in advance, already, antherection, there can, there must be a castration of castration, an antherection of antherection, and so on to infinity. (130b [148b–49b])

Antherection of antherection of antherection of . . . to infinity. But the logic here, as we've already seen, “must not be simplified.”

It (*Ça*) does not erect *against* or *in spite of* castration, *despite* the wound or the infirmity, by castrating castration. It (*Ça*) bands erect, castration. Infirmity itself bandages itself [*se panse*] by banding erect. Infirmity is what, as they still say today in the old language, *produces* erection: a prosthesis that no castration event will have preceded. The structure of prosthesis belongs to intumescence. Nothing stands upright otherwise. (138b [157b])

Between these two textual instances, a judas provides a test, one you have already been called on to try, replacing *be* with *band erect* (the banding of strict-ure in its hardly being), a test for verifying “everywhere the internal antagonism that undoubles and divides [*dédouble*] each column” (133bi [151bi]).

In the other column, in the phantasm of the IC, homosexual enantiosis, truth as phantasm: “The IC, sexual difference as opposition (thesis against thesis), the absolute family circle would be the general equivalence of truth and the phantasm. Homosexual enantiosis” (224a [251a]). Or so much earlier, *Aufhebung* as anti-erection: “The process of idealization, the con-

stitution of ideality as the *milieu* of thought, of the universal, of the infinite, is the suppression of the pressure. Thus *Aufhebung* is also a suppressive counterpressure, a counterforce, a *Hemmung*, an inhibition, a kind of anti-erection” (26a [34a]).

In both columns: “antherection, the time of erection that endlessly abridges its stigma and resembles no other present—it presents itself” (132bi–33bi [151bi]), isn't this the *Da* of *Sa*?

Bit

What cannot be swallowed or vomited (see the debris of September and October 1975), what remains caught between, between the lips of the horse, a mouthful, *bouchée*, between the columns—here the clapper—between the legs. A stump. Between between. What inscribes death, the dead: *mors* as *mort*, within itself. *Morsure de soi*: “Self's dead sure biting (death)”:

To be oneself is to-be-Medusa'd, and from then on the Medusa'd-being constitutes itself, that is, defends itself, bands itself erect, and elaborates itself only in being Medusa'd by oneself, in eating-Medusa'ing oneself, in making oneself a bit [*mors*] that gives oneself/itself up as lost [*fait son deuil*]. Dead sure of self. No *logic* is more powerful than this apotroptic. No absolutely general economy, no exposition or pure expenditure: a strict-ure more or less strong. (202b [227b])

dialogical word, the theoretical center of *Glas* is its discussion of onomatopoeia in Saussure. Saussure claimed that the signifier is arbitrary or unmotivated in its relation to the signified. By way of example, Saussure mentioned “‘words like French *fouet* “‘whip” or *glas* “knell”.’” The argument was that *fouet* or *glas*, often cited as examples of motivated or onomatopoeic terms, hence exceptions to the rule of arbitrariness, are not in fact authentic onomatopoeias (he refutes these potential counter-examples). “Glas,” Saussure noted, derives etymologically from the Latin *classicum*. “‘The quality of their present sounds, or rather the quality that is attributed to them, is a fortuitous result of phonetic evolution” (91bi [106bi]).

Derrida replies that Saussure takes too much for granted when he assumes that he knows what “authentic onomatopoeias” are, as if one could refer to a “pure origin,” trusting in this instance to etymology to distinguish what does and does not belong to the “linguistic system.” Derrida suggests, rather, that “‘words’ [the organic elements of a linguistic system] can become onomatopoeic, through the grafting of function, in whole or in part, by decomposition or recombination, detachment or reattachment. But onomatopoeias can become words, and since the process of being ‘drawn’ [into or outside of the system] has always already begun, which is neither an accident nor something outside the system, the judges . . . no longer know what belongs to what and to whom” (93bi [107bi]). The “luck” of this particular example, selected by Saussure,

is that there is a striking or sounding quality in every word, hence that the fate of this particular example opens onto much larger issues, is generalizable to include a rereading of the entire question of motivation in language, and hence of the concept of mimesis, reconsidering the relation of language to reality. Saussure’s mistake, after concluding that there were no authentic onomatopoeias at all, was to avoid also concluding that there are then no authentically arbitrary elements either.

The process by which mimesis in fact works, Derrida argues, is by a law of “contamination,” by which signifiers may be demotivated and remotivated, rendering impossible the determination of any pure internal system of language. And what is true at the level of the linguistic system is also true at every other level of the hierarchy of language: individual books through entire cultural systems similarly manifest the contaminations that blur the boundaries between inside and outside, proper and improper. The result of contamination is registered in the event in discourse, in which chance and necessity, arbitrary and motivated, converge, as for example when an arbitrarily assigned proper name comes to describe the destiny of an individual. Language, as a medium or mediation, has all the qualities of a membrane, like those celebrated orifices in the carnivalized body. Derrida works with a carnivalized linguistics.

An aleatory science may be possible because “effects of chance appear to be at once produced, multiplied, and limited by language. . . . Such

competition between randomness and code disrupts the very systematicity of the system while it also, however, regulates the restless, unstable interplay of the system. Whatever its singularity in this respect, the linguistic system of these traces or marks would merely be it seems to me just a particular example of the law of destabilization” (DTC 2–3). Derrida calls his exploration of linguistic lability, akin to the agitated dialogical word, the *hymen*, explicitly articulating his difference from Lacan’s promotion of the phallus as the primary signifier due to its *marked* status. “We are thus moving from the logic of the palisade, which is always ‘full,’ to the logic of the hymen. The hymen . . . stands between the inside and the outside of a woman, and consequently between desire and fulfillment. It is neither desire nor pleasure but in between the two” (DDis 212–13). The *hymen* not only names Derrida’s theory of signifying, but, in its history as a name, shows it. The “place” of the hymen between, *entre*, is etymologically linked to the *antre*, which, as a term in *anatomy*, is “the name given to certain bone cavities,” including the vaginal cave (it also names “natural grotto,” thus linking it to those grottoes for which the grotesque style is named) (DDis 212). The “strategem of the hymen” is to play on both scenes at once, in both semantic fields generated by a dialogical word, homonym, homophone, pun.

“*Glas*” is such a word, and a certain organizing role is given to this title term, the law of the text in question, tracing the event that joins “knell” to *classicum*, thus problematizing Saussure’s ex-

Bits and pieces between . . . tower . . . ark
 . . . galley . . . deep regard . . . Pompey . . .
 the Holy of Holies . . . Harcamone's dream
 . . . between the two . . . flower . . . adorn-
 ment . . . funambulist . . . remain(s) . . .
Potenz . . . *POTENCE* . . . *s'a* . . . *Sa* . . .
IC . . . here . . . cult . . . eagle . . . town
 planning . . . tattoos . . . verily . . . perhaps
 . . . already . . . *coup* . . . *pharmakon* means
coup . . . *colpos* . . .

6 •

my name _____

"I shall add: the signature is
deviant [écartée], in and of itself."

DP 58n; *DPs* 100, n. 9

Whose? =====

The initials appended to the bottom right of this reading contract are J.D. I dated it "n.d.," no date, but with the date of the printing of *Glas* given in parenthesis: "(27 September, 1974)." By these initials the blurb inserted in *Glas* inscribes the "author's" name and signature in the text. Or so it seems. I could think of other names and signatures with those initials, and I could complicate the contract by

invoking the epigraph above and the play of initials in Genet texts. But Derrida complicates the matter himself. In "Limited Inc," he writes, as you've seen, about the intricate context of the reproduced signature at the end of *Sec* and *Margins*: "This context is further expanded and complicated by the fact that the *same* operation is repeated *otherwise* in *other* books that I have thus feigned (to claim) to sign, for example *Writing and Difference*, or *Glas*" (*DLI* 165; *DLIs* 4). A text signed Jacques Derrida indicates the feint interwoven with the claim to sign a book entitled *Glas*, a book that repeats this operation *otherwise*. The very logic of the signature is *sériature*, the different same of the *colpos*.

And here, in the contract, there is only the siglum. As or more tentative than the pretended claimed signature. Derrida, or rather the I signing itself Derrida, continues with unlimited ink:

In order to account for all sorts of necessities which I cannot go into here, I have, in other texts, devised countless games, playing with "my name," with the letters and syllables *Ja*, *Der*, *Da*. Is my name still "proper," or my signature, when, in proximity to "There. J.D." (pronounced, in French, approximately *Der. J.D.*), in proximity to "Wo? Da." in German, to "Her. J.D." in Danish, they begin to function as integral or morseled bodies, or as entire morsels of common nouns, verily of things? (*DLI* 167; *DLIs* 5)

These necessities are elaborated a bit in the first of two interviews on *Glas* and published

ample. Such is the rationale for all the citations from encyclopedic dictionaries in *Glas*, working through the meanings, histories, and usages that bring one sense into contact with the other: "And *glas*, a profusion of names sleeps in those letters" (46b [56b]). Saussure's Latin classification, in short, turns out to be derived from *glas*, the sound of the bell used to call together a class of people (as noted in the dictionary entries, 89bi–90bi [103bi–4bi]). All the other usages turned up along the way, of course, are allowed to have their say as well, articulating the "unthought" dimension of Saussure's example.

The stratagem of the hymen produces its own cognitive effects, but at the same time it is a parody—not only a parody of motivation, or of the phallus marking psychoanalytic linguistics, but also of Marx's theory of class conflict, for, as a textualist, Derrida proposes his own theory of class conflict. "One does not touch, tamper with the *glas*, then (dingdong), without tampering with class. Nor with the economy of antherrection without class struggle. But the coded, policed discourse on the class struggle, if it forecloses the question of *glas* (everything forged there, all that on which it reverberates, in particular the expropriation of the name everywhere that the question carries), lacks at the least a revolution" (207bi [232bi]). The "glassification" effect, as noted at the beginning of this study, concerns just this exclusion or avoidance by which repression works within an institution. "Glass," that is, is a *verre* associated with all the terms of repression which, in German, begin with *Ver*; as a structure, the pane of glass "serves as

both an insulator and a contact between the library and the turmoil" (*DDis* 281–82). The textualist critique of capital, then, involves a detour through the word "capital"—not only an economic term, but also a death sentence for a capital offense, for which the punishment is the scaffold, decapitation, a gesture that Derrida translates into writing by decapitalizing the proper name. "The one who names, denames—the great denominator officiates very close to the scaffold" (10b [17b]). "Since this is a writing of decapitation, it has no center" (71bi–72bi [84bi]). The writing machine supported by the scaffold refers, in part, to antonomasia, of course, removing the capital letter from the proper name to make it a common noun, but also to a strategy of agglutination and deglutination used to generate dialogical senses: "as always semantic necessity, giving rise to a hermeneutics, a semiotics, verily a psychoanalysis, remains undecidably suspended from the chance of an agglutination called formal or signifying. The flight, the theft [vol] of this suspense, and its necessity, derails semanticism as well as formalism. *Voleuse* takes up *veilleuse* in mid-flight [au vol] and fixes it a little farther on in *vieille voleuse*. Marvellous [merveilleuse] writing" (146bi [165bi]). And Derrida adds that such writing is "incredibly precious," alluding prehaps to the same poets of preciousity to whom Lacan compared the verbal hallucinations of Schreber. In any case we may compare Derrida's strategy with one used by concrete poets, whose experiments are designed to demonstrate a knowledge of the material features of language. Sometimes these poets decapitate words, as this old trick of

wordplay is called, the idea being to see how many times a word might be beheaded and still yield a new word (as in this example—glass, lass, ass).²² Part of the value of *Glas* is that it suggests how the linguistic experimentation of avant-garde art and literature, which until now has seemed to have a purely formal status, may be applied to the representation of theoretical and critical topics.

Indeed, at the discursive level, extending the dialogical word to the level of the text, even to the level of method, Derrida's operations constitute a philosophical version of "found" art: he does not found his arguments on anything except what he finds, by luck; a found argument.

Programmatology

Explaining what he means when he says that *Glas* is not a book, Derrida notes rather that it is a "reading effect"—an experiment in producing an entirely unanticipated reading, whose foreclosure might cause a disturbance in academic discourse (an effect that I have compared to the dynamics of the Schreber case—what is foreclosed at the level of discourse returns in the real). The symptoms of psychosis, that is, provide an analog for evaluating Derrida's belief that by introducing the unreceivable into the discourse of the academy a powerful effect may take place, assisting more effectively than would a rationally organized persuasion a change in reading, making possible a previously unheard of reading (identified with the theme of *Potenz* in *Glas*, which opens itself to *productive* readings) (*DJ* 93–6). "Such

recognition should not make of either the truth value or femininity an object of knowledge (at stake are the norms of knowledge and knowledge as norm); still less should it make of them a place to inhabit, a home. It should rather permit the invention of an other inscription, one very old and very new, a displacement of bodies and places that is quite different" ("Choreographies," *Diacritics* 12:2 [1982]: 69–70). He tampers with the language and discourse of scholarly composition because, he insists, as long as the rules and forms of discourse are respected, the most radical ideas are readily neutralized, assimilated, or rather incorporated (in the psychoanalytic sense, vomited within and kept locked up in a crypt—

repressed). The aspect of *Glas* most likely to provoke the defense mechanisms of the institution is its style, which is in any case that which Derrida suggests always "remains illegible" to the extent that it is performed in the literary mode of singularity, rather than in the academic mode of conformity.

Singularity. To the extent that it is a deconstruction, *Glas* works over phallogocentrism from the side of the mother and of woman. Against the *Aufhebung*, which requires the death of singularity, *Glas* follows the law of woman: "Natural, divine, feminine, nocturnal, familial, such is the predicative system, the law of singularity. In this law—this is said more precisely, in this place, of the family—the concept is 'unconscious'" (142a [161a]). Noting that psychoanalysis is not (yet) a science in the classical sense in that it still works in the name of Freud (this is its singularity, its difference), and that therefore its evolution is bound

in *Digraphe*. The last question of that early September 1975 interview (Again the question of the signature: who signs an interview? Interview as question and answer necessitates the “I,” and so complicates any answer given, and I leave aside the other “I” in “Télépathie” who loves the lie: “Do you believe one can speak (of the) false in philosophy, or in literature, or better, in the sciences? Imagine the scene: Hegel *lies* when he says in the greater Logic . . . or Joyce, in this passage of *F.W.*, or Cantor? but what if, what if, and the more one can play with that (*ça*), the more that interests me. At bottom, discourses in which the lie is impossible, they’re what have never interested me” [DT 217].) asks “What strategic and critical importance do you”—Derrida—“attribute to the question, capital in your most recent writings, of the proper name and the signature?”

After affirming this question “traverses most of the last texts,” at least those drawing their specification from *Sec*, which “terminates . . . with *my* handwritten, reproduced and translated signature,” Derrida claims that signature is a “fake, a forgery, of course, whose possibility always defines the very structure of an event named signature, of its topic (along the edge, neither in the text nor outside-the-text, both at once however, defying thus all the presumptions on the limit of a corpus . . .), of its topic and its logic, which is no more of the signified than of the signifier, etc.” The fake, for this lover of the lie, is the possibility of the signature at all.

There are two “‘strategic’” or “‘essential values’” in this question.

I state briefly: (1) Work on the proper name and on the signature must be scientific (must recognize or elaborate laws, statements with universal value, etc.), but whose scientificity each time keeps account of singularities that are not only cases or examples. No longer is chance [*aléa*] accidental or accessory; and it intervenes in the law of the corpus. Difficult to specify here. What I have said about this is perhaps clearer in *Glas* or in other texts to appear on the signatures of Ponge and Blanchot. It is a matter of a different [*autre*] scientificity. (2) For this very reason, such “scientificity,” if it is such, requires a signatory that is neither an empiric subject the scientific corpus as such can drop [*laisser tomber*], nor the transcendental custodian of a metalinguistic power. The signatory must put into play, with its name said to be proper and its signature, everything that is invested in them and that is part of the exposed corpus, according to the other logic I spoke of a moment ago. In the course of such an operation, the proper can be treated in all its states. Its pulling to pieces and its recomposition are not limited to work on the integral name *in the language* (Genet’s name, Hegel’s, Blanchot’s, but also, I just said why, and in the same stroke, “mine” (at least according to the “*déjà*,” *Ja*, *Da*, *debris*, *derrière khi*, *derision*, etc.)), this work fecundates not only chance (“the glue of chance makes sense”) with a whole necessity that is semantic

(the work of the *da* and the *déjà*, for example, does very well, in its demonstrative value, without the fortuitous adherence to my name) and more than semantic (the relation of the *déjà* to the absolute ancestor, to the past that has never been present, etc., ends by bursting the semantic limit, always constructed on the affinity of sense and presence), this operation works on the nonlinguistic body of writing. (DEC 111–12)

The work on the proper name and the signature is scientific, in an unheard of style, because each time it is singular plural. Such a colpical science requires a different signatory, one putting its name and its signature into play—colpically—in that science. But this science of writing must paraph carefully. Signing can also serve to hide another:

And that happens not only through the spectacular of the proper name, of the signature as the engagement of the integral proper name in the language. The signature of the proper name can also play the role of the cover (sheath [*gaine*] or fleece [*toison*]) in order to dissimulate another signature, the signature of another (male or female), a signature more powerful, more twisted and wily, older, ready (to front) for all strokes and names. (DEC 112)

The colpical science is a signed science, one signature in (the) place of the other, one signature cutting through the other, dissimulating in its signing another signing “ready (to front) for all strokes and names.” A science of singular examples.

Singular Examples

An exampleless example, then, from *La carte postale*. The entry is dated ("The page is dated. To date is to sign" [DO 11].) "8 October 1977":

is this to keep a name secret, or rather to sing it? I sing it in multiplying it infinitely, in dissimulating it under all the other names I give to your name. The risk is deadly, but so too the Thing, and the name, yours resounds only at this price, at this monstrous risk I made you incur from the first second. In your name, *through* the detour of your name, *via* your name that is not you, not even a part of you, I can always lose you on the way, because of homonyms, of all the thing's names I substitute for it in singing, because of your misleading resemblance with all your names. (DCP 131)

And from "Cartouches," some days later, another example, dated "23 December 1977": "This is a cartouche [*un cartouche*]. He says so. I do not only have a cartouche, I am it. This is my cartouche, I'm the one who stole it. This is my body, the body of my name" (DVP 266).

Two names: one is part of me, my body, the body of my name; the other is your name, the name that isn't you, isn't part of you. Colpic exemplarity I shuttle between. The colpic science of the name disrupts any identification in the signature (of) *glas*.

And so the signature.

The signature deviates:

up with the legacy of Freud's familial problems, Derrida adds that "the return of the figureless figure, the nameless name of the mother, when all is done and accounted for, is what I call in *Glas* 'obsequent logic'; the mother buries her own, all of them, and she follows all the funeral processions" (DC 144). The mother's logic is not direct, linear, but digressive, and is named elsewhere as "survival": culture is mourning, a work whose lever is the woman's tongue.

An individual death, a destruction affecting only a part of society, of tradition, of culture may always give rise to a symbolic work of mourning, with memory, compensation, internalization, idealization, displacement, and so on. In that case there is monumentalization, archivization and work on the remainder, work of the remainder. . . . Culture and memory limit the 'reality' of individual death to this extent, they soften or deaden it in the realm of the 'symbolic.' The only referent that is absolutely real is thus of the scope or dimension of an absolute nuclear catastrophe that would irreversibly destroy the entire archive and all symbolic capacity, would destroy the 'movement of survival,' what I call 'survivance,' at the very heart of life. (DNA 28)

What is *specific* to writing (that is what Derrida is trying to think) is its ability to live on, function in the absence of the author. What remains to be done, then, is to outline how this logic of survival organizes Derrida's theory of reading (and of writing).²³

What is a reading effect? Here we arrive at a more explicit definition of Derrida's alternative to the paradigm of communication. Against the philosophy of consciousness, with its theory of a unified subject expressing its intention in meanings which it is our task to reproduce, Lacan, for example (working with a different model of mind) found that the psychotic speaks without consciousness, unawares, like a puppet or doll, by ventriloquism: "In other words, when a puppet speaks, it is not it who speaks, it is someone behind [*derrière*]" (Psy 63). The issue for the analyst in dealing with disturbed speech (but the lesson may be generalized, since, Lacan argues, it is impossible for any thought to be fully transparent to itself) is "who speaks, for in psychotic discourse one does not know to whom the speech is addressed, or who speaks in him. Thus the analyst attends to communication not at the site of sending, but at the site of reception. Signification in the order of the imaginary, for example, is anything that interests the subject, in which it is caught" (Psy 221). To the extent that communication may be comprehended within the psychoanalytic model, it must be approached from the side of reception. "Let us say that there is communication from the moment in which the response registers? But what is a response? There is only one way to define it, which is to say that it returns something to its point of departure. This is the feed-back schema. Every return of something that, registered somewhere, triggers from this fact an operation of regulation, constitutes a response. And communication be-

The signature—whether one wishes it or not—is multiple, which does not only mean that it engages several patronymic names, but also that it deviates in and of itself, before the effect of the proper name, in spaced scenes, localities, and forces, an unconscious, a body wherein neither the topic nor the economy lets itself be gathered together in the *vocabulary* of a nominal signature or a firm. (DJ 107)

Steals and violates the tomb:

Every time I sign, I give to myself, for the first and last time, my own name. At least I give myself the representation of the gift of what I cannot give myself. I give myself something I will never, in any case, have had. So that in stealing a signature—as I thus do whenever I sign, even if I sign with my own name—I mess up the act of birth and violate a tomb. (DSS 108–9)

The signature multiplies itself in *sériature*, the utterly same different that signs itself always already dead, violates all (its) burial places.

The signature that underwrites here, the public signature, it is, I can even say this, “not me” (DCP 255), but in order to give you peace, since you do not know to whom this is addressed, who I am, or who you are, I sign this “*here with my own proper name, Jacques Derrida*,” and I date it “7 September 1979” (DCP 10). No signature is reproduced this time. Again I feign to claim to sign.

Déjà/D. J./D Ja/Derrière

Glas then inscribes a series of signatures. Genet’s, Hegel’s, and already Derrida’s. But the inscription colpatates.

Two passages from the right column serve as protocols. The first concerns the debris of the proper name, that the proper name “resounds” only in its debris:

A text “exists,” resists, consists, represses, lets itself be read or written only if it is worked (over) by the illegibility of a proper name. I have not—not yet—said that the proper name exists, or that it becomes illegible when it falls (to the tomb) in the signature. The proper name resounds, losing itself at once, only in the instant of its *debris*, when it is broken, scrambled, jammed, while touching, tampering with the *seing*. (33b [41b])

The proper name as it signs itself loses itself—in the debris. As it loses itself, the proper name signs itself—in the debris. Between these two, the name resounds elsewhere.

The second passage occurs later in the column and concerns the singular operation of the signature, its strewke:

This text here (or *glas*) no more reduces to a reading of Genet—that forms neither its example nor its essence, neither its case nor its truth—than this text here allows itself to be reassembled or arrowed, with others, by my paraph. And everything in it that would tend to the singular form of the signature, of one

signature or the other, guards an altogether abnormal value. It comes under [*relève d’*] no rule, nor does it procure one. The operation must be singular each time, and must run [*courir*] its risk [*chance*] uniquely. . . .

It would be otherwise if the signature were only a *glas*-effect, otherwise stated a classification, the network of (no) more than a name. At that point, this operation would somewhere be exemplary and normative, even scientific, if, but so timidly, preliminary: a conception hardly announced.

Unwearying, the labor [*labeur*] to reconstitute the glorious and integral corpus of a proprietorship, in the authentic and organless signature, will not have failed, always, *in the end* (will have some *seing*): what sets it in motion, its first thief [*voleur*], *volens nolens*, what causes writing, is what separates [*écarte*] and sows [*et sème*], scatters [*essaim*] signacutting and signacouture [*signacoupure et signacouture*]. What desingularizes, unseals, desiglums, opens the eyes by blinding. (170b–71b [191b–92b])

The *seing* sows, sews, cuts, separates; a thief, the signature cuts and sews the signature; in other words, what signs (un)signs in the debris it signs.

Derrida, Jacques. D.J. *Déjà*. Already then will be the siglum, as you’ve seen, the inverted siglum to be read through the rearview mirror, of Jacques Derrida.

there, behind [*derrière*] the absolute of a *déjà*, an *already*, what is there (3ai [9ai])

What's going on there, behind this supposed siglum, a siglum semantically essential to Hegel ("And the problem of the introduction in/to Hegel's philosophy is *all* of Hegel's philosophy: (the) *already* posed throughout, especially in his prefaces and forewords, introductions and preliminary concepts" (4a [10a]).), translated as *already*? The right column answers a few pages later in a judas responding to the first judas according to the counterproof logic stated earlier: there D.J., here J.D.:

As for the siglum in *Funeral Rites* it is J.D. . . . As for the one who organizes the *Funeral*—i.e., literary—*Rites* of J.D., is one to say it is the author, the narrator, the narratee, the reader, but of what? He is at once the double of the dead (*colossos*), the one who remains alive after him, his son, but also his father and his mother. (6bi [12bi])

There (*Da*) I may see Derrida inscribing his siglum, here I see him losing it. The siglum must be double, inscribing-losing, double registered, dead live, but in each, let me say, occurrent, not just across the columns.

The left column continues the counterproof style, seems to be reading *déjà* in its Hegelian net.

the beginning—before it the *déjà*, the *already*—befalls, as always, by the instance of the [*au titre du*] result. The rebound of the

already should not leave any remain(s). In speculative dialectics, the result is not a remain(s), the remain(s) does not result. At least as remain(s). If it could result, it would relieve its remnance [*restance*]. A doubtlessly inevitable consequence of an *already* conceived as origin, beginning, ground in the sense of presentation (11ai–12ai [18ai])

A dual reading suggests itself. The judas betrays. (1) The judas is simply examining the consequences of the relieving proposition "The beginning is the result," wherein the result is already before the beginning in the circle, but not as a remainder. (2) Or, as the last line turns on itself, all this would be the consequence in reading if the *déjà* is "conceived as origin, beginning, ground in the sense of presentation," rather than as the siglum that sews/sows, that cannot present itself—except uniquely, which is not to present itself. Forewarned again.

Forewarned again, this time in the right column. A judas intervenes in a sentence, right after the *already*, *déjà*, supposedly to offer a counsel of reading. The tattoo opens with an indeterminate infinitive (possibly an imperative): "(to) read the *déjà* [*already*] as a siglum." What follows will be split over and above the judas before: (1) you are to read the *déjà* as a siglum to read the play throughout the text, and (2) in order to read the *déjà* as a siglum, this is what must be done, this is what happens.

When I sign, I am already dead [but also: When

gins there, with autoregulation" (Psy 212). The addressee is, first of all, oneself, communicating being an act performed on one's subject, as in otobiography. Lacan adds that he is not borrowing the cybernetic model literally. Rather, what counts for the human being is the signifier. "There is proper usage of the signifier from the moment when, at the level of the receiver, what matters is not the effect of the content of the message, is not the triggering in the organ of some reaction from the fact that a hormone arrives, but this—that at the point of arrival of the message, one takes note of the message" (Psy 213). Schreber exemplifies this situation, when the world began to signify for him—he began to receive signifiers (not meanings, for they were incomprehensible) from the birds, from the rays of the sun.

Lacan describes the event of reception as a scene of *annunciation*, in which one receives one's destiny. If the question of our destiny, of our being, arises, "it is always in the mode of apparition of speech that we could call in different ways, mission, mandate, delegation, or even devolution, with reference to Heidegger. It is the foundation of the founding word—*You are this, my woman, my master*, a thousand other things. This *You are this*, when I receive it, makes me in speech other than I am" (Psy 315). He compares such delegations to the mandate given to Mary—"You will have a son without a husband"—the annunciation of the virgin birth, similar to the one

I sign, I am (following) already D.J. dead). I hardly have the time to sign than I am already dead, that I am already dead {but also: I hardly have the time to sign than I am (following) already D.J. dead, that I am already D.J. dead}. I have to abridge the writing, hence the siglum, because the structure of the "signature" event carries my death in that event. For which it is not an "event" and perhaps signifies nothing, writes out of a past that has never been present and out of a death that has never been alive.

The signature event never takes place. Hardly. Except in "a death that has never been alive."

To write for the dead, out of them, who have never been alive: this is the desire . . . that is interrogated and resounds here as *glas* in order finally to insinuate [*laisser entendre*] the unheard, the illegibility of an *already* that leads back to nothing *present* any more, even were it past. The "I am therefore dead. I am a dead man who sees his skeleton in a mirror . . ." of the *Miracle of the Rose* is not just one proposition among others. Everywhere that it is repeated, cashed, retailed, detailed, divided, it imparts a writing- (or *already*-)stroke to all the forces that cling to the present, to truth as presence. The past is no longer a past present, nor the future a present to come. And all the values depending on that axiom are stopped by the siglum. They no longer function already, they are defunct in advance. Even here (19bi [26bi])

The *déjà* is the stroke of writing, what is not of the order of the present; the siglum disrupting any signature event in its presence marks the signature as dead, as defunct *already* in its truth. That is how the *déjà* is to be read. That is what must be read in order to read the *déjà* as siglum. All of which is complicated one more turn when the siglum is also a word, here the word translated *already*. *Already* already tempts the already. The precipitous reading hastens to semanticize the siglum in its initialing, to present it before the eyes in the present of its presence. Eyes no longer blind. The interrupted text elaborates: "*Déjà*, already, be careful about this, does not signify that the signature will always be gathered, summarized, announced in its siglum beforehand. This already marks an entirely different thing" (19b–20b [27b]).

To be deciphered.

This already marks the explosive peals of the "*Toquesing*," the ringing of the bell, the warning bell never present in its peals, this already tolls—*glas* "of/for the idiom or the signature.

"Of/for the absolute ancestor [*l'aïeul*]" (150bi [169bi]). For the dead, death, but "Death has already taken place, before everything" (79bi [92bi]). "The *glas* is for (no) one. (No) one. It announces or recalls nothing. It hardly sounds, it sooner resounds, before ever having touched the material of any sign. That (*ça*) resounds. Why call that (*ça*) death? Why call for one's death? Because that (*ça*) has *already* (*déjà*) taken place.

Schreber thought he heard. With respect to inner speech, Lacan explicitly plays on words, between *énonciation* and *annonciation*—that what is enunciated or uttered in the inner speech of thought falls like an annunciation from the Other ("it is the total enunciation of the sentence that says *I am your master*").

Derrida uses something like Lacan's position as a point of departure for his own version of the scene of writing as annunciation, including the allusions to the immaculate conception in *Glas*, although his target in this case is, in part, concept formation itself and Hegel's tendency to dematerialize the intelligible. Another aspect of Derrida's play on enunciation/annunciation is a certain problematization of the distinction in speech act theory between performative and constative utterances. More importantly, a propos of Lacan's notion of reception, Derrida explicitly associates his mode of address with the "age of psychoanalysis": "If I may now make use of the apostrophe, let me tell you this much at once: I do not know to whom I am speaking. Whom is this discourse or lecture addressing here and now? I am delivering it to you, of course, but that doesn't change the situation much. You will understand why I say this, and once you find this intelligible, it becomes at least possible to demonstrate that, beginning with the first sentence, my lecture has not simply and purely missed its destination" (DTC 1–2). His design is not to calculate in advance the point of encounter with an audience, but to "fall" upon his auditors by accident.

In general, Derrida wants to read and write in an aleatory mode, by means of dissemination rather than the gathering and collecting and division of dialectics and conceptual thinking. "If one thinks what *logos* means (to say), if one fills with thought the words of the phenomenology of spirit and of the logic, for example, there is no means of getting out of the absolute circle" (227a [253a]). Derrida finds in Lacan support for the view that in the paradigm of unconscious thought we should learn to speak in the mode of infelicity or frivolity (Derrida's point being that this mode is precisely *specific* to writing). Believing that the reality of discourse, the loose superimposition of the order of the signified on the order of the signifier, makes inevitable our sense that we never say just what we mean, Lacan is not concerned (on the contrary) by the possibility that his own seminars are not comprehended. "I tell you that it is with an express intention if not absolutely deliberated, that I pursue this discourse in a manner such that I offer you the opportunity to not understand it entirely. This margin allows you yourselves, that you say that you believe yourselves to be following me, that is that you remain in a problematic position, which always leaves the door open for a progressive rectification. In other words, if I ordered things in a way so as to be easily understood, that is so that you had complete certitude that you were there, well, given my very premises concerning inter-human discourse, the misunderstanding would be irremediable" (*Psy* 184). Thus Lacan in his own way mimes Schreber's discourse by leaving his

sentences only "half-spoken" (like Schreber's fragments), leaving the remainder for reception.

We are dealing, in short, with a version of reception aesthetics or reader response rhetoric. Derrida places his mode at the intersection of pragmatics and grammatology: "Open to a different sense of the dispatch (*envoi*) and of dispatches (*envois*), programmatology should always take the situation of the marks into account; in particular that of utterances, the place of senders and addressees, of framing and of the socio-historical circumscription, and so forth. It should therefore take account of the problematics of randomness in all fields where it evolves: physics, biology, game theory, and the like. . . . according to the scientific and artistic treatment of randomness, which in the course of this century has undergone continued transformation" (*DTC* 27–8).

Programmatology is the neologism naming Derrida's approach to reading and writing as reception, emblemized in the annunciation. The criteria for determining who his unknown addressees might be may not be confined to the criteria of intention, "for I could be addressing myself to an unconscious, and absolutely determined addressee, one rigorously localized in 'my' unconscious, or in yours, or in the machinery programming the partition of this event" (*DTC* 3). He conveys his understanding of the scene of writing by means of an analogy with the annunciation as it is couched in the apocalyptic mode, in the Biblical tradition of apocalyptic prophecy and forecasts. Derrida begins this dramatic comparison by noting that "apocalypse" as it is used in

the Bible does not suggest the modern sense of catastrophe, but rather a revelation, as in the lifting up of the hair to reveal the ear or the eye, giving access to a secret. Similarly, removing the foreskin in circumcision to reveal the glans—symbolic castration—is an apocalyptic gesture (Derrida's *menippea* takes "anatomy" literally). To approach philosophy in terms of annunciation, in the manner of listening with the psychoanalytic or the dialogical ear, requires a shift away from signifieds to tone. "The attention to tone, which is not just style, seems rather rare to me. Tone has been little studied for itself, supposing that is possible or has ever been done. . . . By what is a tone marked, a change or rupture of tone? And how do you recognize a tonal difference within the same corpus? . . . The extreme difficulty of this question, indeed of this task, becomes more accentuated in the case of philosophy. Isn't the dream or the ideal of philosophical discourse, of philosophical address [*allocution*], and of the writing supposed to represent that address, isn't it to make tonal difference inaudible, and with it a whole desire, affect, or scene that works (over) the concept in contraband?" (*DAT* 6). The task then is to listen to philosophy the way Lacan listens to Schreber, noting "all the regrettable deviations or gaps in relation to the atonal norm of philosophical address." Tone as pitch calls to mind "tension," Derrida explains, although originally it signified "the tight ligament, cord, rope when it is woven or braided . . . the privileged figure of everything subject to strict-ure. . . . In short, the same tension runs across the tonic

"This strange *already* (déjà) has to be deciphered" (79b [92b]).

The judas to this strewke, which follows right after, but in the same paragraph as the fabric representing the fabric, the histological issue, deciphers the *already* and the *déjà* (to differentiate for a moment the sense and the siglum) as the written argot *cogito*. D.J. I am: already I am, already I am dead, as *Speech and Phenomena* has demonstrated. The *already-déjà*, then, "that I am (following) sounds its own proper *glas*, signs itself its own death sentence [*arrêt de mort*], regards you in advance, sees you advance without any comprehension of what you will have loved, following, in a column the funeral march of an erection everyone will intend to have available from now on" (79bi [92bi]). I am / I am dead / I am following / *déjà* / already: glide over the bars morseling this signature signing itself to death already, following itself already dead.

Derrière. Behind. This reminds him of his father's name written on his tomb already before he is there. "There are many 'real,' as one says, 'autobiographical,' events encrypted, re-invested by the logic of the scene in *Glas*" (DJ 113), he claims in the second (late October 1975) of the *Digraphe* interviews.

Derrière: every time the word comes first, if written therefore after a period and with a capital letter, something inside me used to start to recognize there my father's name, in golden letters on his tomb, even before he was there.

A fortiori when I read *Derrière le rideau* [*Behind the Curtain*].

Derrière, behind, isn't it always already behind [*déjà derrière*] a curtain, a veil, a weaving. (68bi [80bi])

Derrière supplies *déjà*, and vice versa. The siglum and its substitute not only inscribe Derrida on the edge of the text, as a kind of initialing that attempts to re-initial itself without ever taking place, they also inscribe *behind* in *already* and *already* in *behind*, all at once.

A judas off to the side, on the right, begins the inscription, initials in the margin this initialing.

everything is always attacked *de dos*, from the back, written, described from behind. *A tergo*. I am *already/déjà* (dead) signifies that I am *behind/derrière*. Absolutely behind, the *Derrière* that will have never been seen from the front, the *Déjà* that nothing will have preceded, which therefore conceived and gave birth to itself, but as a cadaver or glorious body. To be behind is to be before all—in a rupture of symmetry. I cut myself off, I entrench myself—behind/*derrière*—I bleed [*je saigne*] at the bottom of my text. "The author of a beautiful poem is always dead" (*Miracle of the Rose*). (84bi [97bi])

The symmetry of sense is disrupted. The behind precedes all. Precedes the veil veiling it as behind. Whatever veils this behind as behind

comes after. Then the truth of this veiling, which can never be present in its following, can never be the truth. This argument of the sheath or *gaine* ("There is that one cannot cut through to a decision between . . . the thing itself and its supplement" (229b [256b]).) envelops and turns the signature inside out: already behind. Before I write, as I write, I am already dead. Bleeding in my signing, *s(a)ignant*, I entrench myself in the cut—behind. In signing I cut myself off from that signature but entrench myself always already behind it, I paraph it, as my signature. But always already I am dead.

At the same time, by cutting myself off, by entrenching myself, by withdrawing my presence, by dying, I escape the blows [*coups*] in advance. The Behind and the Already, the *Derrière* and the *Déjà*, protect me, make me illegible, shelter me on the text's verso. I am accessible, legible, visible only in a rearview mirror.

The patronymic name and the inverted siglum are stitched from behind into this judas. They shelter, protect, require a mirror to be legible, a rearview mirror, a *glace* as it were. "I am accessible, legible, visible only in a rearview mirror." The I signs the accessibility, signs it D.J. But the judas refuses this signature, countersigns the I as *genêt* behind D.J., as signature contra signature:

. . . in a rearview mirror. Also read, as forms of repression, all the rhetorical flowers in which I disperse my signature, in which I

apostrophize or apotropize myself. It is a matter of repulsing the worst threat, and, to do so, of cutting oneself off beforehand, by oneself from oneself: the *genêt* is thus a kind of *reseda morbis*, an incantation of one thing in order to hide behind the other, to be shut up in its enclosure. (84bi [97bi])

D.J. behind *genêt* behind *reseda morbis*. But without priority. One precedes the other already. Apotrope.

But *reseda* conceals a number of other signatures. In *Saving the Text*, in a section on “one dramatic moment in *Glas* when something like the forbidden name is named, or the absolute vocative is written out” (p. 93), in a section on “Dionysus Erigone Eriopetal Reseda” (112b [129b]) to which I refer you, Hartman writes:

As a word, *réséda* seals this signature [“Dionysus Erigone Eriopetal Reseda”] with a bad trilingual pun. *Res est da*. The thing is there. But it is not there.

The rest is silence. . . . Part of this knowing silence is the link of *reseda*, not with a name but with a mark of identity. We learn about it from the Wartburg dictionary, which quotes a source of 1716. *Reseda* was called “Jew grass” (*herbe des juifs*) because “it furnishes the yellow color Jews were formerly obliged to wear in this region.” (*Saving the Text*, p. 95)

The mark of identity behind the healing incantation behind *genêt* behind D.J. behind Behind behind Already. Already. As the already

difference (that which under the word *strict-ure* forms both the theme and the instrument or cord of *Glas*)” (DAT 8–9). Against Kant (in this particular article representing all philosophers of consciousness) Derrida considers the non-philosophical tone of the “mystagogues” condemned by Kant, those who replace the voice of reason with an oracular tone, that is, who raise the tone (overlordly tone) to make the inner voice delirious (unrepresentable, without concept). The voice of the oracle, too, is a version of inner speech, it “takes you aside, speaks to you in a private code, and whispers secrets to you, while uncovering your ear, jumbling, covering, or parasitizing the voice of reason that speaks equally in each and maintains the same language for all” (DAT 12).

It is worth being reminded that again what is in question is “castration,” as a metaphor (and the metaphor of metaphor, if we keep in mind Lacan’s theory of the symbolic and the name-of-the-father as the first metaphor giving access to language). The mystagogues, that is, replace proofs and arguments with analogies, verisimilitudes, poetic schemas, and hence are not true philosophers, according to Kant, but emasculate reason. Derrida’s own relation to this debate, he says, is not to take sides between metaphor and concept, “but for a start to recognize the old solidarity of these antagonists or protagonists.” “If castration is a metaphor or a simulacrum—and so it must be, it seems, since it concerns the phallus, not the penis or the clitoris—then the

metaphorical stake is clear between the two opposing parties sketched out by a Kant who is no less a party in this. The stake for this *Kampfsplatz* of metaphysics is the castration of reason. Which of the two parties facing each other most surely castrates reason?” (DAT 16). Derrida is interested, rather, in what both sides exclude as the inadmissible itself. Both parties remove something, emasculate, castrate, by excluding the other, with Derrida’s project being to approach the logos in another way, refusing castration as metaphor, literally.

Philosophers and mystagogues both work in the mode of eschatology, always declaring the coming end of something—“the end of history, the end of the class struggle, the end of philosophy, the death of God, the end of religions, the end of Christianity and morals . . . the end of the subject, the end of man, the end of the West” (DAT 20–21). All these discourses come to tell us one thing—the truth, and the truth of apocalypse is the truth of truth. Derrida suggests, in this context, that the scene of writing itself, as such, takes this apocalyptic form, in the mode of annunciation, uttering a capital sentence that speaks of the bond between discourse and what is dead. The Gospels and the Revelations of St. John serve as examples (used also in *Glas* for a similar purpose) from which to generalize a lesson in reception. In his Revelations John (informing part of Jean Genet’s signature) speaks like Lacan’s puppet, passing on that which he has received, his testimony coming through an angel,

read judas on antonomasia and the reproduced signature paraps: "My signature trails behind [*traine*]. Dereliction, errance without end. Among things, equivalent, but absolutely alone" (183bi [206bi]).

Mother

There (*da*) behind (*derrière*) already (*déjà*), absolute already, what's there.

A signature ready (to front) for all signatures.

The mother.

The mother precedes and follows. The logic of obsequence. She—I am not certain I should refer in that way, with the feminine pronoun, since the mother names all: the breast-being-signature "of this mother steals away from all names, but it also hides them, steals them; it is before all names, regularly gives itself its first name . . ." (133b–35b [152b–54b])—is absolute already. As the tattoo intervening in this *seing* inscribes: "as death, the mother fascinates from the absolute of an *already*" (134bi [152bi]). Or in the left column, in the opposition of the divine law and the law of the State: "divine law, woman's recourse is always already there. The absolute already: the woman's side. . . . The 'eternal irony' of the woman will never let itself be reached behind the absolute entrenchment of this already, which is further back than the origin,

older than birth, and attends death" (190ai [213ai]).

Absolute already behind is the mother countersigning the countersigning, not in the sweetness of the abyss, but in the between of the *seing*, even in the haste of the siglum. *Déjà*. On the side of the woman. But "the mother (whatever forename or pronoun she/it may be given) stands beyond the sexual opposition. This above all is not a woman. She only lets herself, detached, be represented by the sex" (134bi [153bi]). *Derrière*.

7 •

Colossal writing

" . . . the end is beginning."

Blanchot, *The Madness of the Day*, trans. Lydia Davis (Barrytown, N.Y.: Station Hill, 1981), p. 10.

Sériature of sériature: antherection, *colpos*, signature, strewke, between, *colossos*.

Already I am dead behind.

Am I to mourn for myself then? For mourning then? An economy of the dead? A series of detours on the frame and the colossus.

Glas cites Hegel on the frame, the external "whose *inner* sense must be comprehended," "the sense of the painting (and the—inner—sense in general): . . . 'A blind person can deal with the frame, the canvas, the varnish of a picture; can know the history of painters, the fate of a picture, its price, into what hands it has fallen, and can see nothing of the picture itself'" (217a–18a [243a–44a]). The inner sense is the picture itself, what Hegel often wrote about to his wife in his travels. On a trip in 1821 he visited the Dresden gallery (Husserl also writes about visiting the Dresden Gallery, but as an example and specifically about a painting by Teniers of a picture gallery) and wrote his wife "about a painting by Holbein the Younger, *Madonna of Burgomaster Meyer*," which Hegel "regularly saw in Berlin" (61ai [72ai]) but thought was a copy of the original in Dresden, which is the copy, if that can be decided and judged in this labyrinth of signatures and frames (the labyrinth of the Dresden gallery: "The gallery is the labyrinth which includes in itself its own exits [*issues*]" [DVPb 117; DSP 104].). Hegel to his wife: "I have no doubt at all that the painting in Berlin is a skillfully made copy, but one in which there is above all a lack of spirit" (61ai [73ai]). The frame, external, refers to the picture that is to be full of spirit, the inner sense, although that sense is caught in the labyrinth of original and copy, in the labyrinth of the fullness of spirit, the *Da* of *Sa*.

In the "Lemmas," Chapter I of "Parergon," after the second jointless frame, there is a citation (almost) of *Glas*. At least, the citation is

identified as such. But the citation is patched; changes are “silently” inserted. The passage is extracted from the long tattoo on Saussure, in the paragraph on *mimesis*. I have indicated the changes in italics (except for the word *into* that was italicized already). “Parergon”:

“With resources that would lead within the system of *painting*: importing *into the theory of painting* all the questions and all the codes of questions that are developed here, around the effects of ‘proper name’ and ‘signature’; concealing, in the course of this break-in, all the rigorous criteria of a framing—between the inside and the outside; taking away the frame (*or rather its joints, its angles of jointing*) no less than the inside or the outside, the picture or the thing (just imagine the havoc of a theft that would only deprive you of frames, *or rather of its joints*, and of every possibility of reframing your valuables or your art objects).” (*Glas*) (*DVP* 22 citing with changes 94bi [109bi])

You have all your frames stolen; there is no possibility of reframing. The joints are missing, stolen. Even the sfeigncter cries, tries “to sheathe again, to refrain, to emparaph the seed [*semence*], to ensign the dissemination, to benumb the sperm of a signature, to reappropriate genealogy, to reconstitute the golden monument of his own proper (seminary), to digest, to sluice down [*écluser*] without remain(s) his white and proper *seing*, to be the son, not the daughter, remark it well, of himself” (252b [280b]).

repeating another testimony, and so on, “so many sendings, envois, so many voices, and this puts so many people on the telephone line”:

No longer is one very sure who loans his voice and his tone to the other in the Apocalypse; no longer is one very sure who addresses what to whom. But by a catastrophic overturning here more necessary than ever, one can just as well think this: as soon as one no longer knows who speaks or who writes, the text becomes apocalyptic. And if the dispatches always refer to other dispatches without decidable destination, the destination remaining to come, then isn't this completely angelic structure, that of the Johannine apocalypse, isn't it also the structure of every scene of writing in general? (DAT 27)

The dialogical utterance is always a quotation; nor was it an accident that Schreber heard the voice of God in his hallucinations. We may hear in the imperative of this scene, “Viens,” come! the source, Wien, Vienna, where Freud reopened the question of tone. We may also think that Derrida wants to reopen the causal theory of naming, the name originating in a baptism, to be passed along a chain thereafter, by reminding us in *Glas* that John the Baptist was beheaded, his head a gift from Herodias to her mother (194bi–95bi [218bi]).

The scene of writing is constituted by the reception of a voice that somehow emerges distinctly from the murmur and chatter from within and without. Another analogy clarifies the scene.

“Suppose I write now a letter without determinable address. It would be encrypted or anonymous, it matters little, and I publish it, drawing on the credit that our system of publishing still lends me. Now it happens that someone responds, addressing himself at first to the presumed signer of the letter, who is presumed to be the same by convention as the ‘real’ author, here with ‘me’” (DT 202–3). If we transpose this situation to that which we still call the unconscious, Derrida adds, we see that we are dealing with transference: “I meet the other on this occasion.” Such events occur daily, when people write letters to editors and columnists. The unconscious responds to a signifier in a way that resembles the act of a reader taking personally a missive sent to the general public. “This is something quite different from the transfer of a message.”

Derrida’s version of how the unconscious alters the model of communication is finally distinct from Lacan’s, although Derrida remarks that his essay on Lacan’s Poe seminar did not oppose Lacan: “A certain note even said that Lacan is right [*a raison*]” (DA 76), which still leaves the problem of “reason” itself. But Lacan, as much as Hegel, remains within the schema of representation, from whose strictures Derrida would like to free writing.

Beyond a closure of representation whose form could no longer be linear, indivisible, circular, encyclopedic, or totalizing, I have tried to retrace a path opened on a thought of the envoi which, while (like the *Geschick des Seins*

But "Deconstruction must neither reframe nor dream the frame's pure and simple absence" (DVP 85).

For Kant—"Parergon" concerns the third critique, that of judgment, of the middle, the third—for Kant the frame, like the columns of palaces or the drapery of statues, is a parergon. Neither inside nor outside, "never, as you know, internal *or* external" (249b [277b]), the parergon works on the border, splits itself in two, without bridge. But not the *colossos*, the double of the dead. The *colossos* is not the parergon, for example the column, for Kant:

But the column and the colossal do not occupy [in the third *Critique*] the same place. We have already verified that: when the column supports an edifice, the column was, for example if not by chance, a *parergon*: supplement of operation, neither work nor outwork. One can pinpoint in the "Analytic of the sublime" a distinction, verily an opposition, between the column and the colossal. The column is of a medium, moderate, measurable, measured size. The measure of its erection can be grasped. In this sense it would not be, the column, colossal. (DVP 138–39)

But the fourth chapter, "The Colossal," opens on the passage between the column and the colossus, where "I shall hold myself" (DVP 138). The word *colossos*, originally, ac-

cording to Vernant in "The Representation of the Invisible and the Psychological Category of the Double: The Colossos," in *Myth and Thought among the Greeks*, "'does not have any value as size,'" as *taille*, which "will have marked" as well, without the context or Vernant's "manifest intention" inviting this, the "line of a cutting, the cutting edge of a sword, all the incisions coming to breach a surface or depth in order to carve out a trail there, to delimit a contour, a form or a quantity (cutting of wood or of fabric [*tissu*])." The *colossos* is not first colossal, immense, without size, is not a gigantic "'effigy,'" but according to the "'terminology of Greek sculpture . . . is connected with the root *kol-* which is associated with certain place names in Asia Minor (Kolossai, Kolophon, Koloura), and which retains the idea of something erected, something that has been set up [*dressé*]" (DVP 137, citing Vernant [Boston: Routledge, 1983], p. 305). The *colossos* is erected.

le détail ou la détaille

"Through the *effigy*, precisely, and in the fictional space of representation, the erection of the *kol-* assures perhaps what I have proposed to name elsewhere (*Glas*, "+ R"), precisely apropos the colossal, the *dividing detail* [*le détail*] or the *cut dismension* [*la détaille*],

the passage from the cut-size [*taille*], which is always small or measured, to the beyond measure of the without-size [*la démesure du sans-taille*], to the immense. The dimension of the effigy, the effigy itself would have dis-sizing [*démesurer*] for its fictional effect. The effigy would break down, divide up, into details, would set free the excess of size. And the erection would indeed be, in its effigy, difference of size and cut. Then *kol-* would still assure, more or less in the effigy of a phantasm, the passage between the colossus and the column, between the *colossos*, the *columen*, and the *columna*.

"I shall hold myself in this passage" (DVP 137–38).

I shall hold myself in the passage of *glas*, its *colpos*.

Inscribed on the two columns:

Columna: column, of stone or water (water-spout), parergon, phallic column of India, carved in its flanks. The column inscribes its own name on its flanks.

Columen: rise, projection, height, prominence, erection. Erection is carved in relief on the standing columns.

Colossos: "the double of the dead man in erection" (DSS 6–7), "the stony double of the dead phallus" (DSS 108–9), "the double of the dead" (6bi [12bi]), "the dead's double" (73a [85a]). Two columns, neither one nor the other, double, regard each other, erect in stone the double of the other.

Their relationship — *glas* — "strikes be-

of which Heidegger speaks) of a structure as yet innocent of representation, did not as yet gather itself to itself as an envoi of being through *Anwesenheit*, presence and then representation. . . . It is not original or originally a sending-from (the envoi of something-that-is or of a present which would precede it, still less of a subject, or of an object by and for a subject), because it is not single and does not begin with itself although nothing present precedes it; and it issues forth only in already sending back: it issues forth only on the basis of the other, the other in itself without itself. Everything begins by referring back, that is to say, does not begin. . . . This divisibility of the envoi has nothing negative about it, it is not a lack, it is altogether different from subject, from signifier, or that letter of which Lacan says that it does not withstand partition and that it always reaches its destination. (DSR 324)

The case of Nietzsche best illustrates why Derrida wants to write in this mode of “sending on.” In trying to think what is specific to writing, and to work within this specificity, Derrida continually reminds the theorists of intention, from Plato to Searle, that writing functions in the absence of the author (this death is constantly denied). “To begin with, he [Nietzsche] is dead, *himself*, trivial evidence but at bottom incredible enough and the genius of the name is there in order for us to forget that” (DOr 18). Nothing, neither for good or evil, then, can ever return to the bearer of that name, but only to “Nietzsche,”

signifiers detached now from Lacan’s trajectory. And “Nietzsche” is the homonym of the other one. Here we encounter the full force of the double inscription, along with the imperative to think the consequences, political and moral, of this phenomenon. The contemporary defense of Nietzsche coming from the left, insisting that Nietzsche never intended any of the things the Nazi theorists found there, in his texts, fails to confront a fundamental issue: “one wonders why and how that which one calls so naively a falsification was possible, why and how the ‘same’ statements, if they are the same, could serve over again in senses and contexts that one deems different, even incompatible” (DOr 39). The same colossal pun that opened Schreber’s madness allowed Hitler to be the *Führer* Nietzsche spoke of. But since Nietzsche died before his name it cannot be a question of what he might have thought about the destiny of his words, his intention. Rather, it is the program, the machinery of reception that interests Derrida, the possibility of transformation producing left and right Hegelians, left and right Marxists (left and right Derrideans).

The future of a text—Nietzsche’s or Derrida’s—is never closed. It survives everything. “The most important thing, with respect to the difference of the ear, is that the signature will not be effective, performed, performing, not at the moment when it apparently takes place, but only later, when ears have been able to receive the message. It is on the side of the addressees, or of an addressee who will have an ear sufficiently fine

to hear/understand my name, for example, my signature, that with which I sign, that the signature will take place” (DOr 71). You and I, then, may decide to sign in this way:

No, of a letter which after the fact seems to have been sent to some unknown addressee at the moment of its writing, addressee unknown to him or herself if one may say so, and who determines him/herself, as you know so well how to do at the reception of the letter; this is completely different from the transfer of a message. Its content and its end do not precede it. Thus here, you identify yourself and you engage your life on the program of the letter. . . . Thus you say: that is me, uniquely me who can receive this letter, not that it be reserved for me, on the contrary, but I receive it as a present the chance to which this card gives itself up. It grounds me. And I choose that it selects me at random. (DT 203)

The reader writes the otobiography, posthumously, even if our prejudice is that Derrida still lives. “It is the other’s ear that speaks me, and that constitutes the *autos* of my autobiography” (DOr 71).

To think then not with the present of presence, but the present as gift, that which is given to us to think with, is the lesson of *Glas*. The gift is a pharmakon, of course, poison or cure, right left in march time, even if the music that best suggests the movement of Derrida’s signature is electronic, by Philip Glass. Derrida, that is, writes without representation by giving to us the raw

tween the two," the column and the colossus. "*Glas* is written neither one way nor the other, the one counting on the other to relieve the double's failure, the colossus the column, the column the colossus" (71bi [83bi]).

Right after the warning that the logic of antherrection must not be simplified, after the judas on the occurrent ("occurrent is said in botany 'about all the partitions converging toward a central fictive axis' (Littre)" (138bi [157bi])), occurs the stanza of the peg, the prosthesis that "bands erect all alone." The peg, like a stone colossus, "no longer knows repose; dispenses with the subject, survives the wearer, and shelters him from any failure; stays awake when he sleeps" (139b [158b]). The colossus survives prosthetically, antherects death dead but in vigil (apocalyptic). The subject is done away with, and the peg shelters from failure (apotrope then).

At the end of the apocalyptic fragments: "the apocalyptic, in other words capital unveiling, in truth lays bare self-hunger," the "colossal compensation" of *Funeral Rites*: "I was hungry for Jean" who was taken from me. Or the revelation of the end of the world in *Our-Lady-of-the-Flowers*: "'still another time, bursting with emotion, I wanted to swallow myself by opening my mouth very wide and turning it over my head so that it would take in my whole body, and then the Universe, until there would be nothing more than a ball of

eaten thing which little by little would be annihilated; that is how I see the end of the world.'" The apocalyptic as self-hunger is the "absolute phantasm as an absolute self-having [*s'avoir absolu*] in its most mournful glory: to engulf (one)self in order to be close-by-(one)self, to make (one)self a mouthful [*bouchée*], to be(come)(in a word, band (erect)) one's own proper bit [*mors*]" (198bi [222bi]). The phantasm: immaculate conception, absolute knowledge (*savior absolu*), absolute self-having (*s'avoir absolu*), is colossal: banding erect as one's own bit, one's own mouthful (and so betrayal, since the mouthful of bread Jesus dips and gives Judas betrays the traitor to John). The colossus divides and hungers to consume itself. Like the signature

Right below the signature(s) of the canopied eye, the colossus is erected again. As apotropaic and apocalyptic.

How does he do it? He is ready. He has always had his corpse on him, in his pocket, in a matchbox. Near at hand. It (*Ça*) lights up all alone. It (*Ça*) should have, in truth. He feels himself placing obstacles in the way of his death, that is, he the living child, in the way of the sublime, immeasurable, sizeless super-elevation of his colossus [*surélévation sublime, demesurée, sans taille, de son colosse*]. He is just a detail dividing his double [*un détail de son double*], unless it be the contrary.

Always more, with a bit (a dead one) [*mors*],

than with the whole of the other. Hunger for (and end of) the drive. (260b [289b])

How does he sign? He is ready, ready to front for all names, for he always carries his death in his pocket. (This pocket has a history of reading for the signer of "Fors" and "Cartouches," who places it in the jacket and in the pants; see the entries dated 15–17 December 1977 [DVP 258–62]. This was a "real" event" for Genet, who "truly had this matchbox in his pocket at the Morgue, before the corpse of his friend, the other Jean, J.D. *Funeral Rites* is dedicated to Jean Decarnin. The dedication belongs to the cartouche of the book. As the title and the signature, the exergue, the epigraph, the epitaph. Where does a cartouche stop [*s'arrête*]?" [DVP 261–62]). He divides his double, is a detail of his double, places obstacles in the way of his colossal double, apotropizes his colossus. Or the double is what divides, apotropizes, holds death in the pocket of the signature, in the pocket oscillating between the doubles, the pocket stitched from one to the other in the strewke of signing.

The hunger

Mourning myself double, I mourn mourning, give it up as lost—*faire son deuil de deuil* (DJ 98). I split mourning as I am always already more than one, living on—colossal. And already dead I am. Mourning is without object. The corpse is always already banded

erect within the pocket—doubled, a column, a colossus, neither inside nor out, what cannot be digested, vomited, idealized, named, the bit, the mouthful

“Supposing, certainly, that there is some signature.

“To know-how-to-be—suspended between several *clin*—(clinic, *clinamen*, clinanthous, etc.) are several *col*—(. . .)” (170b [192b]). This comes between the singular abnormality of the signature and its “hardly announced” colpical science: *glas*

And at the end of the judas giving the test of the logic of antherrection (replace be with band erect): “Perhaps one will thus be introduced by another style to the . . . question of . . .

“ . . . the *clin* (—) between the two *col* (—)” (133bi [151bi])

etc. _____

27 January 1985

I am beginning to end. What remains? Here, now, apotropocalyptics, the absent word en-

circled in *glas*. Medusa shows her genitals: the wide open mouth, her eyes.

Apotropocalyptics, the uneasy alliance of apotropaics and apocalyptics.

The monstration of the genitals is apocalyptic and apotropaic. Decision between the two is not possible. The apotropaic wards off by disclosing. The apocalypse discloses, in order to ward off, the end. For the time has come.

9 June 1985

Yes, I am beginning to end. I must counter-sign the contract of reading for *Glas*. It was first signed J.D. But I want the two to sign as one, as that signature of “23 August 1979”:

That dossier between the two bodies, I mean this, is a marriage contract. I am always thinking of those contracts that are signed by just one alone—they are far from being without value, on the contrary. And even when both sign, it is two times by one alone (DCP 268)

I want the signature to be Derrida’s, to take a part of his signature and reveal it. But that revelation is also an apotrope. As I trace it, as I morsel it out, as I accept responsibility for it, I aggressively defend against it. As I defend against it, I disclose it being disclosed in its escape. Dissemination.

Can I fulfill a contract signed by another? Is it possible, in other words, to translate a contract? Translation is double, occurrent. I have

materials whose surplus value we may infer following the intensity of seemingly digressive descriptions—the *Mehr* that we add. Given that this process is specific to writing, Derrida feels free to misunderstand Hegel, for example. “No displacement is possible of this history without displacing—this word itself must be reinterpreted—what in the text called Hegelian imposes this rule of reading, say a displacement that itself escapes the dialectic law and its strict rhythm” (107a [123a]). Yet it is not even clear that a bad reading would escape Hegel’s jurisdiction. “*Sa* always ends by being full, heavy, pregnant with itself. So the hypothesis of a bad reading, here, has no place. . . . One must let it fall . . . as a remain(s) about which one does not know if it works, in view or in the service of whom of what” (232ai [259ai]). Instead, Derrida opts for an aleatory method, to break with the dialectical rhythm in which what comes after is represented in what came before, teleology of goals and expectations fulfilled or disappointed. Derrida, then, can be surprised and delighted by what he finds, as for example when, at the end of *Signsponge*, having established the signature linking the qualities of the sponge to writing, he is able to report a singular event performing his theory in the real. Attempting to photocopy the red and white band wrapped around Ponge’s book, in order to show his audience how printed in black letters on the red background was the

translated *Glas*. At least I have erected, slowly yet always already prematurely, its colossal double. I have written with at least two hands. I have long elaborated various tissues, distilled liquids, followed the French. I saw double, produced double. Now the time is coming. The double requires a double. I must explain, inscribe, interpret, reveal the elaborations of these doubles, mine here now, Derrida's there then. I contaminate his, he mine. But I want the contract signed to be signed only by him, that is my desire, although not my task.

My task is to place *glas* in its own idiom, but also to use the idiom against itself, to defend against the idiom of idiom (and so be unreadable) and to reveal the idiom's idiom. The colossal double wards (off) disclosure.

Gainesville, 25 June 1985
 apotropocalyptics: hymen of the circumflex (Λ, umbrella, canopy, nonument, *apotrope*) and the disseminating mark (s, transcendental condition of all discourse and experience, *apocalypse*)

17 August 1985
 I am beginning to end. I am signing the contract. In a certain way John translates Jean, Johannes, Iōannēs, but not Jacques. I am the translator, task unfulfilled. I have seen and heard these things. I write them to you, seven times. From behind. I hear said, do not seal up this book. I hear said, seal up this book. Both testaments. For the time is near. The end is beginning. There is no time to tell you. I Jacques I John

name, "signed: Ponge," Derrida discovered that in the black and white photocopy Ponge's signature disappeared, was erased, absorbed, sponged off, just as happens to the proper name disseminated in the text. "The red turned into black. But by the same stroke the black of the signature sank into it, disappearing into the abyss. It returned to the depths of the unconscious from which I had withdrawn it, by chance or by accident, for the spell of a few hours" (DSS 152). A better apparatus, a machine capable of color reproduction, would have preserved the signature for the archive, an act which Derrida supplies, this mourning of the archivist.

And so do we supply "Derrida" with an archive. But he reminds us that this may be done finally only with our own signature, in our own names, trying our luck which will also be his destiny in America; but only if we learn how to sign and cut short.

Notes

1. Philip Lewis, "The Post-Structuralist Condition," *Diacritics* 12 (1982): 16.
2. Martin Heidegger, *Poetry, Language, Thought*, trans. Albert Hofstadter (New York, 1975): 196–97.
3. Cf. Roland Barthes, "From Work to Text," in Josué V. Harari, ed. *Textual Strategies: Perspectives in Post-Structuralist Criticism* (Ithaca, 1979): 73–81.
4. See Norman O. Brown, *Hermes the Thief* (Wisconsin, 1947).

5. Sigmund Freud, "The Psychotic Doctor Schreber," in *Three Case Histories*, ed. Philip Rieff (New York, 1963): 181–82.
6. Roland Barthes, "Listening," in *The Responsibility of Forms*, trans. Richard Howard (New York, 1985): 258.
7. Michel Foucault, "The Discourse on Language," in *The Archaeology of Knowledge*, trans. A. M. Sheridan Smith (New York, 1972): 220.
8. A. A. Roback, *Destiny and Motivation in Language: Studies in Psycholinguistics and Glossodynamics* (Cambridge, Massachusetts, 1954): 78.
9. John E. Cussans, *The Handbook of Heraldry* (London, 1869): 137. Derrida mentions cadence as rhythm in "The Principle of Reason: The University in the Eyes of its Pupils," *Diacritics* 13 (1983): 5. "If the University is an institution for science and teaching, does it have to go beyond memory and sight? In what rhythm? To hear better and learn better, must it close its eyes or narrow its outlook? In cadence? What cadence? Shutting off sight in order to learn is of course only a figurative manner of speaking."
10. Angus Fletcher, *Allegory: The Theory of a Symbolic Mode* (Ithaca, 1964): 116. The "signature," concerning the correspondence between the inner and outer worlds, is an important principle in the allegorical mode.
11. Tzvetan Todorov, *Théorie du Symbole* (Paris, 1977): 269.
12. One context for Derrida's discussion of telepathy in Freud is John Forrester, *Language and the Origins of Psychoanalysis* (New York, 1980): 210. He states that it

is toward the limit question of telepathy that his whole argument points. If the contents of the unconscious are supra-individual in character, under what conditions is the simultaneous realization of such contexts in different consciousnesses possible? Derrida approaches this issue in terms of the homonym "medium"—language is a "medium" (cf. the double *seance*), in which different meanings are simultaneously realized in certain words. The methodological applications of this principle have been explored by Michel Serres, *The Parasite* (Baltimore, 1982), and Jean-Michel Rey, *Des mots à l'œuvre* (Paris, 1979). The method is to examine a conceptual or critical term at the level of the homonym.

13. Anika Lemaire, *Jacques Lacan*, trans. David Macey (London, 1977): 120.
14. J. Laplanche and J.-B. Pontalis, *The Language of Psycho-analysis*, trans. Donald Nicholson-Smith (New York, 1973): 260.
15. Roland Barthes, *S/Z*, trans. Richard Miller (New York, 1974): 45.
16. Noted in Margaret A. Rose, *Parody//Meta-Fiction* (London, 1979): 13.
17. Nicolas Abraham, with Maria Torok, *L'Ecorce et le Noyau* (Paris, 1978): 328.
18. Northrop Frye, *Anatomy of Criticism* (New York, 1967): 309.
19. Mikhail Bakhtin, *Rabelais and His World*, trans. Hélène Iswolsky (Cambridge, Massachusetts, 1968): 10.
20. A. N. Sokolov, *Inner Speech and Thought* (New York, 1972): 1. Cf. Caryl Emerson, "The Outer Word

and Inner Speech: Bakhtin, Vygotsky, and the Internationalization of Language," in *Critical Inquiry* 10 (1983): 245–64. Also, Ulmer, *Applied Grammatology* (Baltimore, 1985): 265–300.

21. Mikhail Bakhtin, *Problems of Dostoevsky's Poetics*, trans. R. W. Rotsel (Ardis, 1973): 152.
22. J. Newton Friend, *Words: Tricks and Traditions* (New York, 1957): 52. Among the various "tricks" Friend discusses, transmutation is especially relevant to Derrida's *La Carte Postale*, showing how "card" may be produced from "post" in four steps: "post. cost. cast. cart. card." A good review of experimental writing is Charles Russell, *The Avant-Garde Today* (Urbana, 1981).
23. Cf. Derrida's comment on Walter Benjamin in *DOr* 162–63:
"One must not think the life of a work or the survival of a work based on what we believe to be life in general and one ought not think either the kinship or the families of languages based on what we believe kinship to be in general or the family in general; it is on the contrary on the basis of languages, the relations between languages that one must begin to understand what 'life' and 'kinship' mean. Thus how can translation assure the growth, that which he [Benjamin] calls 'the holy growth' of languages and the kinship between languages? In trying to fulfill this impossible contract which is that of reconstitution, not of the original but of that larger whole, that the metaphor of the amphora, 'the metamphora,' precisely brings together here, that is, as in every *symbolon*, as in all symbolical, it is a question of reconstituting a whole out of fragments."

aire: aerie, (eagle's) nest

“‘+ R (par dessus le marché)’”:

“This + *r* effect, like the + *l* effect in *Glas*, you could analyze it coldly, practically.

“But also orchestrate it. . . .” (*DVP* 200)

“The signifier OR (O + R) is distributed there, blazing [*éclatant*], in disks of all sizes [*tailles*] . . . not counting the O's, the zeROs, the null opposite of OR, the number of round, regular numerals lined up 'toward the improbable.'” (*DDis* 262n)

+ ary / aire

"One never writes either
in one's own tongue or in a
foreign tongue." *DLO* 101

Translation and Terms in *Glas*

Very near the middle of *Dissemination*, after the long suspensive title on the "syntaxer," there is a note appended to the possible title suspended over the "double session." The note is indicated in the French after the stage instructions, "*trois fois*"; in the English after those instructions translated as "*four times*" (*DD* 207; *DDis* 181). The translation adds at least one more time, in this "faceted" title that you are to "*pronounce without writing*":

l'antre de Mallarmé
l'"entre" de Mallarmé
l'entre-deux "Mallarmé"

the "into" of Mallarmé
the "inter" of Mallarmé
the antre of Mallarmé
the in-two of "Mallarmé"

Here the translation expands the graphics. The English cannot reproduce the French, which appears in a footnote, in a translator's note that contains further semantic elaboration: "Mallarmé's antre," "Mallarmé's 'between' or 'enter,'" "The go-between 'Mallarmé' or 'Mallarmé' between two, neither fish nor fowl" (*DDis* 182).

But whatever the translation, it falls under the ban: "*pronounce without writing*." Here written differently each time, whether three or four. Does this mean one must fine tune one's ear, fine tune it so well as to be able to hear an imperceptible difference, a difference so evident in the writing? In other words, the writing play is really an ear play here. The signi-

fier must be said here. This is what the note addresses.

The note:

133

Triumphantly, the opposition rushes in here with an objection, mobilized and marching forth in columns of *pressing business*: they will say *voilà!*, here is a play of the signifier that cannot be effected without being said aloud. Therefore it is no longer confined to the sole medium of that *writing* that has recently been grating on our ears.

For those who, for lack of reading, would be simple and hasty enough to content themselves with such an objection, let us very briefly go back over this: what is being pursued in the light of this lustre (and *is* indeed, in a sense, designed to grate on the ear) is a certain displacement of writing, a systematic transformation and generalization of its "concept." The old opposition between speech and writing no longer has any pertinence as a way of testing a text that deliberately deconstructs that opposition. Such a text is no more "spoken" than it is "written," no more *against* speech than *for* writing, in the metaphysical sense of these words. Nor is it *for* any third force, particularly any radicalism of the origin or of the center. The values of *archē* and *telos*, along with the history and transcendentality that are dependent upon them, constitute precisely the principal objects of this deconstructive critique. To repeat: "That is why it has never been

a question of opposing a graphocentrism to a logocentrism, nor, in general, any center to any other center. . . ." . . .

This note, this reference . . . are placed here merely to herald a certain *out-of-placeness* of language. . . . (DD 207–8; DDis 181–82)

Translation must take account of this *displacement*. To translate a text is to work over and out of this displacement—that the play of writing is the play of the graft, oral or written. Thus translation cannot reduce itself to the semantics of graphic form, nor to that of the spoken form.

Glas plays on both registers, speech and writing, in its displacing writing, and the translation attempts to respect that play.

But writing does not simply displace the oral or the written. In what language does one write? invites an out-of-place response: Not in any one particular language, but in the contamination of several (even if the contamination is the contamination of one language by its double, itself).

Glas writes in several languages and contaminates its own writing in that writing. The two columns and their tattoos, French, German, Greek, Latin, Hegel, Genet, philosophy, literature—the contamination disseminates any mother or foreign tongue. The translation attempts to respect, while working out of, this dissemination.

Citations

In the work of translating *Glas*, which omits conventional bibliographic notes and locations, I located and checked all citations against the originals. These originals and translations are given by page and line of *Glas* (of both the English translation and the 1974 French original) in the notes below.

Besides translating certain passages from Hegel unavailable in French, Derrida modified almost all the available French translations. These translations and modifications were used in conjunction with the German to modify the English translations to follow the argument or stress of Derrida and his modifications. In the few places of conflict, the deviations have been signaled in the Translation Notes to *Glas*. In addition, if any omitted words or phrases were discovered, they were restored (according to Derrida's wishes). German terms within parentheses are Derrida's citations or emphases. German terms with translation alternatives or explanations within square brackets are also Derrida's. German terms alone within square brackets are occasionally added in the translation for clarity. French terms within square brackets are translation additions.

Citations from Genet were checked against the original version Derrida used. Again, any omissions were restored. The available English translations (mostly by Bernard Frechtman) were modified to follow Derrida's play, emphasis, and version. When the translations did not

contain various passages (due at times to the different versions translated), a note indicating this is given in the Translation Notes.

Some Terms

Arraign: *arraisonner*: usually a nautical term, this word refers to stopping a ship and inspecting it as to destination, cargo, health, etc. And the nautical reference is important to Genet's texts, a convict often being referred to as a galley-slave (*galérien*) and Genet elaborating this connection throughout his texts. Wlad Godzich, in "The Domestication of Derrida" (in *The Yale Critics: Deconstruction in America* [Minneapolis: Minnesota, 1983], p. 28), says of this term: "'arraisonner' . . . is a naval term describing the action of boarding a suspect vessel and conducting an inspection. But it is clear that beside this sense of policing, Derrida sought [in *Of Grammatology*] to force the French language to yield a term which would describe a mode of apprehension by reason (*raison*) similar in scope and effect to the German philosophical term *begreifen*, whose role in the constitution of the concept (*Begriff*), as a seizing by reason, is well known. But, as language would have it, the term, of considerable antiquity, is, in its maritime context, a catachresis; its earliest meaning had

little to do with order on the high seas though quite a great deal with smuggling: it meant 'to seek to persuade' and designated the very project of rhetoric." The translation *arraign* loses the nautical reference, but retains the reference to policing and reason. *Arraisonner* also phonically plays off *résonner*, resound, and the coined word *arrésonner*, translated arraisound.

Band erect: *bander*: the French means to band, to bandage, to blindfold, to tauten, and to get a hard on. Band erect attempts to recall the erection and the banding or bandaging.

It (*ça*): the French is included in parentheses as a reminder to the reader of the homophonic play of *ça* (it), *Ça* (the Freudian *Es*, Id), *Sa* (siglum of *savoir absolu* and abbreviation for the Saussurian signifier), and *sa* (feminine singular possessive).

Falls (to the tomb); falls (to the tomb(stone)); tombs: *tombe*: the translation attempts to render the semantic possibilities of this term: falls (verb), tomb (noun), and tombstone (noun), with the occasional contamination of tombs (verb). Derrida plays with all these senses throughout *Glas*.

Glas: this term, which means knell, is left untranslated in the text, since Derrida is not concerned only with the signified, but also with the signifier and its components.

Here: *ici*: the French recalls the *IC*, the siglum

for the Immaculate Conception, so important for the text. The reference is lost in the English, obviously.

I am (following): *je suis*: the two meanings of this phrase (I am, I follow) are intertwined in *Glas*. To indicate that relation *je suis* is frequently translated I am (following).

Overlap; cutting again: *recouper*: this verb and various noun forms mean cut again, coincide, repeat, intersect. Overlap is a less than satisfactory rendering for this frequent word of *Glas*.

Relieve, relief; *relever*, *relève*: these are the terms Derrida introduced to translate Hegel's *aufheben*, *Aufhebung*. In *DMar* Alan Bass leaves the terms untranslated, preferring to mark their unusualness (see notes, pp. 19–20, 43, 88, 121). Derrida explains his usage within brackets in a citation of Hegel: "*aufgehobene* [c'est-à-dire à la fois élevée et supprimée, disons désormais *relevée*, au sens où l'on peut être à la fois élevé et relevé de ses fonctions, remplacé dans une sorte de promotion par ce qui succède et prend la *relève* . . .]" (*DM* 102). "That is, at once raised and cancelled, from now on let us say *relieved*, in the sense where one can be at once raised and relieved of one's functions,

replaced in a kind of promotion by what follows and *relieves*, *takes over*" (*DMar* 88, modified). The translation of *relever* by *relieve* (and their relevant noun and verb forms) requires a recall of some unusual and obsolete senses of relieve: "to release from a post, station or duty . . . to take the place of: take over from . . . to raise in relief" (Webster's *Third*) and: "To release (one) from guard, watch, or other duty by becoming or providing a substitute. . . . To lift or raise up again. . . . To set up or erect again. . . . To bring into relief" (*Oxford English Dictionary*).

Remain(s): *reste*: this term plays with its noun and verb forms. *Reste* is the noun (remainder, remnant), the third person singular (remains), and the imperative (remain). The translation, rather than deciding this play, as a rule uses *remain(s)* to render this word wherever it occurs. In addition, the adverbial phrase *du reste*, translated here as "after all," often complicates the translation, since *du reste* can also signify "of the remain(s)." The translation attempts to respect this play.

Seing: this term, which means signature, sign manual, is left untranslated because it resonates phonically with French *sein* (breast) and graphically with German *Sein* (being).

Strict-ure: *stricture*: The hyphen has been introduced to recall to the reader that Derrida uses this term for the act of constricting, banding, restricting, etc.

Left Column Notes

1:26 [7:26–27]
ensigner: gathers together *enseigner* ‘teach’, *signer* ‘sign’ and *saigner* ‘bleed’; the translation “ensign” barely suggests these

2:5, 16–24 [8:7, 20–29]
*HW*₃ 507; *HPS* 420; *HPE*₂ 216

2i:1–6 [8i:1–7]
*HW*₃ 507

2i:12–13 [8i:14]
 Phrase of eighteenth-century English parliamentarists opposed to the absolute monarchy; cited in B. Larsonneur, Gibraltar,” in *Encyclopædia Universalis* (1968 edition only).

2i:20 [8i:21]
 Notre-Dame-du-Roc is the name of the church built by the Visigoths in 568 on Gibraltar; see Larsonneur, “Gibraltar,” above.

2:38–39; 3:5, [8:43–44; 9:5, 6, 10, 16; 3i:4–14 7, 12, 17; 9i:3–15]
*HW*₁₄ 280; *HA* 641: “Especially in India this kind of worship of procreative force in the shape of the generative organs gave rise to buildings in this shape and with this meaning: enormous columnar productions in stone, solidly erected like towers, broader at the foot than above. Originally they were ends in themselves, objects of veneration, and only later did people begin to make openings and hollow chambers in them and to place images of the gods in these, a practice still maintained in the Greek

Right Column Notes

1:1–2 [7:1–2] 137
*GOC*₄ 19–31

1:16–17 [7:16]
*GOC*₄ 23

3i:6–7, 8–9, 12–17 [9i:5–6, 7–8, 12–17]
*GOC*₄ 84–85; *GB* 44–45

3i:10–11 [9i:9, 10]
*GOC*₄ 116; *GB* 95

3i:19–23 [9i:20–23]
*GOC*₄ 114; *GB* 91

3i:24–28, 29 [9i:24–30, 31–32]
*GOC*₄ 130–31; *GB* 113

3i:36 [9i:37]
 E.g. *GOC*₄ 129; *GB* 111

3i:45–46 [9i:46–47]
GJV 121; *GTJ* 114

4:29 [10:27–28]
*GOC*₂ 190 (225); *GMR* 4

4:30–5:3 [10:29–11:2]
Le texte r(est)e—tombe, la signature r(est)e—tombe—le texte.
La signature reste demeure et tombe.

6i:1–7 [12i:1–8]
GJV 139; *GTJ* 131

<i>Hermae</i> , small portable temples. But in India this cult started with solid phallic columns; only later was there a division between an inner kernel and an outer shell, and they became pagodas."		6i: 14–16	[12i: 15–17]
		GOC ₃ 84 (99); GFR 131	
		6i: 16–20	[12i: 18–22]
		GOC ₃ 49 (57); GFR 74	
		6i: 25–28	[12i: 27–29]
		GOC ₃ 136 (160–61); GFR 214	
		6i: 35–42	[12i: 36–44]
		GOC ₃ 21 (24); GFR 31	
		8i: 5–14, 15	[14i: 10–19, 20]
		GOC ₂ 236 (279); GMR 79	
		8i: 20–21	[14i: 25–26]
		GOC ₃ 49 (57); GFR 74	
		8i: 22	[14i: 26–27]
		GOC ₃ 80 (93); GFR 124	
		8i: 23–29	[14i: 28–35]
		GOC ₃ 296 (351); GQ 192	
		9i: 7–19	[15i: 16–28]
		GJV 179; GTJ 169	
		9: 3–4	[15: 3–4]
		GJV 116; GTJ 109	
		10: 4–30	[16: 13–17: 5]
		GOC ₂ 164–65 (194–95); GOLF 301–2 (291–92)	
		11i: 9–22	[17i: 9–18i: 10]
		GOC ₃ 76–77 (90); GFR 119	
		11i: 23–26, 30–31	[18i: 10–14, 18–19]
		GOC ₃ 20 (22–23); GFR 29	
		11i: 33–35	[18i: 21–24]
		GOC ₃ 80–81 (94); GFR 125	
		11i: 38–40	[18i: 26–28]
		GOC ₃ 22 (25); GFR 33	
		11i: 40–42	[18i: 28–29]
		GOC ₃ 47 (55); GFR 72	
<i>Hermae</i> , small portable temples. But in India this cult started with solid phallic columns; only later was there a division between an inner kernel and an outer shell, and they became pagodas."			
3i: 18	[9i: 19]		
HW ₁₄ 282; HA 643; HE _{3:1} 39			
3i: 23	[9i: 25]		
HW ₃ 511; HPS 420; HPE ₂ 220			
3i: 23–26	[9i: 26–28]		
See 249a–51a, 253a [277a–79a, 281a] and notes.			
138 7: 17–40	[13: 20–47]		
§33: HW ₇ 88; HPR 36; HPPD 81–82			
8: 13–16	[14: 22–27]		
HSW ₁₉ 235; HFPS 244; HPPE 122; HGW ₆ 318			
8: 42–9: 4	[15: 4–16]		
HSW ₁₉ 236; HFPS 245; HPPE 123; HGW ₆ 319			
11: 11–20	[17: 30–41]		
§141: HW ₇ 287; HPR 104; HPPD 187–88			
11: 31–45	[18: 5–24]		
§141: HW ₇ 287; HPR 104; HPPD 188			
11i–12i	[18i]		
See Martin Heidegger, <i>Identity and Difference</i> , trans. Joan Stambaugh (New York: Harper and Row, 1969), esp. pp. 52–54 and 119–20. French translation: <i>Identité et différence</i> , trans. Andre Preau, in <i>Questions I</i> (Paris: Galimard, 1968), esp. pp. 287–88. Also see notes below to 29a: 25–30 [37a: 28–34].			
12: 20–22	[18: 45–19: 2]		
§146: HW ₇ 295; HPR 106; HPPD 191			
12: 35–38	[19: 17–21]		
§370 (§369): HW ₉ 519; HPN ₃ 176			
13i: 1–11	[19i: 1–12]		
§153: HW ₇ 303; HPR 109; HPPD 196			

14:3-4 unlocated	[20:38]	12i:3-8 <i>GOC</i> 3 136 (160); <i>GFR</i> 213-14	[18i:32-37]
14:11-16 §153: <i>HW</i> 7 303; <i>HPR</i> 109; <i>HPPD</i> 196	[20:47-21:7]	12:4-5, 6-9 <i>GOC</i> 2 190 (225); <i>GMR</i> 4	[18:12-13, 15-18]
14:34-35 §158: <i>HW</i> 7 307; <i>HPR</i> 110; <i>HPPD</i> 198	[21:26-27]	12:9-18 <i>GOC</i> 4 27	[18:18-19:2]
14i:5 <i>HW</i> 7 303; <i>HPR</i> 350 (Trans. Note 153)	[21i:6]	12i:23-13i:1 <i>GOC</i> 4 174-75; <i>GM</i> 94	[19i:1-8]
14:41-43, 47 §156: <i>HW</i> 7 305; <i>HPR</i> 110 and 261; <i>HPPD</i> 197	[21:34-36, 40]	13i:20-24 <i>GOC</i> 2 161-62 (191); <i>GOLF</i> 297 (286-87)	[19i:26-30]
15:3-7 §157: <i>HW</i> 7 306; <i>HPR</i> 110; <i>HPPD</i> 197	[21:45; 21:47-22:2]	13:27-14:4 <i>GOC</i> 1 464 (557); <i>GSSG</i> 502	[20:11-14]
16:7-21 §157: <i>HW</i> 7 306; <i>HPR</i> 110; <i>HPPD</i> 197-98	[23:5-21]	14:9-11 <i>GOC</i> 1 469 (563); <i>GSSG</i> 508	[21:1-3]
16:38-39, 42-43 <i>HW</i> 7 306	[23:40-41, 44-46]	14:13-14 <i>GOC</i> 1 468 (561); <i>GSSG</i> 506	[21:5-6]
16:47-17:8; 17:40-47 §158: <i>HW</i> 7 307; <i>HPR</i> 110 and 261; <i>HPPD</i> 198	[24:3-12; 24:47-25:8]	14:14 <i>GOC</i> 1 465 (558); <i>GSSG</i> 503	[21:6-7]
17i:1-4; 18i:1-2 <i>HW</i> 7 307	[25i:1-4, 5-6]	14:15-16 <i>GOC</i> 1 469 (563); <i>GSSG</i> 508	[21:7-8]
18:7-15 §158: <i>HW</i> 7 307-8; <i>HPR</i> 261	[25:16-26]	14:18-19, 23, 25, 27 <i>GOC</i> 1 470-71 (564); <i>GSSG</i> 509-10	[21:10-11, 15, 16-17, 19-20]
18:35-44 §158: <i>HW</i> 7 308; <i>HPR</i> 261-62	[26:3-13]	14i:1-19 <i>DM</i> 324; <i>DMar</i> 271; <i>structure</i> is grafted to <i>strict-ure</i>	[21i:1-22]
21:40-44; 22:11, 15-16 <i>HV</i> 54; <i>HR</i> 47; <i>HRa</i> 75	[29:2-8, 25, 30-32]	15i:1-9, 14-16 <i>GOC</i> 2 265 (313-14); <i>GMR</i> 127	[22i:1-13, 18-21]
23:1-34 <i>HV</i> 55; <i>HR</i> 48; <i>HRa</i> 75-76	[30:18-31:7]	16:4-32 <i>GOC</i> 2 179-81 (211-13); <i>GTN</i> 10-15	[23:1-28]
23i:1 ff. <i>n'este pas</i> is the French translation of Heidegger's <i>west nicht</i> . In the French translation of Heidegger's <i>Introduction to Metaphysics</i> , the paragraph concerning the "third root" of "The Etymology of the Word 'Being'" reads: "La troisième	[30i:9 ff.]	17:8-10 <i>GOC</i> 2 181 (213); <i>GTN</i> 14-15	[24:6-8]

	racine apparaît seulement dans le domaine de flexion du verbe germanique <i>sein</i> ; c'est <i>wes</i> ; sanscrit: <i>vasami</i> ; germanique: <i>wesan</i> , habiter, demeurer, re-ster; à <i>ves</i> se rattachent <i>φεστία</i> , <i>φάστυ</i> , <i>Vesta</i> , <i>vestibulum</i> . A partir de là se forment en allemand: <i>gewesen</i> (été); puis: <i>was</i> , <i>war</i> (était), <i>es west</i> (cela 'este'), <i>wesen</i> ('ester'). . . . Le substantif <i>Wesen</i> ne signifie pas originellement la quiddité, l'essence, mais le re-ster constitutif du présent (<i>Gegenwart</i>), la pré-sence (<i>An-wesen</i>) et l'ab-sence (<i>Ab-wesen</i>)" (trans. Gilbert Kahn [Paris: Gallimard, 1967], p. 81). <i>Re-ster</i> is one way of rendering <i>Wesen</i> , <i>wesen</i> , and Derrida's text is an interrogation of Heidegger under the rubric of <i>reste</i> : "Le reste n'este pas."		
140	24:24-25:8 <i>HV</i> 55-56; <i>HR</i> 48; <i>HRa</i> 76	[32:1-32]	
	25:34-26:17 <i>HV</i> 56; <i>HR</i> 48-49; <i>HRa</i> 76-77	[33:14-46]	
	26:31-27:21 <i>HV</i> 56-57; <i>HR</i> 49-50; <i>HRa</i> 77-78	[34:16-35:10]	
	28:7-42 <i>HV</i> 57-58; <i>HR</i> 50-51; <i>HRa</i> 78-79	[35:47-36:41]	
	29:25-30 <i>ressaut</i> and <i>résultat</i> : The association of rebound (<i>ressaut</i>) and result derives from Heidegger and Hegel. See Heidegger, <i>Identity and Difference</i> , trans. Joan Stambaugh (Harper and Row, 1969), pp. 52-53, 119. And <i>DM</i> 334-35, <i>DMar</i> 281, and <i>DD</i> 38, <i>DDis</i> 31.	[37:28-34]	
	30:30-31:3; 31:31-34 <i>HV</i> 58; <i>HR</i> 51; <i>HRa</i> 79	[38:36-39:10; 39:40-44]	
	30i:1-3 See <i>HR</i> 51n; <i>HRa</i> 79n	[38i:1-4]	
	31:40-32:2 <i>HV</i> 58-59; <i>HR</i> 51; <i>HRa</i> 80	[40:3-14]	
	32i:4-33i:90 <i>Totem und Tabu</i> , in Freud, <i>Gesammelte Werke</i> 9:185-86; in <i>Standard Edition</i> 13:154-55.	[40i:4-41i:31]	
			17i:1-5 [24i:1-5] <i>GOC2</i> 183 (215), 184 (217); <i>GTN</i> 20-21, 24-25
			17i:6-11 [24i:6-10] <i>GOC2</i> 183 (216); <i>GTN</i> 22-23
			18:1-6 [25:1-6] <i>GOC2</i> 399 (473); <i>GTN</i> 90-91
			18:6-7 [25:6-7] <i>GOC2</i> 401 (475); <i>GTN</i> 94-95
			18i:2, 3-6, 19-33 [25i:2-3, 4-6, 20-36] Litttré
			18i:8-11 [25i:9-12] <i>GOC2</i> 210 (248); <i>GMR</i> 36
			18i:11-13 [25i:12-15] <i>GJV</i> 130; <i>GTJ</i> 122-23
			18i:14-15 [25i:15-17] <i>GOC2</i> 189 (223); <i>GMR</i> 1
			18:10-11 [25:10-26:1] <i>GOC2</i> 401 (476); <i>GTN</i> 96-97
			19:3-4 [26:5-6] <i>GOC2</i> 400 (475); <i>GTN</i> 92-93
			19i:16-17 [26i:15-17] <i>GOC2</i> 209 (247); <i>GMR</i> 34
			20:5-15 [27:5-15] <i>GOC2</i> 183-85 (215-18); <i>GTN</i> 20-27
			21i:5-15 [28i:5-17] <i>GOC2</i> 189-190 (223-24); <i>GMR</i> 2-3
			21:3-4, 6-8, [28:7-8, 11-13, 9-10, 14 14-15, 19] <i>GOC2</i> 9 (19); <i>GOLF</i> 61 (51)
			22:5-12, 13, 14, 15 [29:9-16, 18, 19, 20] <i>GOC2</i> 9-10 (9-10); <i>GOLF</i> 62 (52); 22:15 [29:19, 20] reads plural ("les cloches" and "déchainèrent") in the cited texts.

34:13–17 <i>HWI</i> 328–29; <i>HSC</i> 216–17; <i>HEC</i> 36–37	[42:32–36]	24:1; 24:4–25:5 <i>GOC2</i> 10–11 (11); <i>GOLF</i> 63–64 (53–54)	[31:11; 31:14–32:23]
34:39–43 <i>HWI</i> 328; <i>HEC</i> 36 (cf. <i>HSC</i> 216)	[43:14–20]	26i:7–9 <i>GOC5</i> 203; see <i>GS</i> 39	[33i:15–18]
35:11 <i>HWI</i> 329	[43:37, 38]	26:9–10 <i>GOC2</i> 14 (15); <i>GOLF</i> 69 (59)	[33:26–27]
36:16–17 <i>HWI</i> 329; <i>HSC</i> 217; <i>HEC</i> 37	[45:1–3]	25:22; 26:12–27:7 <i>GOC2</i> 13 (14); <i>GOLF</i> 67–68 (57–58)	[33:12; 33:29–34:30]
36:39–41 <i>HWI</i> 370; <i>HSC</i> 253; <i>HEC</i> 76	[45:28–32]	27:9–22 <i>GOC2</i> 14–15 (14–16); <i>GOLF</i> 68–71 (58–61)	[35:1–14]
36:41 <i>HWI</i> 318; <i>HSC</i> 206: “precise opposite”; <i>HEC</i> 26	[45:32]	28i:3, 17–26 <i>GOCI</i> 56–57 (65); <i>GSSG</i> 51	[36i:3, 18–27]
37:28–41 <i>HWI</i> 274–75; <i>HSC</i> 182; <i>HEC</i> 3	[46:21–37]	28i:4 “projet existentiel”: unlocated, but see Sartre’s “Existential Psychoanalysis” in <i>Being and Nothingness</i> and his texts on Flaubert and Baudelaire (dedicated to Jean Genet), besides <i>GSSG</i> .	[36i:4]
38:13–26 <i>HWI</i> 275; <i>HSC</i> 182–83; <i>HEC</i> 3–4	[47:10–27]	28i:4–5 <i>GOCI</i> 39 (46); <i>GSSG</i> 34	[36i:4–5]
39:8–14 <i>HWI</i> 276; <i>HSC</i> 184; <i>HEC</i> 4–5	[48:13–21]	28i:5–10 <i>GOCI</i> 50 (60); <i>GSSG</i> 47	[36i:5–9]
39:17 <i>HWI</i> 276	[48:24]	28i:10–17 <i>GOCI</i> 55 (63); <i>GSSG</i> 49	[36i:10–17]
39:18 <i>HWI</i> 276; <i>HSC</i> 184: “a peace of necessity”; <i>HEC</i> 5	[48:25]	29:4–5 <i>GOCI</i> 22 (24); <i>GSSG</i> 15	[37:4–5]
39:27, 37–39 <i>HWI</i> 276–77	[48:36; 48:46–49:2]	29:5–10 <i>GOCI</i> 40 (47); <i>GSSG</i> 36	[37:5–10]
39i:6–15 Pierre Grimal, <i>Dictionnaire de la mythologie grecque et romaine</i> (Paris: Presses Universitaires de France, 1951), s.v. “Pyrrha”	[48i:6–49i:2]	29i:10–11 François Mauriac, “Le cas Jean Genet,” <i>Le Figaro Littéraire</i> , 26 March 1949; “The Case of Jean Genet,” trans. Richard N. Coe, in <i>The Theater of Jean Genet: A Casebook</i> , ed. Richard N. Coe (New York: Grove Press, 1970), pp. 75–82.	[37i:10–11]
39i:21–40i:4 <i>HW3</i> 346; <i>HPS</i> 282; <i>HPE2</i> 35	[49i:9–15]		
39:42–44 <i>HWI</i> 318; <i>HSC</i> 206; <i>HEC</i> 26	[49:6–7]		

40:2-12 [49:9-21]
HWI 297; *HSC* 204-5; *HEC* 24

40:21-22, 24-25 [49:32, 34-35]
HWI 277

40:29 [49:41]
HWI 277; *HSC* 185; *HEC* 5

40:32-38 [49:44-50:4]
HWI 277; *HSC* 185; *HEC* 5-6

40:38 [50:4]
HWI 277 reads Jos. 24:3. *HSC* and *HEC* correctly read
142 Jos. 24:2

41:1-2 [50:14-16]
HWI 277: "Abraham wollte *nicht* lieben und darum frei
sein"; *HSC* 185: "Abraham wanted *not* to love, wanted to
be free by not loving"; *HEC* 6: "*ne* voulait *pas* *aimer*, ni
être libre pour pouvoir aimer"

41:6-7, 9-16 [50:21-22, 24-31]
HWI 277-78; *HSC* 185-86; *HEC* 6

41:36-39, 42-44 [51:7-11, 14-16]
HWI 278; *HSC* 186-87; *HEC* 7

41i:1-6 [51i:1-7]
HWI 278

42:16-17 [51:34]
HWI 279; *HSC* 187: "Love alone was beyond his power";
HEC 7

42:22, 24-25 [51:40-41, 43-44]
HWI 279; *HSC* 187; *HEC* 7-8; quotation marks added

43:21 [52:46]
See 43b:9-10 [52b:24] and notes

44:9-10 [53:38-39]
HWI 279; *HSC* 187: "his all-exclusive heart"; *HEC* 8

44i:1-4 [54i:1-7]
HWI 288; *HSC* 196; *HEC* 16

29i:12 [37i:12-13]
Georges Bataille, "L'Echec de Genet," in *La Littérature et
le mal*, in *Œuvres complètes*, vol. 9 (Paris: Gallimard, 1979),
pp. 305-7; "Genet's Failure," *Literature and Evil*, trans.
Alastair Hamilton (London: Calder & Boyars, 1973),
pp. 164-67.

29:27-30 [37:30-33]
Jacques Lacan, *Ecrits* (Paris: Seuil, 1966), p. 715n.

30:6-15 [38:6-15]
GOC2 205 (242-43); *GMR* 27-28

31i:4-5 [39i:4-5]
GOC2 251 (297); *GMR* 105

31i:5-6 [39i:5-6]
GOC3 106 (125); *GFR* 166

31i:7-8 [39i:7-8]
GOC2 97 (114); *GOLF* 198 (187)

31i:10-11 [39i:10-11]
GOC3 17 (19); *GFR* 24

31i:12-13 [39i:13]
GOC3 13 (14); *GFR* 18

31i:13 [39i:13-14]
GOC3 19 (21); *GFR* 28

31i:13-17 [39i:14-18]
GOC3 10 (10); *GFR* 13

31i:29-34 [40i:10-15]
GOC4 135; *GB* 117

32i:1 [40i:16]
GOC2 195 (231); *GMR* 11

32i:4-6 [40i:19-22]
GOC2 263 (311); *GMR* 124

32i:11-13 [40i:27-30]
GOC4 134; *GB* 116

44:35–45:27 [54:19–55:15]
HWI 279–80; *HSC* 187–88; *HEC* 8–9

45i:1–11 [55i:1–12]
HWI 280

45i:12–47i:13 [55i:13–56i:56]
DD 47n–48n; *DDis* 40n–41n; “*et la bouche beante* (and wide-open mouth),” 46i:25–26 [56i:9], added here by Derrida

46i:20–23; 46i:28–47i:7 [56i:4–6, 12–51]
 Freud, *Das Medusenhaupt*, in *Gesammelte Werke* 17:47–48; in *Standard Edition* 18:273–74

47:29, 41–43; [57:20–21, 33–35, 41;
 48:4–5, 24 58:1, 23]
HWI 281; *HSC* 189; *HEC* 9

48:46–49:5; 49:9–15 [59:1–8, 12–19]
HWI 283–84; *HSC* 191–92; *HEC* 11–12

49:44–50:11; 50:25–26 [60:5–21, 36–37]
HWI 284; *HSC* 192; *HEC* 12

50:35–37 [60:47; 61:1–2]
HWI 285

50:41–51:6 [61:6–20]
HWI 285; *HSC* 193; *HEC* 13

51:35–38, 42–44; [62:5–8,
 51:45–52:2 14–16, 18–22]
HWI 288; *HSC* 195–96; *HEC* 15–16

52:27–29, 41–44 [63:5–7, 21–25]
HWI 289; *HSC* 197; *HEC* 17

53:12–15 [63:41–44]
HWI 290n; *HSC* 197n; *HEC* 17n

53:19–24 [64:1–7]
HWI 289–90; *HSC* 197–98; *HEC* 17

53:28–29 [64:12–13]
HWI 290; *HSC* 198: “reason” translates *Absicht*; *HEC* 17–18

32i:17–25 [40i:35–42]
GJV 237–39; *GTJ* 223–25

33:16–24 [42:2–10]
GOC2 232 (274); *GMR* 72

34:2 [42:12–13]
GOC2 190 (225); *GMR* 4

34:3 [42:13]
GOC2 191 (226); *GMR* 5

35:18–36:19; 37:20 [44:5–45:2; 46:10]
GOC2 211–12 (250–51); *GMR* 38–39

36i:1–4 [44i:1–5]
GOC2 181 (213); *GTN* 14–15

36i:7–20 [44i:10–45i:3]
GJV 38; *GTJ* 36

36:20 ff. [45:3 ff.]
 See *DJ* 112–15 on the “interests” and “fears” of the text here signed I.

36i:21–22, 26–29 [45i:5–6, 10–13]
GJV 37; *GTJ* 35

37:23–26 [46:13–16]
GOC2 213–14 (252–53); *GMR* 42

38:4–27 [47:4–29]
GOC2 214 (253); *GMR* 42–43

39:30–40:28 [49:3–35]
GOC2 192 (227); *GMR* 6–7

41:20 [51:5]
en ana: in (n)*ana*: besides the reference to *ana*, there is the slang for woman, *nana*.

43:9–10 [52:24]
le vraiment feint: the truly feigned; *le vrai ment fin*: the true lies fine: discussed in the other column, same page, concerning castration, this phrase criticizes Lacan’s notion of truth. See *DPur* and *DCP*.

53:36–37, 38–39 <i>HWI</i> 291; <i>HSC</i> 198–99; <i>HEC</i> 18	[64:23, 26]	43:13 <i>GOC4</i> 21	[53:2–3]
53:42–54:5 <i>HWI</i> 291; <i>HSC</i> 199; <i>HEC</i> 18; Derrida often modifies <i>HEC</i> as needed, but here he leaves the text as is: “quelques [commandements] qui d’une part sont conçus de telle sorte que l’on pouvait à volonté obéir ou ne pas obéir à la puissance royale. . . .” The German reads: “die teils so beschaffen sind, dass die königliche Macht sie nach Belieben befolgen konnte oder nicht. . . .” I have followed the German.	[64:30–40]	43:14–15 “‘je m’éc’”: <i>GOC4</i> 23 (Derrida’s emphasis)	[53:4]
		43:15 “‘je m’écoulais’”: <i>GOC4</i> 22	[53:5]
		43:17 “‘écœurement’”: <i>GOC4</i> 27	[53:6–7]
54:11–12 <i>HWI</i> 291; <i>HSC</i> 199; <i>HEC</i> 19	[64:47–65:1]	43:17–18 “‘le ‘regard échangé’”: <i>GOC4</i> 26, 29	[53:7]
54:33, 40–46; 55:8–14 <i>HWI</i> 291; <i>HSC</i> 199; <i>HEC</i> 19	[65:24, 32–38; 65:47–66:7]	43:18 “‘le ‘sentir s’écouler’”: <i>GOC4</i> 28	[53:7]
55:22–30 <i>HWI</i> 292; <i>HSC</i> 199–200; <i>HEC</i> 19	[66:17–24]	43:19 “‘je m’étais écoulé, ‘j’écrivais’”: <i>GOC4</i> 23	[53:8]
55:31–34 The most obvious referent would be Christianity, but the hyphen in Our-Lady suggests Genet and family.	[66:25–28]	43:20–21 “‘tant d’écœurement’”: <i>GOC4</i> 27	[53:9]
56:34–36 <i>HWI</i> 249; <i>HSC</i> 308 + n. 8; <i>HEC</i> 145 + n. [b]. <i>HWI</i> does not contain the first citation. See Herman Nohl, <i>Hegels theologische Jugendschriften</i> (Tubingen: 1907; rpt. Frankfurt am Main: Minerva, 1966), p. 381, n. [b].	[67:34–36]	43:21 “‘tristesse’”: <i>GOC4</i> 21, 24, 25, 27, 29	[53:9]
57i:2–3 <i>HWI</i> 320; <i>HSC</i> 208; <i>HEC</i> 28	[68i:2–3]	44:4 <i>GOC4</i> 21	[53:18]
57i:4–14 Matthew 12:8–14 (Lattimore trans.)	[68i:4–16]	44:5 <i>GOC4</i> 31	[53:19–20]
58i:1–11 Matthew 5:17–18	[69i:1–13]	44:9–15 <i>GOC4</i> 29; [53:25] omits <i>nécessairement</i> before <i>truquée</i>	[53:23–28]
58:6–17 <i>HWI</i> 324; <i>HSC</i> 212; <i>HEC</i> 32	[69:12–25]	44:18–23 <i>GOC4</i> 27	[54:2–8]
58:18–20 <i>HWI</i> 326	[69:25–27]	44:27 <i>GOC4</i> 25	[54:12–13]
		45:1–8 <i>GOC4</i> 21	[54:19–28]
		45:9–12 <i>GOC4</i> 25	[55:1–4]

58:29–30, 32–33 [69:38–39, 42–43]
HWI 325; *HSC* 214; *HEC* 33

58:41 [70:5–6]
HWI 325; *HSC* 213; *HEC* 33

59:20–28 [70:31–40]
HWI 331; *HSC* 218: *das Soll*, “imperative demand”;
HEC 38–39

59:33–35 [70:46–71:1]
HWI 331; *HSC* 219; *HEC* 39; Matthew 6:4

59:43 [71:11]
HWI 333

60i:10–17, 23–26 [71i:10–17, 23–26]
 Matthew 19:11–12, 21

60:31–61:4 [71:45–72:16]
HWI 332–33; *HSC* 220; *HEC* 40–41

61:12–13 [72:25]
HWI 357; *HSC* 242; *HEC* 64

61i:11–31 [72i:12–73i:7]
 Letter 402: *HBr2* 292–93; *HC2* 255–56; *HLe* 609–10

61i:34–38 [73i:10–14]
 Letter 431: *HBr2* 339; *HC2* 294; *HLe* 579; *Magd* =
 maiden

62:1–4, 13 [73:1, 3–4, 15]
HWI 357; *HSC* 242; *HEC* 64

62:5–6 [73:6]
Discours sur l’origine de l’inégalité, in *Œuvres complètes*, vol. 3
 (Paris: Gallimard, Editions de la Pleiade, 1964), p. 132.
 Derrida earlier writes of Rousseau and the second *Discourse*
 in “The Linguistic Circle of Geneva,” in *Marges (Margins)*.
 He cites the passage from which this phrase is taken on
DM 175 (*DMar* 145): “Let us cite this text once more: ‘Let
 us begin by setting aside all the facts, for they do not
 touch upon the question. The Investigations one may enter
 into on this subject must not be taken as historical
 truths, but only as hypothetical and conditional reason-
 ing; more apt to enlighten the Nature of things than

45:14–16 [55:6–9]
GOC4 28

45:19–21 [55:12–15]
GOC4 22

47:11 [57:7–8]
 Cf. *GOC3* 106 (125); *GFR* 166; and 31bi:5–6
 [39bi:5–6].

47:18 [57:15–16]
GOC4 152; *GM* 55

47:22, 24 [57:19–20, 21]
GOC4 139; *GM* 35

47:28 [57:26]
GOC4 173; *GM* 91

48:3 [57:31]
 E.g., *GOC4* 157; *GM* 64

48:9–13 [58:6–10]
GOC4 155; *GM* 60. Frechtman renders “Je suis Claire” as
 “I’ve made up my mind.” The translation here preserves the
 proper name (Claire), although the resonance of the adject-
 ive *clair(e)*, clear, clear-sighted, needs to be noted.

48:16–17 [58:13–14]
GOC4 156; *GM* 61

48:27–32 [58:25–30]
GOC4 140; *GM* 37 (greatly modified)

48:33–34 [58:31–32]
GOC4 158; *GM* 66

48:34–49:3 [58:33–59:3]
GOC4 159

49i:4–52i:5 [59i:4–62i:32]
 Walther v. Wartburg, *Französisches Etymologisches Wörter-
 buch: Eine darstellung des galloromanischen sprachschatzes* (rpt.
 Tübingen: J. C. B. Mohr (Paul Siebeck), 1948).

52:7 [63:3]
GOC2 183 (216); *GTN* 22–23

to show their veritable origin, and similar to the Investigations made every day by our Natural Philosophers [*Physiciens*] concerning the formation of the World” (Bass translates *Physiciens* as “Physicians”).

62:17–19, 21, 24–25 [73:20–22, 24, 27–28]
HWI 358–59; HSC 242–43; HEC 64–65

62i:1–63i:12 [74i:1–30]
Luke 7:36–47 (Jerusalem and Lattimore trans.)

63i:17–18 [74i:34–36]
Matthew 26:12

146 63:1 [74:3–4]
HWI 358; HSC 242; HEC 64

63:1–3 [74:4–6]
HWI 359; HSC 244: omits “im voraus”; HEC 65

63:12–13; 63:25–64:2 [75:2–3, 17–25]
HWI 370; HSC 253; HEC 76

64:23–25, 34–35 [76:2–4, 14–15]
HWI 363; HSC 247; HEC 69

65:11–12, 15, 30–38 [76:39, 42–43; 77:12–21]
HWI 364; HSC 248; HEC 70

66:1, 11, 13–14 [77:32, 44–45, 47]
HWI 364

66:16, 17–25 [78:3, 4–14]
HWI 364–65; HSC 248; HEC 70–71

66:34–35, 38, 40 [78:25–26, 30, 32]
HWI 365; HSC 248: “sequel,” “declaration”; HEC 71

66:42–45 [78:35–37]
HWI 364; HSC 248; HEC 70

66:47; 67:2–3, 10, 12–13, [78:40–41, 43; 79:4,
15–17, 21, 23 7, 9–12, 17, 18]
HWI 365; HSC 249; HEC 71

52i:10–18 [63i:1–10]
See Pliny, *Historia Naturalis*, 27, 106, §131: “Circa Ariminum nota est herba quam resedam vocant. discutit collectiones inflammationesque omnes. qui curant ea addunt haec verba:

“Reseda, morbis reseda,
“scisne, scisne quis hic pullus egerit radices?
“nec caput nec pedes habeat.

“haec ter dicunt totiensque despuunt.”
 (“Around Ariminum is well known the plant called reseda. It disperses all gatherings and inflammations. Those who use it in treatment add these words:

“Reseda, allay diseases;
“Dost know, dost know, what chick here uprooted thee?
“May he have neither head nor feet.

“They say these words three times, and spit three times on the ground”) (trans. W. H. S. Jones, 2nd ed. [Cambridge: Harvard University Press, 1980], pp. 470–71).

52:11–17 [63:7–13]
GOC2 269 (318); GMR 134

52:17–19 [63:14–16]
GOC4 141

52:19–53:2; 53i:1 [63:16–64:2; 63i:1]
GOC4 145; GM 45–46

53i:4 [63i:4]
GOC4 174; GM 94

53i:13–16 [63i:14–16]
GOC4 172; GM 87

53i:19–24 [63i:19–64i:2]
GOC4 139–40; GM 35–37

53i:25–28 [64i:3–7]
GOC4 149; GM 52

67:29, 32, 38–40, [79:25–26, 28, 35–37,
42, 45, 46 38, 40–41, 44, 45]
HWI 366; *HSC* 249; *HEC* 72

68:7, 9–16, 20–21, [80:8, 11–19, 24, 32,
28, 30, 32–33, 34, 36, 37, 39–40,
35–38, 42 41, 43, 47]
HWI 366; *HSC* 249–50; *HEC* 72

68:44–45 [81:3–4]
HWI 366–67; *HSC* 250; *HEC* 72; *HSC* identifies as
Matthew 26:29

69:23–70:7 [81:30–82:20]
HWI 366–68; *HSC* 250–51; *HEC* 72–73; quotation
marks around *comme amour* (69:33–34 [81:43]) are
Derrida's

70:37–44; 71:15–20 [83:9–17, 32–40]
HWI 368; *HSC* 251; *HEC* 73–74

71:37, 39–40; [84:11, 13–14,
72:1–2, 5–6, 8 24–25, 29–30, 33]
HWI 369; *HSC* 252; *HEC* 75 (reads “*pierre fragile*”)

72:27, 33–36; 73:8–13 [85:6, 12–16, 38–44]
HEC 78n; Nohl, *Hegels theologische Jugendschriften*, 304n

74:5–32 [86:39–87:25]
HWI 371–72; *HSC* 254–56; *HEC* 76–80

74:44–75:6 [87:37–47]
HWI 372–73; *HSC* 256; *HEC* 80–81

75:9, 12–13, 29, 41–42 [88:3, 6–8, 24, 38]
HWI 373; *HSC* 256; *HEC* 81

76:5, 9, 15, 19–20, [89:3, 7, 14, 19, 29–30,
29–30, 33, 39, 40 33–34, 41, 43]
HWI 373; *HSC* 256–57; *HEC* 81

76:36–37 [89:38–39]
HWI 374; *HSC* 258; *HEC* 82

76:42 [89:45]
HWI 375; *HSC* 259; *HEC* 83

53i:28–30 [64i:7–10]
GOC4 170–71

53:7–54:2 [64:7–12]
GOC4 167; *GM* 78 (lacks last lines of citation)

54:6 [64:16–17]
GOC4 175

54:7–10 [64:17–21]
GOC4 168

54:12–14 [64:23–25]
GOC4 161; *GM* 68

54:15–16 [65:2]
GOC4 150; *GM* 53

54:20–25 [65:6–13]
GOC4 142; *GM* 40–41

54:27–33 [65:15–22]
GOC4 163

55:10–11, 13–21 [66:1–2, 4–12]
GOC4 269–70

56:8–15 [66:34–67:7]
GOC4 154; *GM* 58–59. The English version here is only
partial and unlike the French divides the lines between
Solange and Claire.

56:15–20 [67:7–13]
GOC4 164

57:5–6, 7–8, 11–12 [68:5–6, 8–9, 11–12]
GOC2 385 (457); *GMR* 327–28

57:20–59:5; 59:7–9 [68:20–70:4; 70:6–8]
GOC2 388 (461); *GMR* 332–33

76:46–77:1; 77:7–8, [90:3–5, 10, 12–13,
12–13, 22–27, 35 19–20, 30–34, 45]
HWI 374; *HSC* 257–58; *HEC* 82

78:2–4, 11–12, [91:1, 2–5, 12–13,
20–21, 25, 22–23, 27, 29–30,
26–27, 30, 35–37 33, 39–41]
HWI 374–75; *HSC* 258–59; *HEC* 82–83; note plays of
anthrope: *anthos* ‘flower’, *tropos* ‘turn’ (trope), *anthrōpos*
‘man’ (l. 32 [35])

79:1–3, 4–9, 25–28, [92:1–4, 5–11, 30–33,
30–32; 90:1–9 36–37; 92:39–93:6]
HWI 375; *HSC* 259–60; *HEC* 83–84

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80:21, 31–38 [93:18–19, 30–39]
HWI 375–76; *HSC* 260; *HEC* 84; “nur Modifikationen
desselben Lebens, nicht Entgegensetzung des Wesens,
nicht eine Mehrheit absoluter Substantialitäten”: not
“mais” as translated on [93:37] (*HEC* 84 does not read
“mais”). I follow the German here.

81:3–29 [94:7–37]
HWI 376–77; *HSC* 260–61; *HEC* 84–85

81i:4–5, 10, 12–16 [94i:4–5, 10, 13–17]
HWI 376; *HSC* 260; *HEC* 84

82:13 [95:24]
HW6 469; *HL* 760; *HSL2* 468

82:28–33; [95:41–96:6;
82:37–83:12 96:10–26]
HW6 549; *HL* 824; *HSL2* 549

83:26–84:8 [96:42–97:26]
Bernard Bourgeois, *Hegel à Francfort: Judaïsme—Chris-
tianisme—Hegelianisme* (Paris: Vrin, 1970).

83:28 [96:44–45]
Bourgeois 7

83:28–29 [96:45]
Bourgeois 8, 121

83:29–32 [96:46–97:2]
Bourgeois 8

57i:26–30 [68i:26–30]
GJV 249; *GTJ* 234–35

58i:1–3 [69i:1–3]
GOC3 61 (71); *GFR* 93–94

58i:6–8 [69i:6–7]
GOC2 198 (234); *GMR* 17

58i:22–25 [69i:23–26]
GP 114; *GOC5* 261; *GS* 87

59i:3 [70i:5]
GP 13; *GOC5* 163; *GS* 11; see 126b:28–29; 127b:2–3
[144b:31–32; 145b:6–7]

60:16–25; 61:10 [71:17–26; 72:12]
GOC2 388 (461); *GMR* 333

61:17–62:6; 62:10–24 [73:6–15, 20–33]
GOC2 384 (456); *GMR* 325–26

63i:1–17, 19–20, 26 [74i:1–18, 19–21; 75i:3]
GOC2 389 (462); *GMR* 334

63i:22–23 [74i:23–24]
GJV 251; *GTJ* 236

63i:32–33 [75i:9–11]
‘algues de velours’: *GTN* 62–63; “‘algues d’azur”:
GTN 68–69; “‘crachats”’: *GTN* 58–59; “‘fleurs mouil-
lées”’: *GTN* 60–61.

63i:37–43 [75i:14–20]
GTN 72–73

65:9–10 [76:24–25]
GOC2 389 (462); *GMR* 334

65:24–25 [77:14]
Cited 25b:2 [32b:19].

66:12–17 [77:28–78:3]
See *DD* 195–97 (*DDis* 169–71) on Plato’s pharmacy and
glyph.

83:33–34	[97:3]	66i:18–20, 22–26;	[78i:4–5,
Bourgeois 12–13: “anticipant ici les thèmes futurs”		66i:27–67i:2	8–11, 13–17]
83:34–35	[97:4–5]	Giacomo Leopardi, <i>Poems and Prose</i> , ed. Angel Flowers	
Bourgeois 32		(Bloomington: Indiana University Press, 1966), pp. 150–	
83:35–36	[97:5–6]	69: “Sweet-smelling broom”; “on the barren spine / Of the	
Bourgeois 33		stupendous mountain, / That destructor, Vesuvius” (Ed-	
83:40–41	[97:12]	win Morgan, trans.).	
Bourgeois 115		66:33–67:7	[78:20–27]
83:41	[97:12–13]	GOC2 391 (464); GMR 338	
Bourgeois 8, 121		67i:3–8	[78i:19–25]
83:41–42	[97:13–14]	GP 114; GOC5 261; GS 87 (partial)	
Bourgeois 7, 22, 119		67i:9–12	[78i:25–28]
83:42–43	[97:14]	GOC4 223; GLRB 14	149
Bourgeois 117		67i:17–23	[79i:5–12]
83:43–44	[97:14–15]	Freud, “Die Weiblichkeit,” in <i>Neue Folge der Vorlesungen zur</i>	
Bourgeois 8		<i>Einführung in die Psychoanalyse, Gesammelte Werke</i> 15:	
83:44–46	[97:15–16, 17]	142; “Femininity,” in <i>New Introductory Lectures on Psycho-</i>	
Bourgeois 122		<i>Analysis, Standard Edition</i> 22:132.	
83i:25–28	[97i:5–8]	67i:27–32	[79i:16–21]
HW1 422; Hegel, <i>Early Theological Writings</i> , trans. T. M.		GJV 127; GTJ 119–20	
Knox (1948; rpt. Philadelphia: University of Pennsyl-		67i:34–37	[79i:22–26]
vania Press, 1971), p. 312.		GJV 258; GTJ 242–43	
84:22, 31; 84:36–85:7	[97:41; 98:4, 10–25]	68i:11–22	[80i:10–21]
HW1 377; HSC 261; HEC 85		GJV 261–62; GTJ 246	
85:24–25;	[98:44–45;	68:12–14	[81:4–6]
85:34–86:10	99:6–32]	GOC2 391 (464); GMR 337	
HW1 381–82; HSC 265; HEC 89 (omits “between man		69i:12–70i:13	[81i:11–82i:25]
and God” after “but” ([99:14])		GOC2 389 (462); GMR 334–35	
86:13, 14, 18–20	[99:35, 36–37, 42–44]	70i:15–18	[83i:2–7]
HW1 382; HSC 266; HEC 89		Freud, <i>Gesammelte Werke</i> 15:122; <i>Standard Edition</i> 22:115	
86:24–25,	[100:1–2,	70i:20–21	[83i:8–9]
31–32, 36, 37–41	9–10, 13, 15–20]	Karl Abraham, “The Spider as a Dream Symbol,” in <i>Se-</i>	
HW1 382; HSC 266; HEC 90		<i>lected Papers of Karl Abraham, M.D.</i> , trans. Douglas Bryan	
		and Alix Strachey (1927; rpt. New York: Brunner/Mazel,	
		1979), p. 331.	

86:44–87:2	[100:23–28]	70i:24–27	[83i:13–16]
HW1 383; HSC 267; HEC 90		Freud, <i>Gesammelte Werke</i> 15:130–31; <i>Standard Edition</i> 22:122	
87:3–9, 15	[100:30, 31–33, 35, 37, 44]	71i:22–32	[84i:6–16]
HW1 384; HSC 267–68; HEC 91		GOC2 355–56 (422); GMR 278–79	
87:19–23	[101:1–6]	72i:4–5	[84i:24–26]
HW1 384; HSC 268; HEC 92		GOC2 356 (423); GMR 280	
87:26–30, 32–34	[101:9–12, 13–14, 16, 17–18]	72i:6–8	[84i:26–28]
HW1 385; HSC 269; HEC 92		GOC2 359 (426); GMR 285	
87:37–42	[101:23–28]	72i:8–10	[84i:28–30]
HW1 390–91; HSC 275; HEC 97		GOC2 361 (429); GMR 288	
87:46–88:3;	[101:31–36,	72i:10–12	[84i:30–33]
88:5–6, 8–9, 12	39, 42–43, 47]	GOC2 381 (452); GMR 321	
HW1 386; HSC 269–70; HEC 93		72i:16–17	[84i:36–37]
87:17–37	[102:6–30]	GOC2 359 (426); GMR 284–85	
HW1 387; HSC 270–71; HEC 93–94. [102:28] omits		72i:18–20	[84i:38–40]
“eternal” before “life”		GOC2 360 (427); GMR 286	
88:41–43	[102:34–37]	72i:20–25	[84i:41–45]
HW1 388; HSC 272; HEC 95		GOC2 361 (428); GMR 287; [84i:44] omits “ <i>J’veis secouer ton panier à crotte</i> ” before parenthesis	
88:45–89:3	[102:40–44, 46]	72:9, 10	[85:9, 10]
HW1 389; HSC 273; HEC 96		GOC2 150 (177); GOLF 279 (268–69)	
89:4–5	[102:47]	73:5–14	[85:16–86:4]
HW1 390; HSC 273; HEC 96		GOC2 385 (457); GMR 328	
89:6–8, 12	[103:2–4, 8]	73:27–74:4	[86:17–26]
HW1 390; HSC 274; HEC 96		GOC2 388 (460); GMR 332	
89:15–18	[103:11–15]	74:10	[87:5]
Luke 3:16		GOC2 150 (170); GOLF 279 (268)	
89:31–90:6	[103:29–104:7]	74:11–17	[87:6–12]
HW1 390–91; HSC 275; HEC 97–98		GOC2 149 (176); GOLF 277 (267)	
90:13–14, 18–25	[104:17–18, 22–30]	74:27–75:13	[87:23–88:10]
HW1 392; HSC 276; HEC 99		GOC2 149 (176); GOLF 278 (268)	
90:26–27	[104:32]		
HW1 394; HSC 278; HEC 100			

91:6–7, 10 [105:12–13, 16]
 “Glauben und Sein,” *HWI* 251; “The Frankfurt Sketch on
 ‘Faith and Being’ (1798),” in H. S. Harris, *Hegel’s Development: Toward the Sunlight, 1770–1801* (Oxford: Clarendon
 Press, 1972), 513; in *HEC*, 148

91:29–30, 32–34 [105:37, 40–42]
HWI 396; *HSC* 280; *HEC* 102

91:41–45; 91:47–92:2; [106:4–7,
 92:5–6 9, 12–13, 17–18]
HWI 409–10; *HSC* 293; *HEC* 117

92:12–19 [106:25, 27–33]
HWI 404–5; *HSC* 288n; *HEC* 111

92:39–43 [107:7–11]
HWI 418; *HSC* 301; *HEC* 125

93:1 [107:18]
HWI 401; *HSC* 286; *HEC* 108

93:10–15 [107:27–32]
HWI 405; *HSC* 289n; *HEC* 112

93:19–20 [107:37–108:1]
 H. S. Harris in *Hegel’s Development*, p. 434, n. 2, notes
 that Sir James Denham Steuart’s “*Inquiry into the Principles*
of Political Economy (2 vols., London, 1767) appeared twice
 in German (2 vols., Hamburg, 1769; and 2 vols., Tubin-
 gen, Cotta, 1769–72).”

94:13–17 [108:32–38]
HW3 574; *HPS* 478; *HPE2* 289

94:28–35 [109:5–14]
HW3 574; *HPS* 478; *HPE2* 289–90; also see 222a
 [248a]

95:9–10 [109:37]
HW2 20–25; *HD* 89–94; *HDPP* 86–90

95:14 [109:42–43]
HW2 20; *HD* 89; *HDPP* 86

75:27–76:10 [88:23–89:10]
GOC2 149–50 (177); *GOLF* 278–79 (268)

76:12 [89:12]
GOC2 376 (447); *GMR* 313

76:14–15, 17–20 [89:15, 18–21]
GOC2 150 (177); *GOLF* 279 (268–69)

77:1–10, 18–21 [90:1–10, 18–22]
GOC2 150 (177); *GOLF* 279 (269)

78:1–6, 9–10 [91:1–7, 10–11]
GOC2 150 (177); *GOLF* 279–80 (269)

79i:33, 34–36, 37–42 [92i:32, 34–36, 37–42]
GOC2 208–9 (246–47); *GMR* 33–34

80:12–13 [93:13]
GOC4 229; *GLRB* 22

80:14–29 [93:15–31]
GOC5 43

82:2–5 [95:6–9]
GOC2 151 (178); *GOLF* 280 (270)

82:16–22 [95:21–27]
GOC2 151 (179); *GOLF* 281 (271)

82:25–84:17; 82i:1 [96:3–97:27; 96i:1–2]
GOC2 152–54 (179–81); *GOLF* 282–85 (271–75)

83i:6–11 [96i:13–17]
GOC2 71 (83); *GOLF* 159 (149)

83i:12–13 [96i:18–20]
GOC2 73 (85); *GOLF* 160 (150)

83i:16–21 [96i:23–28]
GOC2 71 (82–83); *GOLF* 157–58 (148)

84i:14–15 [97i:12–13]
GOC2 303 (359); *GMR* 191

95:18–20, 24–26 [109:47–110:2; 110:6–8, 9–10]
*HW*2 21; *HD* 90; *HDPP* 87

95:30 [110:13–14]
*HW*2 22; *HD* 91; *HDPP* 88

95:35–36 [110:20]
*HW*2 23; *HD* 92: “entertainment”; *HDPP* 88

96:5–8 [110:40–44]
*HW*2 24; *HD* 93; *HDPP* 89

96:22–46 [111:12–41]
*HW*2 432–33; *HFK* 190–91; *HFPP* 298; [111:36]
 152 reads *philosophes*

98:11, 19–21, 23–24 [113:13, 21–23, 27]
*HW*2 440; *HNL* 60; *HDN* 17

98:25–26 [113:28–29]
*HW*2 440

98:34–35 [113:38–39]
*HW*2 439; *HNL* 59; *HDN* 17

98:35–37 [113:39–42]
*HW*2 440; *HNL* 59; *HDN* 17

99:1 [114:5–6]
 §161: *HW*7 309; *HPR* 111; *HPPD* 199: “fait moral
 immédiat”

99:30–32 [114:37–39]
*HW*3 145–55; *HPS* 111–19; *HPEI* 155–66

99:39 [115:1]
*HW*2 479; *HNL* 91; *HDN* 52

99:39–41 [115:1–3]
HDN 52, n. 37; *Le Droit naturel*, trans. André Kaan
 (Paris: Gallimard, 1972), p. 116 (n. 1 for p. 108); no
 comment in *HNL*

100:5–9 [115:15–19]
*HW*2 479; *HNL* 91; *HDN* 53

84:20–23 [97:29–30]
 “Cependant qui l’a”: this phrase plays with “cependant”
 (however), “ce pendant” (this hanging counterpart), “l’a”
 (has it), and “là” (there).

84:24–85:9 [97:31–98:21]
*GOC*2 155 (183); *GOLF* 287 (276–77); [98:20] reads
transformé for *métamorphosé*

84i:38–85i:3 [98i:3–22]
*GOC*2 236 (279–80); *GMR* 80

85:29–30 [99:8–10]
*GOC*2 155 (184); *GOLF* 288 (277)

86i:7–90i:20 [100i:1–104i:22]
 Von Wartburg, *Französisches Etymologisches Wörterbuch*

90i:24–32, 35–38 [104i:26–33, 37–40]
 Ferdinand de Saussure, *Cours de linguistique générale*, ed.
 Charles Bally and Albert Sechehaye, in collaboration with
 Albert Riedlinger; critical edition by Tullio de Mauro
 (Paris: Payot, 1972), p. 101; *Course in General Linguistics*,
 trans. Wade Baskin (New York: McGraw-Hill, 1959),
 p. 68.

91i:5–6, 7–15 [105i:8–9, 10–18]
Cours 102; *Course* 68–69

91i:32 [105i:35–36]
Cours 102; *Course* 69 (reads: “come no closer to refuting
 our thesis”)

91i:35–92i:14; [105i:39–106i:28;
 92i:20–21, 22–23, 106i:34, 35–36, 38–39;
 25–26, 34–35; 93i:1–2, 107i:6, 9–10, 15, 20,
 6, 11, 20, 23, 26–28, 29, 31–32, 37–39;
 37, 40–41, 46–48; 108i:8, 11–12, 17–20,
 94i:2–3, 6–8, 15 22–23, 26–28, 35]
Cours 101–2; *Course* 69

94i:47–95i:3 [109i:26–29]
Cours 102; *Course* 70

95i:8–9 [109i:34–35]
Cours 103; *Course* 70

100:26 [115:37–38]
*HW*2 479

100:27–28 [115:39–40]
*HW*2 479: “oder da das Aufheben selbst auch von der Reflexion positiv aufgefasst und ausgedrückt werden kann”; *HNL* 91; *HDN* 53; the text (“ne peut être en lui-même saisi positivement par la réflexion”) with Derrida’s consent has been altered to follow the German.

100:33–43 [115:45–116:10]
*HW*2 480; *HNL* 92; *HDN* 53–54

101:3–4 [116:18–19]
*HW*2 480; *HNL* 92 (“retribution”); *HDN* 53

101:38, 40–41, 43 [117:11, 13–15, 17]
*HW*2 482; *HNL* 93; *HDN* 55–56

101:45–102:1 [117:18–20]
*HW*2 492; *HNL* 101; *HDN* 65

102:8–9 [117:27–29]
*HW*2 488; *HNL* 98; *HDN* 62

102:10–15, 18–19 [117:30–37; 118:1–3]
*HW*2 495; *HNL* 104; *HDN* 69

102i:1, 5–6 [118i:1, 4–6]
*HW*2 495: “Its life is the absolute being-one of these natures”; *HNL* 104; *HDN* 69

102i:12–13 [118i:11–12]
*HW*2 499; *HNL* 108: “a living bearing”; *HDN* 74

103:1–2 [118:9–10]
*HW*2 482–83; *HNL* 94; *HDN* 56

103:6 [118:15]
*HW*2 483; *HNL* 95; *HDN* 57

103:9–10 [118:19]
*HW*2 490; *HNL* 100; *HDN* 64

103:15–16 [118:25–27]
*HW*2 493; *HNL* 103; *HDN* 67; *Republic* 426e

95i:16 [109i:41]
Cours 181; *Course* 131

96i:6–16, 20, [110i:37–111i:6;
26–27, 33–34 111i:12–13, 20, 28]
Ivan Fónagy, “Motivation et remotivation: Comment se dépasser?” *Poétique* 11 (1972): 415 (Derrida reads “malades” for “maladies”).

96i:21–22, 22–25, 26, [111i:14, 15–18, 19,
29–34, 36 23–29, 31–32]
Fónagy, “Motivation,” 421

97i:3–9, 17–20 [111i:38–112i:6; 112i:15–18]
Fónagy, “Motivation,” 428

97i:31–34, 40 [112i:32–35, 40–41]
Fónagy, “Les Bases pulsionnelles de la phonation,” *Revue Française de Psychanalyse* 34 (1970): 134.

98:10–11 [113:11–12]
*GOC*2 150 (177); *GOLF* 279–80 (269)

98:20–103:14; 103:15 [113:20–118:27; 118:28]
*GOC*2 158 (187); *GOLF* 291–92 (281–82)

99i:10–14 [114i:9–14]
*GOC*2 158 (186–87); *GOLF* 291 (281)

99i:21 [114i:20–21]
Derrida cites from *GPF*, which differs in title (“Pour un funambule”) and a few lines from the version published in *GOC*5 (“Le Funambule”) and the English translation by Frechtman (*GF*: “The Funambulists”). The English translation does not follow the layout of the French versions and is modified, except in the title, as needed.

99i:25–26 [114i:24–25]
GPF 31; *GOC*5 11; *GF* 46

99i:29–35; [115i:4–10,
100i:2–20, 22–30 12–29, 31–40]
GPF 30–31; *GOC*5 9–12; *GF* 45–46. [115i:39–40]
following *GPF* 31 reads: “et si c’est ton image qui fait bondir, toi, où donc seras-tu?” *GOC*5 12 reads: “et si c’est ton image qu’il fait bondir, toi, où donc seras-tu?” The

103:19 [118:31–32]
HW2 490; *HNL* 100; *HDN* 64

103:26–28 [119:5–7]
HW2 489; *HNL* 99 (italics omitted); *HDN* 63

103:29–30 [119:9–10]
HW2 489–90; *HNL* 100; *HDN* 63

103:40–43 [119:23–27]
HW2 499; *HNL* 108; *HDN* 74

104:1–14 [119:30–46]
HW2 501; *HNL* 109; *HDN* 75–76

104:19–21 [120:4–7]
HW2 502; *HNL* 110–11; *HDN* 77

104:23–37 [120:9–26]
HW2 503; *HNL* 111; *HDN* 77

104:40 [120:29–30]
 E.g., *HW2* 484, 517–18, 525; *HNL* 95+n (“stage”), 122–23 (“sphere”), 129 (“sphere”); *HDN* 58, 90–91, 98: “puissance”

105:1–5 [120:32–38]
HSW19 195–241; *HPPE*; *HGW6* 265–331; *HFPS*

105:35–37 [121:30–33]
HSW19 168; *HPPE* 75; *HGW6* 235

105:47–107:11 [121:44–123:19]
HW2 528–29; *HNL* 131–32; *HDN* 101

108:3–11 [124:7–18]
 See 105a:1–5 [120a:32–38]

108:17–22 [124:23–29]
HSW19 231; *HFPS* 241; *HPPE* 115–16; *HGW6* 313–14

108:26, 29 [124:33, 36–37]
HSW19 195; *HFPS* 205–6; *HPPE* 52; *HGW6* 268

108:42–44 [125:9–12]
HSW19 182–91; *HGW6* 254–65

text here follows Frechtman, who follows the second version (*GOC5*).

100i:20–22 [115i:29–31]
GOC2 149 (176); *GOLF* 278 (268)

100i:38–43 [116i:7–12]
GPF 31; *GOC5* 12; *GF* 46

101i:8–17 [116i:19–28]
GPF 34; *GOC5* 20; *GF* 48

101i:18–21 [116i:30–33]
GPF 36–37; *GOC5* 25–26; *GF* 49

101i:24–25 [117i:3–4]
GPF 33; *GOC5* 17; *GF* 47

101i:27–28, 29–32 [117i:6–7, 8–11]
GPF 34–35; *GOC5* 19–21; *GF* 48

101i:35–41; [117i:15–20,
 101i:42–102i:4 21–25]
GPF 32; *GOC5* 14–15; *GF* 46–47

102i:5–10 [117i:25–31]
GPF 35; *GOC5* 21–22; *GF* 48

102i:16–17 [118i:1]
 “*Tiktak des kleinen Glücks*” (“tick-tock measure of a small happiness”): “Von der verkleinernden Tugend,” Part Three of *Also sprach Zarathustra: Ein Buch für Alle und Keinen*, 6:1 of *Nietzsche Werke*, ed. Giorgio Colli and Mazzino Montinari (Berlin: Gruyter, 1968), p. 209; “Of the Virtue That Makes Small,” Part Three of *Thus Spoke Zarathustra: A Book for Everyone and No One*, trans. R. J. Hollingdale (Baltimore: Penguin, 1961), p. 189. “*Klang einer Glocke*” (“sound of a bell”): “Das Nachtwandler-Lied,” Part Four of *Also sprach Zarathustra*, p. 393; “The Intoxicated Song,” *Thus Spoke Zarathustra*, p. 327.

104:8–12 [120:1–4]
GOC2 156 (184); *GOLF* 288 (278)

104:21–22 [120:12–13]
GOC2 155 (183); *GOLF* 287 (276)

108:47–109:2 <i>HSW</i> 19 186; <i>HGW</i> 6 259	[125:15–18]	105:6 <i>GOC</i> 2 160 (189); <i>GOLF</i> 295 (284)	[121:2]
109:11–12 <i>HSW</i> 19 191; <i>HGW</i> 6 265: italics in German, added here	[125:26–28]	105:9–11, 19–21, 25–27, 30 <i>GOC</i> 2 159 (188); <i>GOLF</i> 293–94 (282–83)	[121:6–7, 16–18, 23–25, 28]
109:21–22 §360: <i>HW</i> 9 472–73; <i>HPN</i> 3 145. <i>HPN</i> translates <i>Trieb</i> as “drive.”	[125:39–40]	106:2–5 <i>GOC</i> 2 160 (188); <i>GOLF</i> 294 (284)	[122:2–7]
109:38–41 <i>HW</i> 9 (§368); <i>HPN</i> 3 (§370)	[126:12–16]	106:10–11 <i>HW</i> 3 574; <i>HPS</i> 478; <i>HPE</i> 2 290. See 94a, 222a [109a, 248a].	[122:12–13]
109:46–47 <i>HW</i> 9 498: <i>c. Der Gattungsprozess</i> ; <i>HPN</i> 3 170: <i>C. Generic process</i>	[126:22–23]	106:17–109:1 <i>GOC</i> 4 230; <i>GLRB</i> 23	[122:20–126:1] 155
110:2–21 <i>HW</i> 9 516 (§369); <i>HPN</i> 3 172–73 (§368)	[126:25–127:2]	106i:1–13 <i>GOC</i> 4 229–30; <i>GLRB</i> 22–23	[122i:1–12]
110:23–114:5 <i>HW</i> 9 516–19; <i>HPN</i> 3 173–75	[127:2–131:13]	107i:2–3 <i>coup du calendrier</i> : This refers to a private exchange between Genet and Derrida. At dinner one day Genet suggested constructing a new calendar starting, say, from the Chinese revolution, in other words, a <i>coup du calendrier</i> . Derrida laughed. And they talked about the problems of doing so. Both have referred to this conversation by using this phrase, Genet in “L’étrange mot d’ . . .” (<i>GOC</i> 4 10) and Derrida in “La Pharmacie de Platon” (<i>DD</i> 196; <i>DDis</i> 170) and here in <i>Glas</i> .	[123i:5]
114:4–5 <i>HW</i> 9 519: “dass das Entgegengesetzte, diese abstrakten Vorstellungen zu <i>einer</i> werden”; <i>HPN</i> 3 175: “the unification of these opposed and abstract representations”	[131:11–13]	107i:12–21 <i>John</i> 13:21–26 (Lattimore trans.)	[123i:14–22]
114:10–14 <i>HSW</i> 19 141: “der nur formal ist”; <i>HGW</i> 6 200: “der nur formell ist”	[131:19–23]	107i:23–24 <i>John</i> 19:22 (Lattimore trans.)	[123i:25]
114:15–18 <i>HSW</i> 19 141; <i>HGW</i> 6 200	[131:25–28]	107i:24–31 <i>John</i> 19:25–27 (Lattimore trans.)	[123i:26–32]
114:18–19 <i>HSW</i> 19 145; <i>HGW</i> 6 205	[131:28–30]	107i:35–48 <i>John</i> 20:2–7	[123i:36–124i:10]
114:24–27 <i>HSW</i> 19 132; <i>HGW</i> 6 187	[131:35–39]	108i:12–14 <i>GOC</i> 3 140 (165); <i>GFR</i> 230	[124i:23–24]
114:27–32 <i>HSW</i> 19 132–33; <i>HGW</i> 6 188	[131:39–44]		
115:6–13 §371: <i>HW</i> 9 520; <i>HPN</i> 3 193	[132:8–17]		

115:13–20 <i>HW9</i> 521–25; <i>HPN3</i> 193–98	[132:17–24]	108i:14–21 <i>GOC2</i> 44 (51); <i>GOLF</i> 116 (106)	[124i:25–32]
115:17–19 §408	[132:22–23]	108i:28–109i:8 <i>GJV</i> 254–55; <i>GTJ</i> 239–40; [125i:6] omits <i>les mains dans les poches</i> , after <i>gauche</i> ,	[124i:40–125i:23]
115:21–116:15 §373: <i>HW9</i> 529–39; <i>HPN3</i> 202–7	[132:25–133:25]	109:2–110:11 <i>GOC2</i> 160 (189); <i>GOLF</i> 294–95 (284)	[126:2–23]
115:42–43 wordplay of <i>lait</i> (“milk”) and <i>laisserait</i> (“would [let it-self] be”)	[133:1–2]	110:14–17 <i>GOC2</i> 223 (264–65); <i>GMR</i> 58–59	[127:1–4]
116:5–12 156 <i>HW9</i> 530; <i>HPN3</i> 203–4; <i>äusserliches</i> italicized	[133:12–20]	110:25–32 <i>GOC2</i> 224 (266); <i>GMR</i> 60	[127:12–20]
116:31–117:8 §375: <i>HW9</i> 535–37; <i>HPN3</i> 209–10; <i>Keim des Todes</i> italicized	[133:42–134:23]	111:7 E.g., <i>GOC2</i> 385 (457), 388 (461); <i>GMR</i> 328, 332–33	[127:27; 128:1]
116i–17i <i>HV</i> 35–36; <i>HR</i> 32–33; <i>HRa</i> 54–55	[134i]	111:28–112:10 <i>GOC2</i> 390–91 (463–64); <i>GMR</i> 336–37	[128:21–129:6]
117:8–39 §376: <i>HW9</i> 537–39; <i>HPN3</i> 210–13	[134:23–135:9]	112:14–15 <i>GOC2</i> 391 (464); <i>GMR</i> 337	[129:10–11]
117:18–24 <i>HW9</i> 537; <i>HPN3</i> 211; <i>geht der Geist hervor</i> italicized	[134:33–40]	112:21, 23 <i>GOC2</i> 385 (457); <i>GMR</i> 328	[129:17, 19–20]
117:25–31 <i>HW9</i> 539; <i>HPN3</i> 213	[134:41–135:1]	112:25–113:34; 113i:3–6; 114:5 <i>GOC2</i> 391 (464); <i>GMR</i> 337–38	[129:22–130:32; 130i:3–6; 131:3]
117:32–35 <i>HW9</i> 538; <i>HPN3</i> 212	[135:2–5]	113i:28–29 <i>GJV</i> 285; <i>GTJ</i> 268	[131i:1]
117:39 <i>HW9</i> 539; <i>HPN3</i> 213 (“operation” translates <i>Tun</i>)	[135:9]	113i:29 <i>GJV</i> 82; <i>GTJ</i> 77	[131i:2]
118:18–21 <i>HSW19</i> 196; <i>HFPS</i> 207; <i>HPPE</i> 54; <i>HGW6</i> 267	[135:30–34]	114i:11, 16–18 <i>GOC3</i> 342 (405); <i>GQ</i> 263	[131i:12–13, 18–20]
119:5 <i>HSW19</i> 197; <i>HFPS</i> 210; <i>HPPE</i> 57; <i>HGW6</i> 280	[136:26–27]	114i:34–38 <i>GOC3</i> 290 (343); <i>GQ</i> 182; [131i:38] omits <i>Votre double statue se réfléchit dans chacune de ses moitiés</i> . before <i>Vous</i>	[131i:36–39]
119:38–39 <i>HSW19</i> 218; <i>HFPS</i> 227; <i>HPPE</i> 93; <i>HGW6</i> 296	[137:16–17]	114:22–31; 115:1 <i>GOC2</i> 392 (465); <i>GMR</i> 339	[131:17–132:2; 132:3]

119:40–45; 120:6–7 [137:18–22, 28–29]
la mort, en démordre: wordplay also recalling *mors* (bit), *le mort* (the dead), and *morceau* (morsel); *de plus belle*, an idiom meaning “all the more,” also plays with *belle* as the feminine adjective “beautiful,” hence the translation “all the more (beautiful)”

120:11–14 [137:33–37]
 HSW₁₉ 219; HFPS 229; HPPE 97; HGW6 298

120:33–36, 45–46; [138:9–13, 23;
 121:20–22, 39–41; 138:45–139:2;
 122:11–12, 15 139:22–25, 43–45; 140:1]
 HSW₁₉ 220; HFPS 229–30; HPPE 97–98; HGW6 299

122:16–17, 30–32, 45 [140:3–4, 19–23, 38–39]
 HSW₁₉ 221; HFPS 230–31; HPPE 99–100; HGW6 300

123:26–31 [141:25–30]
 HSW₁₉ 221; HFPS 231; HPPE 100; HGW6 301

123:43 [141:43]
le pénombre, “the penumbra(l man)”: Derrida writes: “I have transformed the gender and thus the sex of the word ‘pénombre’ that is feminine in French. Whence: *pene ombre*, *penis ombre*, *presque homme*, etc. (even play with *le pénétre*, a word itself that does not exist)” (*le pénétre* occurs on 191b [215b]).

124:6–17 [142:6–7, 9–19]
 HSW₁₉ 221–22; HFPS 231–32; HPPE 100; HGW6 301–2

124:18–21 [142:20–23]
 §163; HW7 314–15; HPR 262–63

124:26 [142:29]
s’amorce: note the play with *mors*, *morceau*, *mort*, etc.

124:34–37 [142:40–43]
 §167; HW7 320; HPR 115; HPPD 205

125:7–9 [143:16–17]
 Immanuel Kant, *Anthropologie in pragmatischer Hinsicht abgefasst*. Vol. 8 of *Immanuel Kants Werke*. Ed. Ernst Cassirer.

115:2 [132:4]
E tu, lenta ginestra: “And you, yielding broom”: Leopardi, “La Ginestra,” *Poems and Prose*, ed. Angel Flores (Bloomington: Indiana University Press, 1966), pp. 168–69.

115i:6–18 [132i:6–19]
 GOC2 35 (39); GOLF 101 (91)

115:12; 116i:1–15 [133:1; 133i:1–16]
 GOC2 395 (469); GMR 344

116:4–14 [133:5–15]
 GOC2 356 (423); GMR 280

116:15–16 [133:16–17] 157
 GP 259; GOC5 373; GS 200

116:16–17 [133:17–18]
 GP 260; GOC5 375; GS 201

116:18–20; 117:3–4 [133:19–22; 135:1–2]
 GP 191; GOC5 323; GS 147

117i:6 [134i:8]
la mère secutrice: the mother secutrix: the mother that follows, but also in opposition to *le père secuteur*, *le persécuteur*, the (father) persecutor.

120i:8 [137i:7–8]
ne s’ec. jamais sans gl: “The experience of the beautiful, or of what is called such, never’s ec. without gl”: the multiple references here include *s’écrit* (is never written without gl); *s’écœure* (never disgusts itself without gl); *s’écoule* (never flows out without gl); and the dryness of *sec*.

120i:9–15 [137i:9–14]
 Francis Ponge, “Braque, ou la méditation à l’œuvre,” in Francis Ponge, Pierre Descargues, and André Malraux, *G. Braque* (Paris: Draeger, 1971), p. 53; “Braque, or the Meditation of the Work,” in *G. Braque*, texts trans. Richard Howard (New York: Abrams, 1971), p. 53. This is reprinted, with a title change and without the signature at the end, as “Braque, ou un méditatif à l’œuvre,” in Ponge’s *L’Atelier contemporain* (Paris: Gallimard, 1977), pp. 283–317. The citation occurs on p. 300.

Berlin: Cassirer, 1923. "Die anthropologische Charakteristik": pp. 175–228; "Der Charakter des Geschlechts": pp. 196–204. *Anthropology, From a Pragmatic Point of View*. Trans. Victor Lyle Dowdell. Rev. and ed. Hans H. Rudnick. Carbondale: Southern Illinois University Press, 1978. "Anthropological Characterization": pp. 193–251; "The Character of the Sexes": pp. 216–25.

125: 19–20, 23, [143: 29–31, 34–35, 40–42; 27–29, 33–37 143: 46–144: 4] *Anthropologie* 196; *Anthropology* 216; translation of 125: 19–20 [143: 29–31] follows the German and English: "Naturgabe sich der Neigung des Mannes zu ihr zu bemeistern": "her natural talent for mastering his desire for her"

158 126: 1–4, 7 [144: 8–12, 16] *Anthropologie* 196–97; *Anthropology* 216–17

126: 8–10 [144: 17–19] *Anthropologie* 199; *Anthropology* 220

126: 11–12 [144: 20–21] *Anthropologie* 202; *Anthropology* 223

126: 18–20, 28–29 [144: 28–30, 39–40] *Anthropologie* 197; *Anthropology* 217

127: 9–37 [145: 15–47] *Anthropologie* 199; *Anthropology* 219–20

128: 30, 36, 39, [146: 41; 146: 47–147: 1; 42, 45–47 147: 4, 7, 11–13] *Anthropologie* 197; *Anthropology* 217

129: 2, 3–6 [147: 15, 17–19] *Anthropologie* 198; *Anthropology* 218

129: 25–27 [147: 41–44] All "her"'s refer to nature and to the woman.

129: 38–43 [148: 8–14] *Anthropologie* 198; *Anthropology* 218

130: 1 [148: 18] The number 1 was dropped, according to Derrida's wishes.

120i: 16–18 [138i: 1–3] *GJV* 37; *GTJ* 35

120i: 18–27 [138i: 3–14] *GOC*2 366 (434); *GMR* 296

120i: 29–31 [138i: 16–18] *GJV* 185; *GTJ* 175

120i: 35–36 [138i: 22–23] *GOC*3 10 (10); *GFR* 12

121: 26–122: 8 [139: 14–28] *GP* 80–82; see *GOC*5 229–31; *GS* 61–63. The second edition (contained in *GOC*5) differs in this scene from the first (*GP*). One change to be noted here and in the next two citations: *un réveille-matin* (masculine noun, "alarm clock," but also in botany "sun spurge, wart weed, milkweed") becomes *une pendule* (feminine noun, "clock," but this also recalls the masculine *un pendule*, "pendulum"). Derrida cites the first edition. Frechtman's translation follows the second edition and has been modified here as necessary.

122: 24–123: 4 [140: 18–35] *GP* 84; see *GOC*5 231–32; *GS* 63–64

123: 20–22 [141: 15–18] *GP* 88; see *GOC*5 234; *GS* 66

124: 3 [142: 3] *Paranthesis* (with an *a*) marks, for Derrida, two of Genet's textures: the parenthetic and the flower (*anthos*). The term also recalls "anthesis," "the action or period of opening of a flower" (Webster's). One might translate *paranthesis* as flowering-parenthetic or parenthetic-flower. For one "Function of the paranthesis" see 147b–60b [166b–80b].

125: 15–19 [143: 18–23] *GJV* 71; *GTJ* 67

126i: 4–30 [144i: 7–33] *GP* 200; *GOC*5 329; *GS* 155

130:2–7 [148:19–25]
Anthropologie 200–201; *Anthropology* 221

130:38–40, 46; 131:6–11 [149:10–14, 21, 29–35]
Anthropologie 201; *Anthropology* 221–22

131:35 [150:16]
*HSW*19 222; *HFPS* 232 (“union”); *HPPE* 102; *HGW*6 302

132:6–9 [150:23–26]
*HSW*19 223; *HFPS* 233; *HPPE* 102–3 (omits “als Eins”); *HGW*6 304

132:35–36; 133:7–8 [151:9–10, 25–26]
*HSW*19 224; *HFPS* 233–34; *HPPE* 104–5; *HGW*6 304; *HSW*19 italicizes *bewusstlose Einheit des*, *HGW*6 and *HFPS* only *bewusstlose Einheit*

134:14–22 [152:36–45]
*HSW*19 224; *HFPS* 233–34; *HPPE* 104; *HGW*6 304 (does not italicize “gebildeten”)

134:38–40, 44 [153:15–17, 21–22]
*HSW*19 224; *HFPS* 234; *HPPE* 104–5; *HGW*6 304–5

134:46 [153:25]
*HSW*19 225; *HFPS* 234; *HPPE* 105; *HGW*6 305

135:34–36 [154:18]
*HW*3 596

136:6–8 [154:39–42]
*HSW*19 225; *HFPS* 234–35; *HPPE* 106; *HGW*6 306

136:26–27 [155:16–17]
*HSW*19 226n; *HFPS* 236n; *HPPE* 108n; *HGW*6 308n; Derrida adds “qui”

136:42 [155:33–34]
lie, from *lier*, to bind, to tie; *lit*, from *lire*, to read; also recalls *lit*, bed, and the discussion of literature in “The Double Session” of *Dissemination*

137:8–15, [155:42–156:4;
28–32 156:19–20, 21, 23]
*HSW*19 225–26; *HFPS* 236; *HPPE* 106–7; *HGW*6 307–8 (omits *kann* in first sentence cited)

126:16–17, 21–22 [144:20–21, 26]
GJV 9; *GTJ* 9

126i:32–52 [144i:35–145i:8]
*GOC*2 115 (135); *GOLF* 225 (215)

126:28–29; 127:2–3 [144:31–32; 145:6–7]
GP 13; *GOC*5 163; *GS* 11

127:4–10, 18–19, 22–23; [145:8–15, 24–25,
128:4–7 28; 146:9–13]
GJV 9 + n; *GTJ* 9 + n

128:23–129:3 [147:1–9]
GJV 10; *GTJ* 10

129i:28–38 [147i:36–46]
GJV 17; *GTJ* 17

129:22–130:19 [147:29–148:27]
GJV 10–11; *GTJ* 10–11

131:8–11; [149:15–18;
131:13–132:2; 149:21–150:4;
132:6–133:2; 133i:4 151:4–11; 151i:6]
GJV 11; *GTJ* 11

131i:4–132i:3; 132i:4–5 [150i:4–16, 17–18]
*GOC*2 275–76 (326–27); *GMR* 145–46

132i:14–23 [150i:27–35]
*GOC*2 262 (310); *GMR* 122

133:8–16 [152:1–8]
*GOC*2 326 (386); *GMR* 229–30

134i:31–135i:18 [153i:11–33]
GJV 268–70; *GTJ* 252–54

135:3–8; 135:12–136:8; [154:4–8, 12–27;
136:15–16, 19–20, 23, 24 155:3, 6, 9, 10]
*GOC*2 326–27 (387); *GMR* 230–31

138:6–9 [156:43–47]
*HSW*₁₉ 227n; *HFPS* 237n; *HPPE* 108n; *HGW*6 310n

138:13–22, 32–34 [157:4, 5–16, 26–28]
*HSW*₁₉ 227; *HFPS* 237–38; *HPPE* 109; *HGW*6 308–9

139:9–11; [158:6–9;
 139:39–140:7 158:38–159:2]
*HSW*₁₉ 228–29; *HFPS* 239; *HPPE* 111; *HGW*6 310

140:10, 13–24 [159:6, 8–23]
*HSW*₁₉ 229–30; *HFPS* 240; *HPPE* 112–13; *HGW*6 311–12

160 140:40–43 [159:41–44]
Jenenser Realphilosophie II, ed. Johannes Hoffmeister, vol. 20 of *Sämtliche Werke* (Leipzig: Felix Meiner, 1931), p. 211; also: *Jenaer Systementwürfe III*, ed. Rolf-Peter Horstmann, vol. 8 of *Gesammelte Werke*, ed. the Academy of Science of Rhineland-Westphalia (Hamburg: Felix Meiner, 1976), p. 221; see *HPPE* 111n.

141:7–11 [160:4–10]
*HSW*₁₉ 225, n. 2; *HFPS* 235; *HPPE* 106, n. 1; *HGW*6 307

141:18, 20 [160:18–19, 21]
*HSW*₁₉ 231; *HFPS* 241; *HPPE* 115; *HGW*6 313

141:22–25 [160:24–26]
*HSW*₁₉ 232n; *HFPS* 242; *HPPE* 117n; *HGW*6 315, n. 1

141:25–26 [160:26–27]
*HSW*₁₉ 232; *HFPS* 242; *HPPE* 116; *HGW*6 314

141:28–30 [160:29–33]
*HSW*₁₉ 231; *HFPS* 241; *HPPE* 115; *HGW*6 313 (omits *muss* and punctuates differently)

142:4 [161:4–5]
*HW*3 326; *HPS* 265; *HPE*2 12

142:15 [161:16–17]
*HW*3 329; *HPS* 267; *HPE*2 15–16

142:24 [161:28]
*HW*3 330; *HPS* 268; *HPE*2 17

136:9, 29; 162:15–16 [154:28; 155:15; 183:9]
S'agit: the impersonal verb form *il s'agit de* 'it is a matter of' is transformed by Derrida so that what follows is the ambiguous subject, hence the translation "activates itself": "Thus activates itself a substitution." This occurs again 226a:18 [252a:29]: *S'agirait donc un reste suspendu*: "So would activate itself a suspended remain(s)." Derrida writes of the *s'agit* in *DEC* 107: "*Il s'agit, s'agit*: I have often purposely privileged this locution; it avoids the ethico-pedagogico-professorial prescription of the *il faut* (must, it is necessary) and leads the effect of law back to an instance or authority no subject could master. Always activates itself (*S'agit*) a trap, then: to trap closure at the point one no longer succeeds in reassuring oneself in the circumprescription of a code, and believing to read a 'thesis,' one gets palmed off with a prosthesis that obliges transforming the code, disrupting the translation by ousting from cover its sleeping interests."

136i:1–11 [155i:1–12]
*GOC*2 301–2 (356–57); *GMR* 187–89; the later French edition (*GOC*2 356–57) italicizes the interior citation.

136:33–137:9 [155:19–29]
GJV 12; *GTJ* 11–12

137:10 [155:30–31]
GJV 9; *GTJ* 9

137:13–16 [155:34–156:2]
GJV 11n–12n; *GTJ* 11n

137:28–138:5; 138:6 [156:14–26, 27]
GJV 24; *GTJ* 23

138:24–29; 139:1–6, [157:16–21, 26–31;
 14–16, 17–21, 24 158:9–11, 12–16, 18]
*GOC*2 110–11 (129–30); *GOLF* 218–19 (208–9)

139:26–27 [158:21–22]
GJV 16; *GTJ* 16

140:3, 5–6 [159:1, 3]
GJV 22; *GTJ* 21

140:11–26; 141:6 [159:8–22; 160:2–3]
GJV 17; *GTJ* 17; [159:21] omits *précieuse, tissu* after *araignée*

142:30 <i>HW</i> ₃ 330; <i>HPS</i> 268; <i>HPE</i> ₂ 18	[161:35]	140:27–28 <i>GOC</i> ₂ 150 (177); <i>GOLF</i> 279 (269)	[159:23–24]	
142:39–143:8 <i>HW</i> ₃ 332; <i>HPS</i> 269–70; <i>HPE</i> ₂ 19–20	[161:46–162:16]	141i:17–21, 24–25, 33–39 <i>GJV</i> 42; <i>GTJ</i> 39–40	[160i:18–23, 26–27, 35–42]	
144:37, 43–44; 144:44–145:12 <i>HW</i> ₃ 333–34; <i>HPS</i> 271; <i>HPE</i> ₂ 21	[164:6, 13–14, 14–30]	141i:22–23 <i>GJV</i> 17; <i>GTJ</i> 17	[160i:24–25]	
145:16 <i>HW</i> ₃ 338: “Der Verlust des Bruders ist daher der Schwester unersetzlich”; <i>HPS</i> 275: “The loss of the brother is therefore irreparable to the sister”; <i>HPE</i> ₂ 26: “Le frère perdu est donc pour la sœur irremplaçable.”	[164:34]	141i:27–31 <i>GJV</i> 178; <i>GTJ</i> 168–69	[160i:29–33]	
145:20 <i>Antigone</i> , l. 886; in <i>Sophocle</i> , Book 1, ed. Alphonse Dain, tr. Paul Mazon, 3rd. ed. (Paris: Société d’Edition “Les Belles Lettres,” 1967), p. 106.	[165:1]	141i:40 <i>GP</i> 13; <i>GOC</i> ₅ 163; <i>GS</i> 11	[160i:43]	161
145:22–25 <i>Antigone</i> , ll. 891–92; in <i>Sophocle</i> , p. 106	[165:3–6]	142i:4–6 Littré, s.v. “luette”	[161i:3–6]	
146:10, 12, 17, 19, 20 <i>HW</i> ₃ 334–35; <i>HPS</i> 272; <i>HPE</i> ₂ 22	[165:20, 22–23, 28, 31, 32]	142:23–26 <i>GJV</i> 17; <i>GTJ</i> 17	[161:24–28]	
146:38–147:3; 147:9, 15 <i>HW</i> ₃ 335 (“Der Geist wehrt durch diese Auflösung der Form des Bestehens das Versinken in das natürliche Dasein aus dem sittlichen ab . . .”); <i>HPS</i> 272–73 (“Spirit, by thus throwing into the melting-pot the stable existence of these systems, checks their tendency to fall away from the ethical order, and to be submerged in a merely natural existence . . .”); <i>HPE</i> ₂ 23 (“Grâce à cette dissolution de la forme de la subsistance, l’esprit réprime l’engloutissement dans l’être-là naturel loin de l’être-là éthique . . .”)	[166:12–26, 33, 39]	143i:1–9 <i>GOC</i> ₄ 259; <i>GLRB</i> 66	[162i:7–15]	
147:43 <i>HW</i> ₃ 336; <i>HPS</i> 273; <i>HPE</i> ₂ 23	[167:24, 25]	143:1–12 <i>GJV</i> 18; <i>GTJ</i> 17	[162:10–19]	
148:20, 22, 23, 27–28 <i>HW</i> ₃ 336; <i>HPS</i> 273–74; <i>HPE</i> ₂ 24	[168:4, 7, 8, 12–13]	143:18 <i>GJV</i> 20; <i>GTJ</i> 19	[162:25]	
148:30–31 <i>Jenenser Realphilosophie II</i> , <i>HSW</i> ₂₀ p. 204; <i>Jenaer Systeme</i>	[168:15–16]	143i:10–144i:23; 144i:25–27, 33–35 <i>GJV</i> 20–21; <i>GTJ</i> 19–20	[163i:1–29, 31–33, 39–41]	
		144:4–5; 145:1, 4; 145:21–146:11; 146:14, 18, 21; 146:23–147:2; 147:4–5; 147:12–149:1 <i>GJV</i> 21–22; <i>GTJ</i> 20–21	[164:2–3, 7, 10–11; 164:27–165:21; 165:24, 28–29, 31–32; 165:34–166:16; 166:18–19; 166:26–168:1]	
		144:6–9 The “long parenthesis that itself encloses another parenthesis” is not indicated in <i>GTJ</i> . The one “big . . . with . . . gl” is on <i>GTJ</i> 21. The “long parenthesis” that should enclose that one would begin, according to <i>GJV</i> , on <i>GTJ</i>	[164:4–6]	

mentwürfe III, vol. 8 of *Gesammelte Werke*, p. 212. See HPE2 24, n. 29. For this translation Derrida adds “for the parents” after “is” (l. 30 [15]). Also see the section subtitled “*Der sich aufhebende Ursprung* or *La Coupe de Source*” in “Qual Quelle: Valéry’s Sources,” *DM* 283–90, *DMar* 337–45.

148: 39, 40; [168: 25, 26,
149: 1, 2, 9, 10, 12 34–35, 36, 44, 45, 47]
*HW*3 336; *HPS* 274; *HPE*2 24

149: 22–23 [169: 11–12]
*HW*3 338; *HPS* 275: “relation devoid of desire”; *HPE*2 26

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149: 30–32 [169: 20–22]
*HW*3 336; *HPS* 274; *HPE*2 24

149: 42–44 [169: 33–34]
§168: *HW*7 322

150: 11–16 [170: 1–7]
*HW*3 337; *HPS* 275; *HPE*2 25

150: 25–29 [170: 18–23]
*HW*15 550; *HA* 1218 (reads *nach dieser Seite* as “of this kind”; see trans. note, p. 1218); *HE*3:2 270

150: 47–151: 17 [170: 41–171: 16]
*HW*15 549–50; *HA* 1217–18; *HE*3:2 270. Derrida’s text reads *scène nuptiale* for *bräutlichen Reigens*. I have followed *HA*: “bridal dance.”

151i: 3–7 [171i: 3–7]
Bourgeois, *Hegel à Francfort*, p. 22, n. 35

151i: 23–24 [171i: 23–24]
Letter 27: *HBr*1 58; *HC*1 59; *HLe* 62

152i: 10–51 [172i: 5–53]
Letter 22: *HBr*1 49–50; *HC*1 51–52; *HLe* 57–58

153i: 1–21 [172i: 54–173i: 20]
Letter 23: *HBr*1 51–52; *HC*1 53–54; *HLe* 58

153i: 22–154i: 31 [173i: 21–174i: 30]
Letter 24: *HBr*1 52–55; *HC*1 54–56; *HLe* 59–61

20 (“In describing it . . .”) and end on *GTJ* 21 (“ . . . that thief who is my mother”). See 145b–47b [164b–66b].

147i: 1–3, 17–25; [166i: 1–3; 167i: 11–20,
148i: 7–18, 29–41; 167i: 42–168i: 2;
19–24, 30–38 168: 9–16]
*GOC*2 377–78 (448–49); *GMR* 315–16

147i: 7–12 [167i: 1–6]
*GOC*2 54 (63); *GOLF* 131 (121)

147i: 13–16 [167i: 7–11]
*GOC*2 297 (351–52); *GMR* 180–81

148i: 2–5 [167i: 25–28]
Matthew 27: 29–30 (Lattimore trans.)

148i: 46–49 [168i: 24–28]
Luke 1: 41, 44 (Lattimore trans.)

149i: 1–2 [168i: 29–30]
GPF 31; *GOC*5 11; *GF* 46

150i: 11–12 [170i: 2–3]
DD 297n; *DDis* 264n. See the entire note on OR, *DD* 295n–97n; *DDis* 262n–64n. Also see *DPas* 120 and *DSS* 80–81.

151i: 1–25; 152i: 9–11; [171i: 1–25; 172i: 2–4;
153i: 6–7, 16–19 173i: 2, 13, 14]
Stephane Mallarmé, *Œuvres complètes*, ed. Henri Mondor and G. Jean-Aubry (Paris: Gallimard, 1945), pp. 39–40.

“Take this bag, Beggar! you cajoled it
Senile nursing of a miser teat
Only to drain from it coin by coin your *glas*.

“Draw from the dear metal some sin odd
And huge as we, our fists full, let’s kiss it
Blow till it writhes! an ardent fanfare.

“The church with incense like all those houses
On the walls when, lulling with a blue break of sky,
The tobacco without speaking rolls the prayers,

“And the powerful opium breaks the pharmacy!
Robes and skin, do you want to tear the satin
And drink inertia in happy *saliva*,

154i:32-48 [174i:31-50]

Letter 25: *HBrI* 55-56; *HC1* 56-57; *HLe* 61

154i:49-155i:20 [174i:51-175i:26]

Letter 27: *HBrI* 57-58; *HC1* 58-59; *HLe* 62

155i:24-156i:12 [175i:30-176i:18]

Letter 178: *HBrI* 352; *HC1* 313-14; *HLe* 236-37

156i:14-33 [176i:20-40]

Letter 180: *HBrI* 355-56; *HC1* 316-17; *HLe* 238

156i:35-51 [176i:42-177i:12]

Letter 181: *HBrI* 356-57; *HC1* 317-18; *HLe* 239

157i:3-34 [177i:15-50]

Letter 183: *HBrI* 359-60; *HC1* 320-21; *HLe* 239-40

157i:36-158i:28 [177i:52-178i:50]

Letter 185: *HBrI* 362-64; *HC1* 322-24; *HLe* 240-42

158i:31-159i:48 [178i:53-180i:21]

Letter 186: *HBrI* 367-69; *HC1* 326-28; *HLe* 243-44

159i:49-160i:35 [180i:22-181i:16]

Letter 187: *HBrI* 369-70; *HC1* 328-29; *HLe* 245-46

160i:39-162i:45 [181i:19-183i:43]

Letter 196: *HBrI* 386-90; *HC1* 343-47; *HLe* 255-58

163:19, 27-28, 30, [184:17, 27-28,

34-35, 39-40; 30-31, 34-35, 41-42;

164:8-9, 16-18 185:9-10, 18-20]

HW3 337; *HPS* 274-75; *HPE2* 25

164i:5-11 [185i:5-12]

Letter 28: *HBrI* 58; *HC1* 59; last line of letter restored to text

165:8-10, 17-18 [186:11-14, 21-22]

Antigone, ll. 895, 901, 902, 904, 911-12; in *Sophocle*, pp. 106-7

166:35 [187:38]

HW3 338; *HPS* 275; *HPE2* 26

166:40 [188:4]

Adaptation, I presume, of *HW3* 338: "Dies Verhältnis ist

"In princely cafes wait for morning?

Ceilings ornate with nymphs and veils,

To the window beggar a feast is thrown.

"And when you leave, old god, shivering under your canvas

Wraps, the dawn is a lake of gold wine,

And you swear you have stars in your throat!

"For lack of calculating your treasure's brilliance,

You can adorn yourself at least with a feather, at compline

Serve a candle to the saint you still believe in.

"Do not imagine I speak madly.

The earth opens old to the famished.

I hate another almsgiving and wish you'd forget me.

"And above all don't go, brother, to buy bread."

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151i:41-152i:6; 152i:23-30; [171i:39-47;

152i:36-153i:4 172i:16-23, 28-34]

Mallarmé, *Œuvres*, pp. 1434-36.

I. "Your night rag flaunting by its holes

The brown marks of its strands and your skin, I love them,

Old ghost, and that's why I throw you twenty cents."

II. "Poor man, here's twenty cents . . . Long you cajoled,

—You lacked this vice—the dream of being greedy?

Don't bury them to sound your *glas*."

III. "Take the bag. Beggar. Long you cajoled

—You lacked this vice—the dream of being greedy?

Don't bury your gold to sound your *glas*."

"Your night rag flaunting by its holes

The brown marks of its strands and your skin, I love them

. . .

And don't go draping your stinginess in a poem.

. . .

Lay bare your old age and let your beggarwoman play,

Lick, and with my twenty cents tickle virtue,

Down! . . . —both knees! . . . —your beard in the mud!"

"What does this idiot medal want, you laugh?

The silver glistened, the copper one day becomes grey-green,

And I, not very devout, I am very pigheaded,

"Choose.—Thrown? then here is my coin taken hold of.

Grip it in your fingers and think you have it [what? who?]

Because I hold on to it too much, or by simple contempt.

"It's the price, if you aren't afraid, of a cutlas."

zugleich die Grenze, an der sich die in sich beschlossene Familie auflöst und ausser sich geht"; *HPS* 275: "This relationship is at the same time the limit at which the self-contained life of the family breaks up and goes beyond itself"; *HPE2* 26: "Cette relation est en même temps la limite dans laquelle la vie circonscrite de la famille se résout en sortant de soi-même."

167: 21–24 [188: 28–32]
See Martin Heidegger, *Zeit und Sein*; "Time and Being," in *On Time and Being*, trans. Joan Stambaugh (Harper and Row, 1972), pp. 1–24. In *DS* Derrida writes about "*Le coup de don*" in "Abysses of truth": "Heidegger, furthermore, in *Zeit und Sein* (1962), submits the question of Being itself to the enigmatic operation of the abyssal gift (*le don s'endette le don sans dette*). In his development (which cannot be reconstructed here) of the *es gibt Sein* Heidegger demonstrates that the *giving* (*Geben*) and the *gift* (*Gabe*), which in fact amount to nothing (to neither a subject being nor an object being), cannot be thought of in terms of Being. Because they constitute the process of appropriation, the *giving* and the *gift* can be construed neither in the boundaries of Being's horizon nor from the vantage point of its truth, its meaning.

"Just as there is no such thing then as a Being or an essence of *the* woman [the subject of this lecture first given at Cerisy-la-Salle in July 1972 "will be," Derrida writes, "woman"] or the sexual difference, there is also no such thing as an essence of the *es gibt* in the *es gibt Sein*, that is, of Being's giving and gift. The 'just as' finds no conjuncture. There is no such thing as a gift of Being from which there might be apprehended and opposed to it something like a determined gift (whether of the subject, the body, of the sex or other like things—so woman, then, will not have been my subject)" (p. 121).

167: 26–29, [188: 34–37;
36–38, 39–44 188: 45–189: 1; 189: 2–8]
HW3 338; *HPS* 275; *HPE2* 26

168: 3 ff. [189: 15 ff.]
See *HW6* 47 ff.; *HL* 418 ff.; *HSL2* 40 ff.

168: 24–26, 30–33 [189: 41–43; 190: 1–4]
HW3 338; *HPS* 276; *HPE2* 26

169: 23–26 [190: 45–191: 1]
HW3 338; *HPS* 276; *HPE2* 26–27; Derrida's emphasis

154i: 43–157i: 25 [174i: 45–177i: 37]
The Poems of Edgar Allan Poe, ed. Floyd Stovall (Charlottesville, Virginia: The University Press of Virginia, 1965), pp. 109–113; Mallarmé, *Œuvres*, pp. 204–5. [176i: 40] omits "They are neither man nor woman—" after "stone—."

158i: 25–45 [178i: 38–179i: 20]
Ivan Fónagy, "Form and Function of Poetic Language," *Diogenes* 51 (Fall 1965): 77.

159i: 8–11 [179i: 29–32]
Ivan Fónagy, "Les Bases pulsionnelles de la phonation: Les sons," *Revue Française de Psychanalyse* 34 (1970): 134.

159i: 18–29 [179i: 40–180i: 7]
Mallarmé, *Les Mots anglais*, in *Œuvres*, p. 938

159i: 30–32 [180i: 8–10]
Mallarmé, *Les Mots anglais*, in *Œuvres*, pp. 957–58

159i: 43–46; [180i: 22–23,
160i: 2–6, 8–12 25–29, 32–35]
Ivan Fónagy, "Les Bases pulsionnelles de la phonation: Les sons," *Revue Française de Psychanalyse* 34 (1970): 106–7. The Mallarmé citation is from "Don du poème."

160i: 24–45; 161: 9–12, [181i: 11–30;
16–20, 25–27, 181: 29–182: 2; 182: 4–8,
30–31; 162: 3–6 13–16, 18–19, 25–27]
GJV 22–23; *GTJ* 21–22; [181i: 28] omits *toute* before *la police*

161i: 4, 5 [181i: 34, 35]
GOCI 452n (542n); *GSSG* 489n

161i: 8–162i: 1 [182i: 2–14]
GJV 122–23; *GTJ* 115–16

162i: 2–3; 162: 6 [182i: 15–16; 182: 28]
'Aesthetic sob [*sanglot*]': This is an already cited citation from Ponge; see 120bi [137bi] and accompanying notes.

162: 6 [182: 28]
'night light beside a coffin': *GJV* 21; *GTJ* 20

162: 14–15 [183: 8–9]
GJV 27–28; *GTJ* 26–27

169:27–31 <i>HW</i> 3 339; <i>HPS</i> 276; <i>HPE</i> 2 27	[191:2–7]	162:20–163:3 <i>GJV</i> 24, 26; <i>GTJ</i> 23, 25	[183:13–29]	
169:46–170:8 <i>HW</i> 2 34; <i>HD</i> 103; <i>HDPP</i> 97	[191:22–33]	163:10, 12–15 <i>GJV</i> 27–29; <i>GTJ</i> 26–27	[184:8, 10–13]	
170:29 <i>HW</i> 3 341; <i>HPS</i> 278; <i>HPE</i> 2 29	[192:8]	163:17–164:1; 164:8–17 <i>GJV</i> 27; <i>GTJ</i> 26	[184:16–185:2; 185:9–18]	
170:38 <i>tomber en arrêt</i> : Barbara Johnson in <i>DF</i> renders this as “vaults to a stop.”	[192:18–19]	163i:6, 7, 10, 14, 15–20 <i>GJV</i> 63–65; <i>GTJ</i> 60–61	[184i:6, 7, 9, 14, 15–18]	
170:43 <i>HW</i> 3 341; <i>HPS</i> 278; <i>HPE</i> 2 30	[192:24]	163i:25–164i:5 <i>GOC</i> 2 257 (304–5); <i>GMR</i> 115	[184i:23–28]	165
170:47 <i>HW</i> 3 342; <i>HPS</i> 279; <i>HPE</i> 2 30	[192:28]	165:1–167:2; 167:12; 165i:2, 4–5, 8–9, 12–17 <i>GJV</i> 26–29; <i>GTJ</i> 25–28	[186:1–188:6; 188:16–17; 186i:1–2, 5, 8–9, 12–16]	
171:10–12 <i>HW</i> 3 346; <i>HPS</i> 282; <i>HPE</i> 2 35	[192:40–42]	169i:11–17 <i>GOC</i> 3 235 (277); <i>GQ</i> 98	[190i:35–42]	
171:44–45 Socratic Proverb	[193:30]	169:19–21 <i>Il ne retient que des restes, de monumentales dépouilles, et laisse tomber le reste</i> : “It only retains remains, some monumental carcasses, and lets the remain(s) fall (to the tomb).” The end of the sentence can and should also be read: “. . . and lets the rest, the remainder, fall (to the tomb).”	[191:6–8]	
172:19 <i>HW</i> 3 347; <i>HPS</i> 283; <i>HPE</i> 2 36	[193:42–194:7]	171:26–30 <i>GJV</i> 30; <i>GTJ</i> 29; the inner citation is <i>GJV</i> 46; <i>GTJ</i> 44	[193:15–19]	
172i:1–173i:42 <i>HW</i> 15 551–52; <i>HA</i> 1219–20; <i>HE</i> 3:2 271–72	[194i:1–195i:26]	172:13–32 <i>GJV</i> 30–31; <i>GTJ</i> 29	[194:9–29]	
173i:42–44 <i>HW</i> 15 555; <i>HA</i> 1222: translates <i>Verkehrtheit</i> as “absur- dity”; <i>HE</i> 3:2 275	[195i:27–29]	172i:17–173i:3 <i>GOC</i> 2 378 (449); <i>GMR</i> 316; already cited 148bi [168bi]	[194i:18–20]	
172:36–37 <i>HW</i> 15 555; <i>HA</i> 1222; <i>HE</i> 3:2 275	[194:24–25]	173:20–24, 26 <i>GJV</i> 31; <i>GTJ</i> 29–30	[195:15–19, 21]	
172:38–173:1; 173:3–18 <i>HW</i> 3 347–48; <i>HPS</i> 283–84; <i>HPE</i> 2 36. [194:43] omits the word “l’opération.”	[194:26–38; 194:41–195:11]	174:3–23, 30–36 <i>GJV</i> 31–32; <i>GTJ</i> 30	[195:26–196:18; 196:24–30]	
173:30; 174:3, 7–10 <i>HW</i> 3 348; <i>HPS</i> 284 (“more inexcusable”); <i>HPE</i> 2 37	[195:25, 43; 195:47–196:4]			

173:45–46 [195:37]
sur ses deux tableaux: this alludes to the idiom *jouer sur deux tableaux*, to play both sides of the game, to play all sides, or as Derrida writes, “to make two calculations in order to win on two sides at once (with the connotation of double play, hypocrisy, etc.).”

174:10–19, 28, 30, 34 [196:4–15, 25, 27, 31]
*HW*₃ 348; *HPS* 284; *HPE*₂ 37. Derrida renders ll. 16–18 [12–13] differently (I follow his version in the translation) than *HPE* or *HPS*. *HW*₃ reads: “Das sittliche Bewusstsein muss sein Entgegengesetztes . . . als die seinige, es muss seine Schuld anerkennen. . . .” *HPS* translates: “The ethical consciousness must . . . acknowledge its opposite as its own actuality, must acknowledge its guilt.”

174:36, 39, 45; [196:33–34, 36, 43, 47;
 175:1–6 196:47–197:5]
*HW*₃ 349; *HPS* 284–85 (“destroys”); *HPE*₂ 37–38. On *colpos* see 71bi:4–16 [83bi:22–33].

176:10, 17–18, 21–24, [198:11, 20–21,
 30–32, 35–36 25–29, 38–40, 44]
*HW*₃ 350; *HPS* 285–86; *HPE*₂ 39. For *leeren Einzelheit*, “empty singularities,” *HPS* reads “what is merely particular.”

176:38–40 [199:1–4]
*HW*₃ 350; *HPS* 286; *HPE*₂ 39–40

176:42 [199:6]
*HW*₃ 351; *HPS* 287; *HPE*₂ 40

177i:12–29 [199i:13–31]
 Letter 243; *HBr*₂ 45; *HC*₂ 46; *HLe* 313

177i:32–42 [199i:34–46]
 Letter 244; *HBr*₂ 46; *HC*₂ 47

177i:47 [200i:5]
*HC*₂ 358

177i:50–178i:13 [200i:8–27]
 Letter 228; *HBr*₂ 18–20; *HC*₂ 23–24; *HLe* 407–8

174i:25–26 [196i:27–28]
*GOC*₄ 17. Derrida is playing here with Genet’s title: “L’Étrange mot d’ . . .” (“The Strange Word of . . .”), which can also be read “L’étrange mode” (“The Strange Mode”). *Mot* is masculine, *mode* is feminine.

175:4–18; [196:35–197:14;
 175:25–176:4 197:19–198:3]
GJV 32; *GTJ* 30–31

176:14–20 [198:13–19]
GJV 39; *GTJ* 37

176:23–26 [198:22–25]
GJV 33–36; *GTJ* 31–34

176:29–177:4 [199:2–10]
GJV 34; *GTJ* 32

177:6–9 [199:12–15]
GJV 39–40; *GTJ* 37

178:5, 7–20, 21 [200:14, 16–30, 31]
GJV 43–44; *GTJ* 41–42; *GTJ* does not contain the last paragraph

178:23–24 [200:33–34]
*GOC*₂ 189 (223); *GMR* 2; already cited 21bi [28bi]

178:30–32 [201:6–7]
GJV 44; this occurs in the paragraph omitted in *GTJ*

179:5–11; [201:17–23;
 179:19–180:2; 201:29–202:14;
 180:5–6, 13 202:17–18, 25]
GJV 44–45; *GTJ* 42

179i:8–14 [201i:10–19]
 Freud, *Traumdeutung*, in *Gesammelte Werke* 2/3:360; in *Standard Edition* 5:355

179i:26–44 [201i:32–202i:19]
GJV 284; *GTJ* 267

179i:46–47; 180i:28–29 [202i:22, 50–51]
 Derrida is indicating here the *je manque* (“I am missing”)

178i: 16–18 [200i: 30–32]
 Letter 253: *HBr2* 58; *HC2* 57; Walter Kaufmann, *Hegel: A Reinterpretation* (Garden City, N.Y.: Anchor Books, 1966), p. 342.

178i: 20–31 [200i: 34–46]
 Letter 324: *HBr2* 167–68; *HC2* 151; *HLe* 412

178i: 32–45 [2178: 47–201i: 4]
 Letter 347: *HBr2* 198–99; *HC2* 177; *HLe* 413–14

178i: 50–181i: 35 [201i: 10–203: 61]
 Letters 365, 367, 370: *HBr2* 225–26, 227–29, 233–34; *HC2* 200–203, 206–7; *HLe* 414–17

181i: 37–46 [204i: 2–12]
 Notes to Letter 370: *HBr2* 453–54; *HC2* 339

181i: 48–183i: 48 [204i: 15–206i: 21]
 Letter 395: *HBr2* 283–86; *HC2* 247–50; *HLe* 417–19

183i: 50–52 [206i: 23–25]
 Letter 542: *HBr3* 163; *HC3* 143–44; *HLe* 421

183i: 55–184i: 9 [206i: 28–39]
 Letter 664: *HBr3* 329; *HC3* 282–83; *HLe* 422

184i: 21–23, 25, 27–35 [207i: 3–5, 7, 9–19]
 Letter 271: *HBr2* 85–87; *HC2* 81–82; *HLe* 325

184i: 38–185i: 4 [207i: 22–46]
 Letter 683: *HBr3* 350; *HC3* 300–301

185i: 8–19 [207i: 50–62]
 Letter 501: *HBr3* 100; *HC3* 91

185i: 11–12 [207i: 53–54]
 Notes to Letter 486: *HBr3* 376; *HC3* 353

185i: 19–40 [207i: 62–208i: 23]
 Letter 517: *HBr3* 121–22; *HC3* 109–10

185i: 40–186i: 6 [208i: 24–49]
 Letter 577: *HBr3* 227–28; *HC3* 196–97

186i: 6–24 [208i: 49–209i: 5]
 Letter 583: *HBr3* 235; *HC3* 203

in *je m'enc* (the insatiable lack in the flow of the *je m'ec* to love, to occupy every place simultaneously in its insufficient jealousy).

180: 27–181: 6 [203: 3–16]
GJV 45–46; *GTJ* 43–44; [203: 7] omits *Il feignait de ne rien voir et s'amusait*. before parenthesis; [203: 10] omits *ou immondes* after *sacrés*

182: 1–183: 9 [204: 14–205: 35]
GJV 46–47; *GTJ* 44–45

183i: 1 [206i: 1]
GOC2 205 (243); *GMR* 28; already cited 30b [38b]

183i: 3–8 [206i: 3–8]
GOC3 72–73 (84–85); *GFR* 111–12

183i: 25–184i: 9 [206i: 25–38]
GOC5 52

184i: 14–21, 23 [207i: 4–12, 14]
GOC5 42

184i: 34–35 [207i: 25–26]
GPF 32; *GOC5* 14; *GF* 46

184i: 35–41 [207i: 26–33]
GOC5 54

184i: 41–44 [207i: 33–35]
GPF 31; *GOC5* 12; *GF* 46; “secret wound,” as Derrida indicates, is also cited some lines above from *GOC5* 42

185i: 3–5 [207i: 38–40]
GOC5 71

186: 6 [208: 6–7]
GTN 62–63, 68–69

186i: 1 [209i: 1–2]
GJV 22; *GTJ* 21; already cited 147b [166b] and 161b [181b]

186i: 6–187i: 24 [209i: 7–210i: 16]
 Gérard Genette, “Métonymie chez Proust,” in *Figures III* (Paris: Seuil, 1972), pp. 48–50. The passage from Proust’s

186: 1–18, 25; [209: 1–20, 28,
186: 27–187: 2 30–31]
HW 3 351–52; *HPS* 286–87; *HPE* 2 40–41

187: 11–12 [209: 41]
HW 3 352; *HPS* 288; *HPE* 2 41

187i: 7–12 [210i: 7–13]
HW 1 283n: “und ihren Schleier”; *HSC* 191n: “and their
[the priests’] veils”; *HEC* 11n: “dout [de Cybèle] . . . le
voile”

187: 31–188: 19; [210: 17–211: 9;
188: 21–22 211: 12]
168 *HW* 3 352–53; *HPS* 287–88; *HPE* 2 41–42

188: 26–27 [211: 17]
HW 3 354: *zugrunde gegangen*; *gehen* . . . *zugrunde*; *HPS*
289: “its downfall has come . . . succumbed . . . suc-
cumb”; *HPE* 2 43: *allée au gouffre*; *s’engloutissaient* . . .
s’engloutissent

189: 16–190: 5 [212: 17–213: 7]
§§165–66: *HW* 7 318–20; *HPR* 114–15; *HPPD* 204–5;
190: 5 [213: 7] refers to *HW* 3 328 ff., 351 ff.; *HPS* 267
ff., 286 ff.; *HPE* 2 15 ff., 40 ff.

190i: 6–7 [213i: 7–8]
Antigone, ll. 456–57; in *Sophocle*, p. 89: “Not now, nor
yesterday’s, they always live / and no one knows their
origin in time” (trans. Elizabeth Wyckoff, in *Sophocles I*,
ed. David Grene and Richmond Lattimore [New York:
Washington Square Press, 1967], p. 178).

190i: 12–14 [213i: 13–15]
HV 112; *HR* 94; *HRa* 136

190i: 15 [213i: 16]
HW 3 352; *HPS* 288 (“everlasting irony”); *HPE* 2 41; al-
ready cited 187a [210a]

190i: 21 [213i: 22–23]
§140: *HW* 7 277–78; *HPR* 102; *HPPD* 184

190i: 27–41 [213i: 28–46]
§140: *HW* 7 279; *HPR* 102–3; *HPPD* 185–86

Fugitive follows the Moncrieff, Kilmartin, and Mayor
translation (*Remembrance of Things Past*, vol. 3 [New York:
Random, 1981], p. 661).

187: 4–5 [210: 4–5]
GOC 2 184 (216); *GTN* 22–23

187: 12–13 [210: 13–14]
GJV 47; *GTJ* 45

188: 29–189: 7; [211: 29–212: 7;
189: 18–20; 191: 1–3 212: 19–21; 214: 9–12]
GJV 50; *GTJ* 47–48

189: 25–30; 190: 4 [212: 25–31; 213: 6]
GJV 50–51; *GTJ* 48–49

190: 6–7 [213: 8–9]
GJV 9n; *GTJ* 9n

190: 19–29 [213: 22–214: 8]
GJV 54; *GTJ* 51

191: 13–18 [214: 21–27]
GJV 51–52; *GTJ* 49

191: 20 [214: 28–29]
GJV 26; *GTJ* 25

191: 21 [214: 30]
GJV 27; *GTJ* 25

191: 26 [215: 1–2]
le pénétre: Derrida writes to the Japanese translator Koitchi
Toyosaki (Toyosaki cites this in his text, “Traduction et/ou
citation,” in *Les fins de l’homme: A partir du travail de Jacques
Derrida* [Paris: Galilée, 1981], p. 250): “‘*Le pénétre* (mas-
culine: substantive that does not exist in the language
[French]) associates *penetration* and *almost* (*Latin poene*)
being and penis-being (hardly the penis that is hardly and
penetrates . . .). [T]here is also *le pénombre* somewhere
[e.g. 123a [141a] and translated as ‘the penumbra(l man)’]:
twilight and almost man.”

192: 10–11; 192i: 6–11 [216: 1–2; 216i: 7–12]
Voltaire, as cited in Littré, s.v. “licorne”

190:7–191:8 [214:2–17]
 §166: *HW* 7 319–20; *HPR* 115 and 263; *HPPD* 205

192:13, 20–23, [215:24, 32–36,
 26–27; 193:18 41; 216:42]
 §162: *HW* 7 310; *HPR* 111 (“source”); *HPPD* 200. *Point de départ* can also mean “division point,” “point of distinction.”

192:33, 35–36, [216:6–7, 9–10,
 40, 41, 43, 45–47; 14–16, 18,
 193:2, 5–14 20–22, 25, 28–38]
 §162: *HW* 7 311; *HPR* 111; *HPPD* 200

193:26–27, 46–47 [217:3–5, 28–29]
 §162: *HW* 7 311; *HPR* 112; *HPPD* 200

194:2 [217:31]
 I have been unable to locate this citation that occurs earlier in the text without quotation marks (20a:43 [27a:47]). Koyré, in “Hegel à Iéna,” *Etudes d’histoire de la pensée philosophique* (Paris: Gallimard, 1971), p. 161, has the following inversion: “la philosophie de la vie et de l’amour.”

194:12–14 [217:43–45]
 §162: *HW* 7 311; *HPR* 112; *HPPD* 200

194:17–18 [218:1–3]
 §124: *HW* 7 233; *HPR* 84; *HPPD* 127

194:24–30 [218:9–15, 16]
 §162: *HW* 7 311; *HPR* 112; *HPPD* 200–201

194:40 [218:28]
engager: to engage, to pawn

195:16–19 [219:5–8]
 §75: *HW* 7 157; *HPR* 58; *HPPD* 117. *Metaphysische Anfangsgründe der Rechtslehre* is Part One of Kant’s *Metaphysik der Sitten*. See §§24–27.

195:45–196:10 [219:36–220:3]
 §164: *HW* 7 315; *HPR* 113; *HPPD* 202

196:14, 21–22, 23–25, [220:7, 14–15, 16–18,
 42–43; 196:45–197:5 39; 220:42–221:4]
 §164: *HW* 7 316; *HPR* 113–14; *HPPD* 203. 196:23–25

192i:14–24 [216i:15–27]
GJV 177; *GTJ* 167–68

193:7–194:8 [216:25–217:33]
GJV 50–51; *GTJ* 48–49

193i:8–9 [217i:8–9]
GJV 47; *GTJ* 45; already cited 183b [205b]

194:9 [218:1]
GJV 51; *GTJ* 49

194i:26–30 [218i:14–18]
 Luke 1:13 (Lattimore trans.)

194:16–21 [218:8–12]
GJV 50–51; *GTJ* 48

194i:44–195i:1 [218i:36–44]
 Mark 6:28 (Lattimore trans.)

194:24–195:5 [218:15–19]
GJV 51n; *GTJ* 49n

195:20–22 [219:15]
DED 289; *DWD* 192

195:22–28 [219:16–18]
DD 321; *DDis* 289

195:33–196:2 [219:23–24]
 For further comments on this first verse reproduced by Adami in the “painting” Derrida baptizes *Ich*, see *DVP* 183.

196:3–5 [219:26–27]
 John 1:1, 6

196i:10–12 [220i:12–13]
 John 1:5

196i:12–16 [220i:13–17]
 John 1:14–15

196i:16–19 [220i:17–21]
GOC 2 135 (159–60); *GOLF* 256 (246)

	[220:16–18]: <i>HPR</i> reads: “the higher aspect which restrains purely sensual impulse and puts it in the background.”	196i:19–25 John 1:24–28	[220i:21–27]
	197:6–8 [221:5–8] §163: <i>HW7</i> 314; <i>HPR</i> 262–63: “while this satisfaction is made secondary in the former” misreads the German: “ <i>während dieser bei der Ehe zurückgedrängt ist.</i> ” The referent of <i>dieser</i> (as Derrida translates) is <i>Naturtriebes</i> (masculine), not <i>Befriedigung</i> (feminine).	196i:25–26 John 1:30	[220i:27–28]
	198:24–35 [222:27–39] §164: <i>HW7</i> 316–17; <i>HPR</i> 114; <i>HPPD</i> 203–4	196i:26–28 John 3:4	[220i:29–30]
	199:25, 26–46 [223:35; 223:36–224:14] §168: <i>HW7</i> 321–22; <i>HPR</i> 115–16; <i>HPPD</i> 206	196i:29–30 John 5:19	[220i:30–32]
170	200:6–7 [224:21–22] <i>HW7</i> 322	196i:30–32 John 5:21	[220i:32–33]
	200:10–12 [224:26–28] <i>HW7</i> 322; <i>HPR</i> 264	196i:32–33 John 5:33	[220i:33–34]
	200i:1 [224i:1] See Jean-Luc Nancy, <i>La Remarque Spéculative</i> (Paris: Gallimard, 1973).	196i:33–35 John 5:35–36	[220i:34–37]
	200i:4–42 [224i:3–225i:20] Søren Kierkegaard, <i>Concluding Unscientific Postscript to the Philosophical Fragments</i> , trans. David F. Swenson and Walter Lowrie (Princeton: Princeton University Press, 1941), pp. 199–200.	196i:35–38 John 5:39–40	[220i:37–40]
	201:3–5 [225:4–7] Karl Marx, <i>Ökonomisch-philosophische Manuskripte aus dem Jahre 1844</i> ; in Karl Marx and Friedrich Engels, <i>Ergänzungsband: Schriften, Manuskripte, Briefe bis 1844</i> , Part One, of <i>Werke</i> (Berlin: Dietz Verlag, 1968), p. 568; <i>Economic and Philosophic Manuscripts of 1844</i> , trans. Martin Milligan and Dirk J. Struik, in Vol. 3 of Karl Marx and Frederick Engels, <i>Collected Works</i> (New York: International Publishers, 1975), p. 327.	196i:38–40 John 6:12	[220i:41–42]
	201:5–6, 14–19, 20–21, [225:7–9, 17–23, 25–29; 202:25 25–26; 226:1–6; 227:9] <i>Ökonomisch</i> 569; <i>Economic</i> 328	196i:40–197i:1 John 7:38	[220i:43–44]
		197i:1–3 John 7:52	[220i:44–45]
		197i:3–4 John 8:41	[220i:46–47]
		197i:4–5 John 9:11	[220i:47–221i:1]
		197i:5–6 John 10:9	[221i:1–2]
		197i:6–8 John 11:2	[221i:2–4]

201:30–34	[226:6–12]	197i:8–10	[221i:4–6]
Ludwig Feuerbach, <i>Grundsätze der Philosophie der Zukunft</i> , §§4, 5; in Vol. 9: <i>Kleinere Schriften II</i> (1839–1846), of <i>Gesammelte Werke</i> , ed. Werner Schuffenhauer (Berlin: Akademie-Verlag, 1970), p. 266; <i>Principles of the Philosophy of the Future</i> , in <i>The Fiery Brook: Selected Writings of Ludwig Feuerbach</i> , trans. Zawar Hanfi (New York: Doubleday, 1972), p. 178.		John 11:44	
201:44–46;	[226:23–25;	197i:10–26	[221i:6–19]
201:47–202:22	226:26–227:6]	John 12:1–7	
Marx, <i>Ökonomisch</i> 570–71; <i>Economic</i> 328–29		197i:26–32	[221i:19–25]
		John 13:21–26	
202:25–27	[227:10–12]	197i:32	[221i:26]
Marx, <i>Ökonomisch</i> 568; <i>Economic</i> 327		John 18:38	
202i:1–203i:16	[227i:1–39]	197i:32–33	[221i:26–27]
Feuerbach, <i>Grundsätze</i> §21, 297–98; <i>Fiery Brook</i> 206–7		John 19:22	
203:4	[228:4–5]	197i:33–36	[221i:27–29]
Marx, <i>Ökonomisch</i> 569; <i>Economic</i> 328		John 19:40	
203:14–205:1	[228:15–230:2]	197i:36–37	[221i:30–31]
Ludwig Feuerbach, <i>Das Wesen des Christentums</i> ; vol. 5 of <i>Gesammelte Werke</i> , ed. Werner Schuffenhauer (Berlin: Akademie-Verlag, 1973), p. 244; <i>The Essence of Christianity</i> , trans. George Eliot (1854; rpt. New York: Harper, 1957), p. 138.		John 20:1	
203i:17–205i:41	[228i:1–230i:40]	197i:38–42	[221i:31–35]
Feuerbach, <i>Wesen</i> 242–47; <i>Essence</i> 136–39		John 20:5–7; “Pierre” has been changed to the more accurate, but still incorrect, “John”	
205:3–4	[230:4–6]	197i:42–44	[221i:35–37]
Karl Marx, <i>Thesen über Feuerbach</i> , #9; in vol. 3 of Karl Marx and Friedrich Engels, <i>Werke</i> (Berlin: Dietz Verlag, 1962), p. 7; “Theses on Feuerbach,” in vol. 5 of <i>Collected Works</i> (New York: International Publishers, 1976), p. 5.		John 20:9	
206:11–23	[231:12–28]	197i:44–47	[221i:37–40]
<i>Thesen</i> 6; “Theses” 4; German reads <i>Selbstzerrissenheit</i> .		John 21:9	
207:4–8	[232:8–12]	197i:47–48	[221i:41]
Immanuel Kant, §3: “Vom Pfaffentum als einem Regiment im Afterdienst des guten Prinzips” of Zweiter Teil of Viertes Stücke, pp. 325–36, of <i>Die Religion innerhalb der Grenzen der blossen Vernunft</i> , pp. 139–353 of Vol. 6: <i>Schriften von 1790–1796</i> , ed. A. Buchenau, E. Cassirer,		Apoc 1:8, 21:6; 22:13	
		197i:48	[221i:41–42]
		Apoc 1:11	
		197i:49–50	[221i:42–43]
		Apoc 1:19	
		197i:50–51	[221i:43–44]
		Apoc 2:16	
		197i:51–198i:1	[221i:44–48]
		Apoc 2:17	

B. Kellermann (1923), of <i>Immanuel Kants Werke</i> , ed. Ernst Cassirer (Berlin: Bruno Cassirer, 1912–22); "Concerning Clericalism as a Government in the Pseudo-Service of the Good Principle," in <i>Religion Within the Limits of Reason Alone</i> , trans. Theodore M. Greene and Hoyt H. Hudson (New York: Harper Torchbooks, 1960), pp. 163–73.	198i: 1–2 [221i: 48–49] Apoc 5: 2
207i: 7 [232i: 12] <i>Die Religion</i> 317; <i>Religion</i> 156	198i: 2–3 [221i: 49–50] Apoc 6: 14
207i: 19–20 [232i: 20–22] <i>HV</i> 217; <i>HR</i> 176 ("inevitably"); <i>HRa</i> 250	198i: 3–15 [221i: 50–222i: 10] <i>GOC</i> 2 24 (27); <i>GOLF</i> 84–85 (75)
207i: 22–23 [232i: 23–24] 172 <i>HV</i> 214, 216; <i>HR</i> 174, 176 ("in fact"); <i>HRa</i> 247, 249	198i: 15–16 [222i: 10] Apoc 22: 8
207i: 25–32 [232i: 26–35] <i>HV</i> 218; <i>HR</i> 177–78; <i>HRa</i> 251	198i: 18–21 [222i: 14–16] <i>GOC</i> 3 19 (21); <i>GFR</i> 27–28
207i: 32 [232i: 35–36] <i>HV</i> 219; <i>HR</i> 178; <i>HRa</i> 252	199: 23–25 [224: 1–3] <i>GOC</i> 2 215 (255); <i>GMR</i> 45
207i: 40–42 [233i: 2–3] <i>HV</i> 224; <i>HR</i> 182; <i>HRa</i> 258	200: 4–6 [224: 12–14] <i>GOC</i> 4 259; <i>GLRB</i> 66
207i: 43–208i: 9 [233i: 4–19] <i>HV</i> 221; <i>HR</i> 180; <i>HRa</i> 255	201: 2–9 [225: 5–12] <i>GOC</i> 4 224; <i>GLRB</i> 16
208i: 13–23 [233i: 23–33] <i>HV</i> 222; <i>HR</i> 180–81; <i>HRa</i> 255–56	201: 15 [225: 18] <i>Lait de deuil</i> : This phrase is repeated on 261b [290b] and inverted on 260b [289b]: <i>Dais de l'œil</i> .
208i: 28–39 [233i: 38–49] <i>HV</i> 223; <i>HR</i> 181–82; <i>HRa</i> 256–57	201i: 17–202i: 11 [226i: 9–27] <i>GOC</i> 2 143 (169); <i>GOLF</i> 268–69 (258–59)
208i: 48–52 [233i: 59–234i: 1] <i>HV</i> 225; <i>HR</i> 183; <i>HRa</i> 259	202i: 12–203i: 22 [227i: 1–228i: 6] <i>GOC</i> 2 256–57 (304); <i>GMR</i> 114
208i: 52–54 [234i: 2–4] <i>HV</i> 225; <i>HR</i> 183; <i>HRa</i> 259	203i: 32–33 [228i: 14–15] <i>GJV</i> 146; <i>GTJ</i> 137
208i: 54–58 [234i: 4–9] <i>HV</i> 226; <i>HR</i> 184; <i>HRa</i> 260	203i: 37 [228i: 20] <i>GJV</i> 264; <i>GTJ</i> 248
208i: 59–61 [234i: 11–12] <i>HV</i> 228; <i>HR</i> 185; <i>HRa</i> 262	203i: 38–41 [228i: 21–25] <i>GOC</i> 3 99 (116); <i>GFR</i> 155
209i: 5–8 [234i: 18–20] <i>HV</i> 234; <i>HR</i> 190; <i>HRa</i> 269	206i: 16–22 [231i: 14–21] <i>GOC</i> 3 145 (171); <i>GFR</i> 228

209i:58–60 [235i:11–13]
Freud, *Gesammelte Werke* 14:311; *Standard Edition* 21:152.
For more on fetishism, see 226b–29b [252b–56b].

210i:1–4 [235i:15–18]
Freud, *Gesammelte Werke* 14:312; *Standard Edition* 21:
152–53

210i:5–13 [235i:19–28]
Freud, *Gesammelte Werke* 14:313; *Standard Edition* 21:
153–54

210i:15 [235i:30–31]
Freud, *Gesammelte Werke* 14:314; *Standard Edition* 21:154

210i:23 [235i:38]
Freud, *Gesammelte Werke* 14:315; *Standard Edition* 21:155
("along quite speculative lines")

210i:23–26 [235i:38–41]
For example, Freud, *Gesammelte Werke* 13:3; *Standard Edition* 18:7.

210i:26–31, 37–38; [235i:41–46, 52–53;
211i:5, 9–22, 22–24 236i:16, 20–35, 36–37]
Freud, *Gesammelte Werke* 14:316–17; *Standard Edition*
21:156–57

211:1–2 [236:1–2]
HV 222; *HR* 180; *HRa* 255–56; *HW*₁₂ 123

211:18–212:3; 212:5–6 [237:3–8, 10–11]
*HSW*₁₂ 5–6; *HLePR*₁ 12–13; cf. *HW*₁₆ 44; *HLPR*₁
36–37; *HLPbR*₁ 88; *HVR* 7

212:15, 17, 24, 27 [237:22, 24, 32, 35–36]
Encyclopedia §563; *HW*₁₀ 372; *HPM* 297

212:37–40 [238:1–4]
Encyclopedia §564; *HW*₁₀ 372–73; *HPM* 297

212:44–45 [238:9–10]
Encyclopedia §562; *HW*₁₀ 371; *HPM* 296

212:45, 46 [238:11]
Encyclopedia §563; *HW*₁₀ 372; *HPM* 297

206:26–36 [231:23–35]
GPF 35; *GOC*₅ 22; *GF* 48

209:9–10 [234:11]
GJV 73; *GTJ* 69

209:17–18 [234:17–18]
GJV 52–53; *GTJ* 50–51

210:1–5 [235:1–6]
GJV 52; *GTJ* 50; [235:3] omits *en retenant mon souffle*,
before *je*

210:11–214:2 [235:12–239:9]
GJV 54–58; *GTJ* 51–55; [236:25] omits *jointes* after 173
mains

212i:5–213i:23 [238i:4–40]
*GOC*₂ 252 (299); *GMR* 107

213i:25–42 [238i:42–239i:13]
*GOC*₄ 199; *GM* 134 (*Deathwatch*)

213i:49–51 [239i:20–23]
GJV 56; *GTJ* 53; already cited 212b [237b]

213i:52–214i:3 [239i:24–28]
GJV 57; *GTJ* 54; *GTJ* takes the *le* to refer to Stilitano and
translates "him." Derrida uses the flexibility of reference
here to refer *le* to *le postiche*, *le détachable*, and so translated
here as "it." Already cited 213b [238b].

214:27 [240:9]
GJV 56; *GTJ* 53; already cited 211b [237b]

216:5 [242:3]
*GOC*₂ 252 (299); *GMR* 107; already cited 213bi [238bi]

217:3–220:11 [243:2–246:11]
Georges Bataille, *La Littérature et le mal*, in *Œuvres complètes*, vol. 9 (Paris: Gallimard, 1979), pp. 300–310;
Literature and Evil, trans. Alastair Hamilton (London:
Calder & Boyars, 1973), pp. 160–69.

213:1, 5, 8, 19, 20–21 [238:13–14, 17, 20, 33, 35]
Encyclopedia §564: HW10 373; HPM 297–98

213:35–36, 39–40 [239:5–6, 10]
Phaedrus 247a; trans. R. Hackforth, in *The Collected Dialogues of Plato*, ed. Hamilton and Cairns (Princeton: Princeton University Press, 1961), p. 494; *Euthyphro*, *Apology*, *Crito*, *Phaedo*, *Phaedrus*, vol. 1 of Plato in Twelve Volumes, Loeb Classical Library (Cambridge: Harvard University Press, 1982), p. 474.

174 213:42–45; 214:10 [239:13–16, 30–31]
Timaeus 29e; trans. Benjamin Jowett, in *The Collected Dialogues of Plato*, p. 1162; *Timaeus*, *Critias*, *Cleitophon*, *Menexenus*, *Epistles*, vol. 9 of Plato in Twelve Volumes, Loeb Classical Library (Cambridge: Harvard University Press, 1981), p. 54.

213:46–214:1 [239:18–21]
HSW12 5; HLePR1 12; HW16 43; HLPR1 36; HLPbR1 87–88; HVR 6–7

214:39 [240:17]
See Derrida's "Qual Quelle," in *DM*, *DMar*

215:11–29 [240:38–241:16]
Aristotle, *Metaphysics* 982b–983a; trans. W. D. Ross, in *The Basic Works of Aristotle*, ed. Richard McKeon (New York: Random, 1941), pp. 692–93; *Metaphysica*, ed. W. Jaeger (Oxford: Clarendon Press, 1957), p. 6.

215:32–216:44 [241:19–242:39]
Kant "speaks."

215:40–46 [241:29–37]
Freud, *Gesammelte Werke* 9:4; *Standard Edition* 13:xiv

215:47 [241:39]
See ch. 4: *Gesammelte Werke* 14:342–46; *Standard Edition* 21:21–24.

216:45 [242:40]
Freud, *Gesammelte Werke* 15:191; *Standard Edition* 22:177

216:47–217:10 [242:43–243:7]
Hegel "speaks."

218i:7–17 [244i:8–17]
Immanuel Kant, *The Critique of Judgment*, §§43 and 51; in James Creed Meredith trans. (Oxford: At the Clarendon Press, 1952), pp. 164 and 185; in vol. 5 of *Immanuel Kants Werke*, ed. Ernst Cassirer (Berlin: Cassirer, 1922), pp. 378 and 397.

219:23–220:2 [246:2–4]
GJV 185; *GTJ* 175

220i:3–4 [246i:5–6]
GJV 17; *GTJ* 17

220i:25–221i:20 [247i:1–24]
Georges Bataille, *Œuvres complètes*, vol. 4 (Paris: Gallimard, 1971), pp. 32 and 361:

"le glas

"Dans ma cloche voluptueuse
le bronze de la mort danse
le battant d'une pine sonne
un long branle libidineux"

(1) **"le ciel**

Le bronze de l'amour sonne
Le battant rouge de ta pine
dans la cloche de mon con"

(2) "Le battant chauve de ton glas
dans la cloche (*biffé*: de mon vagin
de mon urine) du con
le bronze de l'amour sonne
le long branle voluptueux"

(3) "Le bronze de l'amour danse
le long branle voluptueux
et le battant chauve du glas
sonne et sonne et sonne et sonne
dans ma cloche libidineuse"

(4) "Dans ma cloche libidineuse
le bronze de la mort sonne
le battant de la verge danse
le long branle voluptueux"

223i:1–8 [249i:1–10]
GJV 193; *GTJ* 183

217:11–19 [243:8–17]
Kant “speaks.” *Confusionnisme*: “State of syncretic thought, in the child, in which everything is mixed, alternates, and merges” (Robert).

217:20–30 [243:18–30]
Hegel “speaks.”

217i:2–15 [243i:1–16]
Freud “speaks.” See, for example, *Totem and Taboo: Gesamelte Werke* 9:91; *Standard Edition* 13:73–74.

217:44–218:6 [244:1–7]
HSW 12 28; *HLePR* 1 31; *HLPbR* 1 108; *HVR* 26

218:10–12 [244:12, 13–14]
HSW 12 29; *HLePR* 1 32; *HLPbR* 1 151–53; *HVR* 63; *HW* 16 28; *HLPR* 1 19–20

219:37–40 [245:42, 44–45, 46–47]
HW 3 572–73; *HPS* 477; *HPE* 2 288

220:11; 227:3; [246:19–20;
228:31–32 253:24–25; 255:14]
HW 3 584; *tilgt . . . hebt . . . auf*; *HPS* 487; *HPE* 2 305

220:24–27 [246:33–36]
HW 3 573; *HPS* 478; *HPE* 2 289

221:10, 12–17, 24 [247:23, 26–31, 40]
HW 3 573–74; *HPS* 478; *HPE* 2 289

221:44–222:3; [248:14–20,
222:10–18 28–37]
HW 3 574; *HPS* 478; *HPE* 2 289–90; for ll. 10–16 [28–35], see 94a [109a]

226:5–7 [252:18–19]
HW 3 585; *HPS* 488; *HPE* 2 306: “The movement is the circle that returns into itself, the circle that presupposes its beginning and reaches it only at the end.”

228:10–27 [254:37–255:9]
HW 3 574; *HPS* 478; *HPE* 2 290; see 222a [248a]

228:36–229:7 [255:18–35]
HW 3 584–85; *HPS* 487; *HPE* 2 305

223:4–10, 12, 14–15 [249:10–17, 19–20, 21–22]
GJV 69–70; *GTJ* 65–66

223:27–28 [250:12]
GJV 57; *GTJ* 54; already cited 213b [238b]

224i:12–225i:1 [250i:16–251i:27]
See P.-P. Lacas, *Encyclopædia Universalis*, s.v. “Orgue.” On “*plein-jeu*,” often translated “mixture,” he writes: “From an aesthetic perspective, the pipes are classed in families of stops [*jeux*] each ordered according to a ‘vertical’ sonorous structure, the reflection of the acoustic tier structure of the harmonics. . . . Such a principle of division is preferable to the one that, of Romantic origin, distinguishes: foundations, reeds, mixtures. One calls *principals* stops whose diapason or size [*taille*] (i.e., the diameter of the pipe) is situated between stops of large size (flutes and bourdons) and stops of narrow size (gambas and salicionals). The synthesis of principals of one keyboard forms its *plein-jeu*. The different *pleins-jeux* coupled together constitute the *grand plein-jeu* (in the classic organ: those of the positive and the great organ, plus that of the pedal in German countries). That is the essential organ.”

225i:3–13 [251i:30–40]
Michael Praetorius, *De Organographia*, Part Three (Wolfenbüttel 1619), p. 85. A rough translation: “Yes (*Ja*) this polyphonic, pleasing work includes everything that can be thought and *composed* in *Music*, and gives out such a rather natural ring (*Klang*)/sound (*laut*) or tone no different than an entire choir full of *Musicians* (Musicanten), so that the various melodies of the voices of younger boys and larger men can be heard. In sum the Organ alone has and includes all the other *musical Instruments*, large and small, whatever name they may have. If you want to hear a trummel, trumpet, posauene (trombone), cornet, recorder, cross flutes, pommers, shawms, dulcians, racketts, sordunes, krummhorns, viols de Braccio, lyras, so you can have all these and still many others odd and pleasing in this artistic work: Also, when you have and hear this instrument, you think nothing other than that you have and hear the other *Instruments* one and all.” I want to thank Thomas and Margret Davies for their help with this citation.

- 229:8–9 [255:36]
du coup: suddenly, now at last; with the stroke, *coup* as “time”
- 229:15–26 [256:5–17]
*HSW*₁₂ 30–32; *HLePR*₁ 33–34; cf. *HW*₁₆ 32–33; *HLPR*₁ 23–25; *HLPbR*₁ 117–19; *HVR* 34–35
- 230:1–231:4 [256:35–258:5]
*HW*₃ 558–60; *HPS* 464–66; *HPE*₂ 273–74; for 231:3–4 [258:5] *HPS* reads “of father and son”; *HW*₃: *von Vater und Sohn*
- 231:5–6 [258:6–7]
176 See 94a [109a] and 222a [248a]
- 231:5–7 [258:6–8]
*HW*₃ 550; *HPS* 457: “derived from natural generation”; *HPE*₂ 263: “empruntées à la génération naturelle”
- 231:14–16 [258:16–17, 19]
*HW*₃ 572: *Begeisterung*; *HPS* 476: “inbreathing”; *HPE*₂: *spiritualisation*
- 232i:19–233i:13 [259i:21–260i:13]
Kierkegaard, trans. Swenson and Lowrie, Princeton: Princeton University Press, 1941, pp. 65n–66n and 34n.
- 233:4–5 [260:12–13]
Pierre Grimal, *Dictionnaire de la mythologie grecque et romaine*, s.v. “Saturne”
- 233:23–24, 32 [260:26, 35]
Derrida writes: “cuite = saoulerie”: *Saoulerie*, another spelling of *soûlerie* (drunkenness, drinking bout, binge), underscores *Sa*’s intoxication. Derrida adds: “concept cuit: aussi *ivre*, saoul” (the cooked concept: also drunk, on a binge). In the background of this section is the opposition of the raw and the cooked (and/as the fermented).
- 233:25–27 [260:28–29]
*HW*₃ 46; *HPS* 27; *HPE*₁ 40
- 233:39–40 [260:43–44]
*HW*₃ 528; *HPS* 438; *HPE*₂ 239
- 225i:18–19 [251i:44]
un effet de marche: a running-effect, i.e., the working of a machine, but also a limit-effect (*marche* as frontier, boundary, march) and a stair-effect (*marche* as stair)—all of which marks *un effet de marche* as the limit of machinery and *jalousie*.
- 225:3–6 [252:2–4]
GJV 59; *GTJ* 56
- 225:10 [252:8–9]
GJV 57; *GTJ* 54
- 225:11, 12 [252:9, 10]
GJV 64; *GTJ* 60–61
- 226:8–10, 15–24 [252:18–21, 253:1–12]
Freud, *Gesammelte Werke* 14:315–16; *Standard Edition* 21:155–56; for more on fetishism, see 207ai–11ai [232ai–36ai]
- 226i:5–227i:6 [253i:5–14]
*GOC*₄ 257; *GLRB* 62–63
- 227i:10–22 [253i:17–26]
GPF 33; *GOC*₅ 17 (for *cirque* reads *Cirque*; for *allait* reads *va*); *GF* 47
- 231i:1–29 [258i:1–31]
Ivan Fónagy, “Les Bases pulsionnelles de la phonation: Les Sons,” *Revue Française de Psychanalyse* 34 (1970): 122–23. The passage cited by Fónagy is from Samuel Beckett, *Molloy* (Paris: Minuit, 1951), pp. 23–24; *Molloy*, trans. Patrick Bowles and Samuel Beckett, in *Three Novels* (New York: Grove, 1955, 1956, 1958), p. 17.
- 232i:4–5 [259i:4–5]
*GOC*₄ 9
- 232i:12–14 [259i:12–14]
*GOC*₄ 14
- 232i:17–31 [259i:17–31]
*GOC*₄ 16–17
- 233i:1–27, 29 [260i:1–33, 35]
*GOC*₄ 17

234:5–24, 25–31, [261:9–32, 33–40;
32–46; 235:7–8 261:41–262:11; 262:19–20]
HW3 526–27; HPS 436–38; HPE2 238–39

235i:2–16 [262i:2–16]
Letter 640: HBr3 307; HC3 262; HLe 447 (Butler notes
that *Lagrima Christi* is “Christ’s tears—an Italian wine.”)

235i:17–26 [262i:17–27]
Letter 650: HBr3 315; HC3 270; HLe 447

236:31; 237:6–12 [264:6–7, 20–27]
HW3 502–3; HPS 416; HPE2 211

237:30–32 [265:1–2]
le problème du reste se joue sous l’espèce d’un excès de zèle: the
translation reads *du reste* as (1) *du reste*, adverb, “after all,”
(2) *le problème du reste*, noun, “the problem of the remain(s),”
and (3) *se joue du reste*, “plays with the remain(s).”

237:33–34; 237:37–238:2; [265:4, 7–12,
238:9–12 20–23]
HW3 505–6; HPS 418–19; HPE2 214–15

238:17–21 [265:30–35]
HSW13 195; HLePR2:1 156; cf. HW16 402; HLPR2 77

238:27–31, 34–38; [265:41–46; 266:3–8;
239:27–35 267:1–11]
HW3 506; HPS 419–20; HPE2 215–16

240:1 ff. [267:18 ff.]
In the next few paragraphs there is the play on *pyr*, *pur*,
pire.

241:3–13, 16 [268:23–34, 37–38]
HW3 506–7; HPS 420; HPE2 216

242:15–17 [269:38–41]
See notes above to 167a:21–24 [188a:28–32].

242:31 [270:16]
On *coup de don* (also *coup de dent*, *coup de donc*, *coup de gong*),
see “Tympan”: “This already enervated repercussion, of
a kind that has not yet sounded, this timbered time be-
tween writing and speech, call for/themselves a *coup de*
donc.

233i:33–46 [260i:38–261i:5]
GOC4 18

235:26–236:2 [263:2–13]
Plato, *Cratylus*, 427b; in Platon, *Œuvres complètes* (Budé),
vol. 5:2, trans. Louis Méridier (Paris: “Les Belles Lettres,”
1931), p. 116; in *Cratylus, Parmenides, Greater Hippias,*
Lesser Hippias, trans. H. N. Fowler, vol. 4 of Plato in
Twelve Volumes, Loeb Classical Library (Cambridge: Har-
vard University Press, 1977), pp. 146–47.

236:3–4 [263:14–15]
sphincter, sphigma: from the Greek *sphiggō*: “to bind
tight, bind in or together: to squeeze, throttle, hence to
torture: to shut close: also to straiten, compress.” Sphinx is
from this word, “so the *Sphinx* properly means *the Throttler*”
(*The Classic Greek Dictionary* [Chicago: Follett, 1945]).

236:22–23 [264:2]
enchancrer . . . with indentations, *enchancrer*: play on
chance, canker, to indent (*échancrer*), and indentation
(*échancrure*).

237:5–6 [264:12–13]
GJV 71; GTJ 67

237:8, 12–13, 19–24; [264:15–16, 19, 20,
238:3 25–30; 265:11–12]
GJV 65; GTJ 62; [264:29] omits *que j’écris* after *journal*

237:15 [264:23]
GJV 64; GTJ 60

237:26 [265:2]
GJV 64; GTJ 61

238:5–7 [265:14–16]
GJV 66; GTJ 63

238:25–242:20 [266:5–270:19]
GJV 68–69; GTJ 64–65

238i:5–239i:2 [266i:4–9]
GOC3 25 (28); GFR 36

178 "As soon as it perforates, one is dying to replace it by some glorious cadaver. It suffices, in sum, barely to wait" (*DM* xxv; *DMar* xxix). And the section between "The Gaze of Oedipus" and "Abysses of truth" in *DS*: "*Le coup de don*" (pp. 109–119): "The history (of) truth (is) a process of appropriation. And it is not from an onto-phenomenological or semantico-hermeneutic interrogation that proper-ty (*propre*) is to be derived. For the question of the sense or truth of being is not *capable* of the question of proper-ty (*propre*), of the undecidable exchange of more into less, of the give-take, the give-keep, the give-jeopardize, of the *coup de don*. The question [of the sense or truth of being] is not capable of the question [of *le propre*] because the former question is inscribed in the latter question" (pp. 111–13 [modified]).

242:37–38 [270:23–24]
See 241a:4 [268a:24].

244:45–46 [272:24]
A counter-band is a "bend sinister," "A band passing from the upper sinister corner of the escutcheon to the lower dexter corner" (*American Heritage Dictionary*).

245:22–23 [273:13–14]
*HW*3 507; *HPS* 420; *HPE*2 216

245:24 [273:16]
Encyclopedia §348: *HW*9 419; *HPN*3 91

245:25–29 [273:16–21]
Encyclopedia §§343–49

245:31–33 [273:23–25]
Encyclopedia §345: *HW*9 381; *HPN*3 55

245:35–246:2 [273:28–29, 31]
Encyclopedia §346(a): *HW*9 394; *HPN*3 67

246:12–15 [273:42–46]
Encyclopedia §348: *HW*9 419; *HPN*3 91

246:22–23 [274:7]
unlocated

246:28–29; [274:14–16;
247:11–14 274:46–275:3]
*HW*3 507; *HPS* 420; *HPE*2 216

239i:3–6 [266i:10–14]
*GOC*3 115 (135); *GFR* 180–81

239i:7–18 [266i:15–25]
*GOC*2 305 (361–62); *GMR* 194–95

239i:22–31 [266i:29–37]
Luke 1:59–64 (Lattimore trans.)

239i:37–38 [267i:4–6]
GJV 35; *GTJ* 33

239i:43 [267i:12]
*GOC*2 292 (346); *GMR* 173

239i:51–240i:4 [267i:20–24]
*GOC*2 288 (341); *GMR* 167

240i:6–26 [267i:26–49]
*GOC*2 113–14 (133–34); *GOLF* 223–24 (213)

241i:39–242i:14 [269i:18–47]
Jean Paul, *Leben Fibels*, in vol. 6 of *Werke*, ed. Norbert Miller (Munich: Carl Hanser, 1963), pp. 374–75.

243i:1–14 [270i:1–16]
*GOC*2 213 (252); *GMR* 40–41

243:18–245:19; 245:28 [271:1–273:2; 273:10]
GJV 70–73; *GTJ* 66–69

244i:2–5 [271i:2–6]
GJV 59; *GTJ* 56; already cited 225b [252b] and to be cited 247bi [275bi]

246:9–11 [273:26–28]
GJV 74; *GTJ* 69

246:15–21 [273:32–274:4]
GJV 73n; omitted in *GTJ*

247:18–36 [275:8–29]
*HW*3 507–8; *HPS* 420; *HPE*2 216–17; see 2a [8a]

247:45; 248:14 [275:38–39; 276:10]
*HW*3 508–12; *HPS* 421–24; *HPE*2 218–22

248:18; 248:23–249:1; [276:14,
 249:7–8 19–20, 28]
*HW*3 508; *HPS* 421; *HPE*2 217–18

249:18–34 [276:39–277:16]
*HW*3 508–9; *HPS* 421–22; *HPE*2 218–19

249:39–40 [277:22–23]
Encyclopedia §300: *HW*9 174; *HPN*2 72

249:41–43 [277:25–28]
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250:1–4 [277:33–36]
Encyclopedia §300: *HW*9 174; *HPN*2 72

250:5, 8, 11–15 [277:37–38, 40; 277:44–278:2]
Encyclopedia §300: *HW*9 173; *HPN*2 71

250:15–26 [278:2–14]
Encyclopedia §300: *HW*9 173–74; *HPN*2 71–72

250:29–47 [278:18–38]
*HSW*19 170; *HGW*6 238–39

251:5–8, 12–15, [278:43–47;
 16–23 279:5–8, 10–20]
Encyclopedia §302: *HW*9 184–85; *HPN*2 81–82

251:24–27 [279:21–25]
*HW*3 510; *HPS* 422; *HPE*2 220

252:6–10 [279:39–280:5]
*HW*3 509–11; *HPS* 422–23; *HPE*2 219–20

252:11–29 [280:6–28]
*HW*14 300–301; *HA* 657–58 (“separation”); *HE*3:1
 54–55

246:23–24 [274:6, 8]
GJV 73–74; *GTJ* 69

246:32–33; 247:1 [274:16–17, 19]
GJV 74; *GTJ* 70

247:2–15, 25–27 [274:19–34; 275:11–13]
GJV 74–75; *GTJ* 70

247i:2–22 [275i:3–22]
GJV 59; *GTJ* 56

247i:24–25 [275i:25–26]
*GOC*2 197 (233); *GMR* 15

247:34–35 [275:18]
coupture: the combination of *coupure*, cut, and *couture*, sew.
 The translation *strewking* is constructed of the “o” of
 sewing and the stroke (*coup*) of the cut.

247i:30–248i:3 [275i:31–34]
 Dante Alighieri, *Inferno*, Canto 24, ll. 91–93; in *Inferno*:
A Verse Translation, trans. Allen Mandelbaum (New York:
 Bantam, 1980), pp. 220–21:

“Among this cruel and depressing swarm,
 ran people who were naked, terrified,
 with no hope of a hole or heliotrope.”
 The Notes to the Mandelbaum translation (p. 356) also
 refer the reader to Giovanni Boccaccio’s *Decameron* (VIII,
 3) for a story based on the heliotrope.

248:13–249:7; [275:33–276:30;
 249:9, 12, 14, 18 276:32; 277:3, 4, 6]
GJV 75–76; *GTJ* 70–71; [276:3] omits *Mais ceux-ci sont*
méchants. after *elements*.

249i:1–9, 12–14 [276i:9–17, 20–22]
*GOC*2 226 (267); *GMR* 62–63

249i:15–18 [276i:23–26]
*GOC*2 223–24 (265–66); *GMR* 59–60

252:29, 30–44; [280:28–29, 30–46;
253:2–3, 9–10 281:5–6, 12–14]
*HW*₃ 510; *HPS* 422–23; *HPE*₂ 220

253:18–25 [281:22–30]
*HW*₁₄ 282; *HA* 643; *HE*₃:1 39

253:26–32 [281:31–39]
*HW*₃ 510–11; *HPS* 423; *HPE*₂ 220

253:35–254:45 [281:42–283:17]
*HW*₁₄ 279–81; *HA* 641–42; *HE*₃:1 37–39

255:5 [283:23]
180 *l'habitable*: For Derrida this word is important for its suggestive parts: “but it is the sonority ‘bit’ and *acle* that interest me: *bite* = phallus (slang); *ACLE* = *ALC*, *CLA*, etc.” *CLA* recalls *GL*, *GLA*, *GLAS*, *CLASSE*, etc., all important words, concepts, sounds in *Glas*.

255:10–18, [283:28–37, 42–44;
22–24, 37–43 284:14–21]
*HW*₃ 511; *HPS* 423–24; *HPE*₂ 220–21

256:1–2 [284:22–23]
*HW*₃ 511: *zweideutigen*

256:5 [284:27]
*HW*₁₆ 409: *Die Religion des Rätsels*; *HLPR*₂ 85: “The Religion of Mystery”; *HLePR*₂:1 160; *HSW*₁₃ 200

256:9–18, 31–42 [284:32–42; 285:12–24]
*HW*₁₆ 442; *HLPR*₂ 122; cf. *HLePR*₂:1 186n, 187; *HSW*₁₃ 234

256:45 [285:28]
*HW*₃ 512; *HPS* 424; *HPE*₂ 223

257:38–39 [286:21–22]
*HW*₃ 518; *HPS* 429; *HPE*₂ 229

257i:2–258i:18 [286i:2–22]
Letter 548: *HBr*₃ 171; *HC*₃ 150–51; *HLe* 402

258:3–8, 21–30 [286:34–39; 287:6–17]
*HW*₃ 518; *HPS* 429–30; *HPE*₂ 230

249i:21–22 [277i:2–3]
*GOC*₂ 220 (260); *GMR* 53

249:31 [277:21]
GJV 71; *GTJ* 67

250:15, 30; 250i:13; [278:5–6, 21;
251i:1 278i:14, 15]
M. Favre-Duchartre, “Organographie florale,” in *Encyclopaedia Universalis*, s.v. “fleur”

250i:3–7 [278i:3–7]
*GOC*₂ 23 (26); *GOLF* 83–84 (74)

250i:10–11 [278i:11–12]
Littré, s.v. “abortif”

252:16 [280:9]
sfeinctor: *sfeigncter*: a neologism associating sphincter, feign, fiction, etc.

252i:5–253i:25 [280i:5–281i:27]
*GOC*₂ 142–43 (168); *GOLF* 267–68 (257)

254:3–4 [282:10–11]
GJV 47n; *GTJ* 45

254:6–259:8; [282:13–288:7;
255i:18, 23–24 284i:2–3, 8–9]
GJV 86–87; *GTJ* 81–82

255i:4–9 [283i:5–11]
GJV 114; *GTJ* 108

255i:12–13 [283i:14–15]
*GOC*₂ 281 (333); *GMR* 155

255i:26–27 [284i:12]
*GOC*₂ 20 (23); *GOLF* 79 (69)

256i:11–18 [284i:23–31]
*GOC*₂ 18 (20); *GOLF* 75–76 (66)

256i:21–24 [285i:3–6]
*GOC*₂ 17 (18–19); *GOLF* 73–74 (64)

256i:26–30 [285i:8–13]
*GOC*₂ 18 (20); *GOLF* 75 (65)

258:35–36 [287:22–23]
 HW3 519: “Devotion, enkindled in all, is the spiritual stream.”

259:3–21 [287:37–288:14]
 HW3 520; HPS 431–32; HPE2 232 (renders *von den Vögeln* as *du vol des oiseaux*); 259:16 [288:9] “its power of reflection” translates *seine Besonnenheit*; 259:21 [288:14] *Das Orakel oder Los*: HW3 520.

259:25–26 [288:19–20]
 HW3 521; see HPS 432; HPE2 233

259:31–260:8 [288:25–289:6]
 HW3 523–24; HPS 434–35; HPE2 235–36

260:29–37 [289:26–35]
 HW3 524–25; HPS 435; HPE2 236

261:2–3 [290:1–2]
 Telos *du culte*, *spéculer la jouissance de Dieu*: Here Derrida uses *spéculer* in the formally incorrect transitive sense and plays off the more or less obscene homosexual slang: *cul* (“ass,” “asshole”) of *culte* and *spéculer*, as well as the *os du cul*. These plays remain almost untranslatable.

261i:1–10 [290i:1–10]
 HW3 590–91; HPS 492–93; HPE2 311–13

261i:20–53 [290i:19–56]
 Letter 608a: HBr4 32–33; HC3 336–37; HLe 551–52

261:15–20 [290:16–21]
 HW3 527–28; HPS 438; HPE2 239

261:26–27 [290:29–30]
 HW3 526; HPS 437; HPE2 238

261:39–40 [290:44–45]
 HW3 527; HPS 437–38; HPE2 239

262:3–5, 15–16 [291:3–6, 16–17]
 HW3 528; HPS 438–39; HPE2 239–40

256i:31–32 [285i:14–15]
 GOC2 12 (13); GOLF 66 (56)

257i:7–12 [286i:3–8]
 GOC3 100 [reads *des fleuves immobiles*] (118) [reads *des fleurs immobiles*]; GFR 157 [reads *still rivers*]

258i:3–20 [286i:26–287i:9]
 GOC3 31–32 (36); GFR 46–47

258i:30–259i:8 [287i:19–288i:8]
 GOC2 19–20 (21–22); GOLF 77–78 (67–68)

259i:10–11 [288i:10–12]
 GOC2 257 (304); GMR 115

259i:14–15 [288i:14–15]
 GOC2 108 (127); GOLF 214 (204)

259i:23–28 [288i:24–29]
 GOC2 20 (23); GOLF 79 (69)

260:5–8 [289:5–8]
Son heure l'onction le râle grimace extrême la dalle la basilique s'élève pour le roide sa mère qui meurt d'envie de lui fermer elle-même les paupières.

260:9; 261:27 [289:9; 290:27]
 See note to 201b:15 [225b:18]

262:10–15 [291:10–15]
 Friedrich Nietzsche, “Vor Sonnen-Aufgang,” *Also sprach Zarathustra*, 6:1 of *Nietzsche Werke*, ed. Giorgio Colli andazzino Montinari (Berlin: Walter de Gruyter, 1968), pp. 203–4; “Before Sunrise,” *Thus Spoke Zarathustra*, trans. R. J. Hollingdale (Baltimore: Penguin, 1961), pp. 184–85: “You came to me *before* the sun, to me the most solitary man.

“We have been friends from the beginning: we have grief and terror and world in common; we have even the sun in common.

“We do not speak to one another, because we know too much: we are silent together, we smile our knowledge to one another. . . .

“ . . . what we have in common—the vast and boundless . . . Yes. . . .”

“A Crisis of *versus*: these marks . . . can never be enclosed within any finite taxonomy, not to speak of any lexicon as such. . . . they are the marks of dissemination (and not of polysemy) in that they cannot be pinned down at any one *point* by the concept or the tenor of a signified.” (DD 32, DDis 25)

“. . . this tongue, like others, permits cross-breeding words, like animals in heat. . . .

“If someone still hopes to be able to look after a coherent discourse by means of such a proliferation—or luxuriance—of monsters, he’s mistaken: at best, he can couple . . . herds that would gladly swap their fucking to bring forth just such a carnivalesque . . . brood. . . .

“When one is cunning . . . one can pretend to believe that words do not budge, that their sense is fixed or has budged thanks to us who become, voluntarily, one feigns to believe, if our appearance is modified just a bit, gods. As for me, when confronted with the enraged, encaged herd in the dictionary, I know that I have said nothing and will ever say nothing. And the words don’t give a fuck.” (GOC4 17–18; 233bi [260bi])

Glossary

Glossary to *Glas*

Here then I betray *Glas* and fail in the tradition of all good lexicology. Neither in their proliferation nor in their poverty can I account for the words. I have only four hands. Words require more and less.

In one hand, there is, in the words of William Henry, Duke of Gloucester, just "Another damned, thick, square book! Always scribble, scribble, scribble! Eh! Mr . . . ?" In another, the pen in which "the words don't give a fuck." In the third, at best a fourth hand budes the words just a bit into the columns of modes ("a value of a random variable for which a function of probabilities defined on it achieves a relative maximum"), at worst the eagle regarding from its aerie their conceptual turns.

I want to thank third and fourth hands here, once again, Robert A. Hatch and Arthur Samuel Kimball, for their help and encouragement in this glossary. They balanced the other two hands.

Guiding Principles

This glossary to the French original and the English translation of *Glas* attempts to provide the reader with the network of the translated terms and the location of those terms in the French and English editions. English terms or phrases are followed by the French and the German as warranted. When different French words are translated by the same English word (for example, *bagnard*, *détenu*, *forçat*, *galérien* 'convict'), the ENTRY ('convict') is divided into the number of subentries required. These SUBENTRIES (*bagnard*, *détenu*, *forçat*, *galérien*) are alphabetized and may have further subentries below them. Thus any subentry following a French subentry refers back to that French subentry (see "flower," with French subentries *fleur* and *fleurir*, where "grafted" refers to subentry *fleur*). To determine whether a French word is translated by different English terms, see the French entry, which as a rule will indicate what alternatives to

check other than obvious cognates or synonyms (under *galérien* one is referred to 'convict' and 'galley slave').

Each entry of the glossary tries to provide sufficient information for easy location of the passage. Two related words with few locators are treated in one entry and separated by a semicolon: abortion; abortive. To facilitate location of particular passages in entries with many locators or to highlight particular passages, modifying phrases or words (which are listed according to the page order and not alphabetized) are added to the (sub)entries. All phrases are placed *before* the page numbers to which they refer. (1) When the modifying phrase or word occurs immediately after the (sub)entry heading (for example, knowledge, absolute), the presence of a comma immediately before the page numbers indicates that the phrase is a part of the heading and refers to all the pages in the (sub)entry. (2) When there is no comma between the phrase and the pages, the phrase refers only to the page(s) before the next comma. (3) In all other cases the phrase refers only to the immediately following page(s) before the next comma. A "+" before the modifying word or phrase indicates that the modification occurs in addition to a regular entry on that page.

The page numbers of the glossary follow the format given in the Note on Pagination. However, the column and insert designations have been combined to avoid the repetition of individual pages. For example, *ab* after the page number indicates the entry occurs in both the left (*a*) and the right (*b*) column of the indicated page(s). A colon has been introduced between the letters (*a:i*, *b:i*, *a:bi*, *ai:bi*, *ai:b*) to indicate the entry is to be found (1) in one column and its insert(s) (*a:i*, *b:i*), (2) in one column and in the insert(s) of the other column (*a:bi*, *ai:b*), and/or (3) in the inserts of both columns (*ai:bi*).

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- (1) On a two column page, *a* after the page number (e.g., 20a) designates the left column and *b* (e.g., 20b) the right column.
- (2) On a three column page, *a* after the page number (e.g., 46a) designates the left column, *b* (e.g., 46b) the middle column, and *c* (e.g., 46c) the right column. A colon between pages (e.g., 87c:89ab under “repression”) indicates the discussion begun on 87c is continued on 89ab.

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