

## Jacques Lacan, Seminar on *The Purloined Letter*

*Und wenn es uns glückt,  
Und wenn es sich schickt,  
So sind es Gedanken.*

Our inquiry has led us to the point of recognizing that the repetition automatism (*Wiederholungszwang*) finds its basis in what we have called the insistence of the signifying chain. We have elaborated that notion itself as a correlate of the *ex-sistence* (or: eccentric place) in which we must necessarily locate the subject of the unconscious if we are to take Freud's discovery seriously. As is known, it is in the realm of experience inaugurated by psychoanalysis that we may grasp along what imaginary lines the human organism, in the most intimate recesses of its being, manifests its capture in a *symbolic* dimension.

The lesson of this seminar is intended to maintain that these imaginary incidences, far from representing the essence of our experience, reveal only what in it remains inconsistent unless they are related to the symbolic chain which binds and orients them.

We realize, of course, the importance of these imaginary impregnations (*Prägung*) in those partializations of the symbolic alternative which give the symbolic chain its appearance. But we maintain that it is the specific law of that chain which governs those psychoanalytic effects that are decisive for the subject: such as foreclosure (*Verwerfung*), repression (*Verdrängung*), denial (*Verneinung*) itself-specifying with appropriate emphasis that these effects follow so faithfully the displacement (*Entstellung*) of the signifier that imaginary factors, despite their inertia, figure only as shadows and reflections in the process.

But this emphasis would be lavished in vain, if it served, in your opinion, only to abstract a general type from phenomena whose particularity in our work would remain the essential thing for you, and whose original arrangement could be broken up only artificially.

Which is why we have decided to illustrate for you today the truth which may be drawn from that moment in Freud's thought under study—namely, that it is the symbolic order which is constitutive for the subject—by demonstrating in a story the decisive orientation which the subject receives from the itinerary of a signifier.

It is that truth, let us note, which makes the very existence of fiction possible. And in that case, a fable is as appropriate as any other narrative for bringing it to light—at the risk of having the fable's coherence put to the test in the process. Aside from that reservation, a fictive tale even has the advantage of manifesting symbolic necessity more purely to the extent that we may believe its conception arbitrary.

Which is why, without seeking any further, we have chosen our example from the very story in which the dialectic of the game of even or odd—from whose study we have but recently profited—occurs. It is, no doubt, no accident that this tale revealed itself propitious to pursuing a course of inquiry which had already found support in it.

As you know, we are talking about the tale which Baudelaire translated under the title “La lettre volée.” At first reading, we may distinguish a drama, its narration, and the conditions of that narration.

We see quickly enough, moreover, that these components are necessary and that they could not have escaped the intentions of whoever composed them.

The narration, in fact, doubles the drama with a commentary without which no *mise en scene* would be possible. Let us say that the action would remain, properly speaking, invisible from the pit—aside from the fact that the dialogue would be expressly and by dramatic necessity devoid of whatever meaning it might have for an audience: in other words, nothing of the drama could be grasped, neither seen nor heard, without, dare we say, the twilighting which the narration, in each scene, casts on the point of view that one of the actors had while performing it.

There are two scenes, the first of which we shall straightway designate the primal scene, and by no means inadvertently, since the second may be considered its repetition in the very sense we are considering today.

The primal scene is thus performed, we are told, in the royal *boudoir*, so that we suspect that the person of the highest rank, called the “exalted personage,” who is alone there when she receives a letter, is the Queen. This feeling is confirmed by the embarrassment into which she is plunged by the entry of the other exalted personage, of whom we have already been told prior to this account that the knowledge he might have of the letter in question would jeopardize for the lady nothing less than her honor and safety. Any doubt that he is in fact the King is promptly dissipated in the course of the scene which begins with the entry of the Minister D—. At that moment, in fact, the Queen can do no better than to play on the King’s inattentiveness by leaving the letter on the table “face down, address uppermost.” It does not, however, escape the Minister’s lynx eye, nor does he fail to notice the Queen’s distress and thus to fathom her secret. From then on everything transpires like clockwork. After dealing in his customary manner with the business of the day, the Minister draws from his pocket a letter similar in appearance to the one in his view, and, having pretended to read it, he places it next to the other. A bit more conversation to amuse the royal company, whereupon, without flinching once, he seizes the embarrassing letter, making off with it, as the Queen, on whom none of his maneuver has been lost, remains unable to intervene for fear of attracting the attention of her royal spouse, close at her side at that very moment.

Everything might then have transpired unseen by a hypothetical spectator of an operation in which nobody falters, and whose *quotient* is that the Minister has filched from the Queen her letter and that—an even more important result than the first—the Queen knows that he now has it, and by no means innocently.

A *remainder* that no analyst will neglect, trained as he is to retain whatever is significant, without always knowing what to do with it: the letter, abandoned by the Minister, and which the Queen’s hand is now free to roll into a ball.

Second scene: in the Minister’s office. It is in his hotel, and we know—from the account the Prefect of Police has given Dupin, whose specific genius for solving enigmas Poe introduces here for the second time—that the police, returning there as soon as the Minister’s habitual, nightly absences allow them to, have searched the hotel and its surroundings from top to bottom for the last eighteen months. In vain—although everyone can deduce from the situation that the Minister keeps the letter within reach.

Dupin calls on the Minister. The latter receives him with studied nonchalance, affecting in his conversation romantic ennui. Meanwhile Dupin, whom this pretense does not deceive, his eyes protected by green glasses, proceeds to inspect the premises. When his glance catches a rather crumpled piece of paper—apparently thrust carelessly into a division of an ugly pasteboard card rack, hanging gaudily from the middle of the mantelpiece—he already knows that he’s found what he’s looking for. His conviction is reinforced by the very details which seem to contradict the description he has of the stolen letter, with the exception of the format, which remains the same.

Whereupon he has but to withdraw, after “forgetting” his snuffbox on the table, in order to return the following day to reclaim it—armed with a facsimile of the letter in its present state. As an incident in the street, prepared for the proper moment, draws the Minister to the window, Dupin in turn seizes the opportunity to snatch the letter while substituting the imitation and has only to maintain the appearances of a normal exit.

Here as well all has transpired, if not without noise, at least without any commotion. The quotient of the operation is that the Minister no longer has the letter, but far from suspecting that Dupin is the culprit who has ravished it from him, knows nothing of it. Moreover, what he is left with is far from insignificant for what follows. We shall return to what brought Dupin to inscribe a message on his counterfeit letter. Whatever the case, the Minister, when he tries to make use of it, will be able to read these words, written so that he may recognize Dupin’s hand: “. . . *Un dessein si funeste / S’il n’est digne d’Atrée est digne de Thyeste*,” whose source, Dupin tells us, is Crebillon’s *Atrée*.

Need we emphasize the similarity of these two sequences? Yes, for the resemblance we have in mind is not a simple collection of traits chosen only in order to delete their difference. And it would not be enough to retain those common traits at the expense of the others for the slightest truth to result. It is rather the intersubjectivity in which the two actions are motivated that we wish to bring into relief, as well as the three terms through which it structures them.

The special status of these terms results from their corresponding simultaneously to the three logical moments through which the decision is precipitated and the three places it assigns to the subjects among whom it constitutes a choice.

That decision is reached in a glance's time.<sup>1</sup> For the maneuvers which follow, however stealthily they prolong it, add nothing to that glance, nor does the deferring of the deed in the second scene break the unity of that moment.

This glance presupposes two others, which it embraces in its vision of the breach left in their fallacious complementarity, anticipating in it the occasion for larceny afforded by that exposure. Thus three moments, structuring three glances, borne by three subjects, incarnated each time by different characters.

The first is a glance that sees nothing: the King and the police.

The second, a glance which sees that the first sees nothing and deludes itself as to the secrecy of what it hides: the Queen, then the Minister.

The third sees that the first two glances leave what should be hidden exposed to whoever would seize it: the Minister, and finally Dupin.

In order to grasp in its unity the intersubjective complex thus described, we would willingly seek a model in the technique legendarily attributed to the ostrich attempting to shield itself from danger; for that technique might ultimately be qualified as political, divided as it here is among three partners: the second believing itself invisible because the first has its head stuck in the ground, and all the while letting the third calmly pluck its rear; we need only enrich its proverbial denomination by a letter, producing *la politique de l'autruiche*, for the ostrich itself to take on forever a new meaning.

Given the intersubjective modulus of the repetitive action, it remains to recognize in it a *repetition automatism* in the sense that interests us in Freud's text.

The plurality of subjects, of course, can be no objection for those who are long accustomed to the perspectives summarized by our formula: *the unconscious is the discourse of the Other*. And we will not recall now what the notion of the *immixture of subjects*, recently introduced in our reanalysis of the dream of Irma's injection, adds to the discussion.

What interests us today is the manner in which the subjects relay each other in their displacement during the intersubjective repetition.

We shall see that their displacement is determined by the place which a pure signifier—the purloined letter—comes to occupy in their trio. And that is what will confirm for us its status as repetition automatism.

It does not, however, seem excessive, before pursuing this line of inquiry, to ask whether the thrust of the tale and the interest we bring to it—to the extent that they coincide—do not lie elsewhere.

May we view as simply a rationalization (in our gruff jargon) the fact that the story is told to us as a police mystery?

In truth, we should be right in judging that fact highly dubious as soon as we note that everything which warrants such mystery concerning a crime or offense—its nature and motives, instruments and execution, the procedure used to discover the author, and the means employed to convict him—is carefully eliminated here at the start of each episode.

The act of deceit is, in fact, from the beginning as clearly known as the intrigues of the culprit and their effects on his victim. The problem, as exposed to us, is limited to the search for and restitution of the object of that deceit, and it seems rather intentional that the solution is already obtained when it is explained to us. Is *that* how we are kept in suspense? Whatever credit we may accord the conventions of a genre for provoking a specific interest in the reader,

we should not forget that “the Dupin tale”—this the second to appear—is a prototype, and that even if the genre were established in the first, it is still a little early for the author to play on a convention.

It would, however, be equally excessive to reduce the whole thing to a fable whose moral would be that in order to shield from inquisitive eyes one of those correspondences whose secrecy is sometimes necessary to conjugal peace, it suffices to leave the crucial letters lying about on one’s table, even though the meaningful side be turned face down. For that would be a hoax which, for our part, we would never recommend anyone try, lest he be gravely disappointed in his hopes.

Might there then be no mystery other than, concerning the Prefect, an incompetence issuing in failure—were it not perhaps, concerning Dupin, a certain dissonance we hesitate to acknowledge between, on the one hand, the admittedly penetrating though, in their generality, not always quite relevant remarks with which he introduces us to his method and, on the other, the manner in which he in fact intervenes.

Were we to pursue this sense of mystification a bit further we might soon begin to wonder whether, from that initial scene which only the rank of the protagonists saves from vaudeville, to the fall into ridicule which seems to await the Minister at the end, it is not this impression that everyone is being duped which makes for our pleasure.

And we would be all the more inclined to think so in that we would recognize in that surmise, along with those of you who read us, the definition we once gave in passing of the modern hero, “whom ludicrous exploits exalt in circumstances of utter confusion.”<sup>2</sup>

But are we ourselves not taken in by the imposing presence of the amateur detective, prototype of a latter-day swashbuckler, as yet safe from the insipidity of our contemporary *superman*?

A trick . . . sufficient for us to discern in this tale, on the contrary, so perfect a verisimilitude that it may be said that truth here reveals its fictive arrangement.

For such indeed is the direction in which the principles of that verisimilitude lead us. Entering into its strategy, we indeed perceive a new drama we may call complementary to the first, insofar as the latter was what is termed a play without words whereas the interest of the second plays on the properties of speech.<sup>3</sup>

If it is indeed clear that each of the two scenes of the real drama is narrated in the course of a different dialogue, it is only through access to those notions set forth in our teaching that one may recognize that it is not thus simply to augment the charm of the exposition, but that the dialogues themselves, in the opposite use they make of the powers of speech, take on a tension which makes of them a different drama, one which our vocabulary will distinguish from the first as persisting in the symbolic order.

The first dialogue—between the Prefect of Police and Dupin—is played as between a deaf man and one who hears. That is, it presents the real complexity of what is ordinarily simplified, with the most confused results, in the notion of communication.

This example demonstrates indeed how an act of communication may give the impression at which theorists too often stop: of allowing in its transmission but a single meaning, as though the highly significant commentary into which he who understands integrates it, could, because unperceived by him who does not understand, be considered null.

It remains that if only the dialogue’s meaning as a report is retained, its verisimilitude may appear to depend on a guarantee of exactitude. But here dialogue may be more fertile than it seems, if we demonstrate its tactics: as shall be seen by focusing on the recounting of our first scene.

For the double and even triple subjective filter through which that scene comes to us: a narration by Dupin’s friend and associate (henceforth to be called the general narrator of the story) of the account by which the Prefect reveals to Dupin the report the Queen gave him of it, is not merely the consequence of a fortuitous arrangement.

If indeed the extremity to which the original narrator is reduced precludes her altering any of the events, it would be wrong to believe that the Prefect is empowered to lend her his voice in this case only by that lack of imagination on which he has, dare we say, the patent.

The fact that the message is thus retransmitted assures us of what may by no means be taken for granted: that it belongs to the dimension of language.

Those who are here know our remarks on the subject, specifically those illustrated by the countercase of the so-called language of bees: in which a linguist<sup>4</sup> can see only a simple signaling of the location of objects, in other words: only an imaginary function more differentiated than others.

We emphasize that such a form of communication is not absent in man, however evanescent a naturally given object may be for him, split as it is in its submission to symbols.

Something equivalent may no doubt be grasped in the communion established between two persons in their hatred of a common object: except that the meeting is possible only over a single object, defined by those traits in the individual each of the two resists.

But such communication is not transmissible in symbolic form. It may be maintained only in the relation with the object. In such a manner it may bring together an indefinite number of subjects in a common "ideal": the communication of one subject with another within the crowd thus constituted will nonetheless remain irreducibly mediated by an ineffable relation.

This digression is not only a recollection of principles distantly addressed to those who impute to us a neglect of nonverbal communication: in determining the scope of what speech repeats, it prepares the question of what symptoms repeat.

Thus the indirect telling sifts out the linguistic dimension, and the general narrator, by duplicating it, "hypothetically" adds nothing to it. But its role in the second dialogue is entirely different.

For the latter will be opposed to the first like those poles we have distinguished elsewhere in language and which are opposed like word to speech.

Which is to say that a transition is made here from the domain of exactitude to the register of truth. Now that register—we dare think we needn't come back to this—is situated entirely elsewhere, strictly speaking at the very foundation of intersubjectivity. It is located there where the subject can grasp nothing but the very subjectivity which constitutes an Other as absolute. We shall be satisfied here to indicate its place by evoking the dialogue which seems to us to merit its attribution as a Jewish joke by that state of privation through which the relation of signifier to speech appears in the entreaty which brings the dialogue to a close: "Why are you lying to me?" one character shouts breathlessly. "Yes, why do you lie to me saying you're going to Cracow so I should believe you're going to Lemberg, when in reality you *are* going to Cracow?"

We might be prompted to ask a similar question by the torrent of logical impasses, eristic enigmas, paradoxes, and even jests presented to us as an introduction to Dupin's method if the fact that they were confided to us by a would-be disciple did not endow them with a new dimension through that act of delegation. Such is the unmistakable magic of legacies: the witness's fidelity is the cowl which blinds and lays to rest all criticism of his testimony.

What could be more convincing, moreover, than the gesture of laying one's cards face up on the table? So much so that we are momentarily persuaded that the magician has in fact demonstrated, as he promised, how his trick was performed, whereas he has only renewed it in still purer form: at which point we fathom the measure of the supremacy of the signifier in the subject.

Such is Dupin's maneuver when he starts with the story of the child prodigy who takes in all his friends at the game

of even and odd with his trick of identifying with the opponent, concerning which we have nevertheless shown that it cannot reach the first level of theoretical elaboration; namely, intersubjective alternation, without immediately stumbling on the buttress of its recurrence.<sup>5</sup>

We are all the same treated—so much smoke in our eyes—to the names of La Rochefoucauld, La Bruyère, Machiavelli, and Campanella, whose renown, by this time, would seem but futile when confronted with the child's prowess.

Followed by Chamfort, whose maxim that "it is a safe wager that every public idea, every accepted convention is foolish, since it suits the greatest number" will no doubt satisfy all who think they escape its law, that is, precisely, the greatest number. That Dupin accuses the French of deception for applying the word *analytis* to algebra will hardly threaten our pride since, moreover, the freeing of that term for other uses ought by no means to provoke a psychoanalyst to intervene and claim his rights. And there he goes making philological remarks which should positively delight any lovers of Latin: when he recalls without deigning to say anymore that "*ambitus* doesn't mean ambition, *religio*, religion, *homines honesti*, honest men," who among you would not take pleasure in remembering . . . what those words mean to anyone familiar with Cicero and Lucretius. No doubt Poe is having a good time....

But a suspicion occurs to us: Might not this parade of erudition be destined to reveal to us the key words of our drama? Is not the magician repeating his trick before our eyes, without deceiving us this time about divulging his secret, but pressing his wager to the point of really explaining it to us without us seeing a thing? *That* would be the summit of the illusionist's art: through one of his fictive creations to *truly delude us*.

And is it not such effects which justify our referring, without malice, to a number of imaginary heroes as real characters?

As well, when we are open to hearing the way in which Martin Heidegger discloses to us in the word *aletheia* the play of truth, we rediscover a secret to which truth has always initiated her lovers, and through which they learn that it is in hiding that she offers herself to them *most truly*.

Thus even if Dupin's comments did not defy us so blatantly to believe in them, we should still have to make that attempt against the opposite temptation.

Let us track down [*dépistons*] his footprints there where they elude [*dépiste*] us.<sup>6</sup> And first of all in the criticism by which he explains the Prefect's lack of success. We already saw it surface in those furtive gibes the Prefect, in the first conversation, failed to heed, seeing in them only a pretext for hilarity. That it is, as Dupin insinuates, because a problem is too simple, indeed too evident, that it may appear obscure, will never have any more bearing for him than a vigorous rub of the ribcage.

Everything is arranged to induce in us a sense of the character's imbecility. Which is powerfully articulated by the fact that he and his confederates never conceive of anything beyond what an ordinary rogue might imagine for hiding an object—that is, precisely the all too well known series of extraordinary hiding places: which are promptly cataloged for us, from hidden desk drawers to removable tabletops, from the detachable cushions of chairs to their hollowed-out legs, from the reverse side of mirrors to the "thickness" of book bindings.

After which, a moment of derision at the Prefect's error in deducing that because the Minister is a poet, he is not far from being mad, an error, it is argued, which would consist, but this is hardly negligible, simply in a false distribution of the middle term, since it is far from following from the fact that all madmen are poets.

Yes indeed. But we ourselves are left in the dark as to the poet's superiority in the art of concealment—even if he be a mathematician to boot—since our pursuit is suddenly thwarted, dragged as we are into a thicket of bad arguments directed against the reasoning of mathematicians, who never, so far as I know, showed such devotion to their formulae as to identify them with reason itself. At least, let us testify that unlike what seems to be Poe's experience, it occasionally befalls us—with our friend Riguet, whose presence here is a guarantee that our incursions into combinatory analysis are not leading us astray—to hazard such serious deviations (virtual blasphemies, according to Poe) as to cast into doubt that  $x^2 + px$  is perhaps not absolutely equal to  $q$ ," without ever—here we give the lie to Poe—

having had to fend off any unexpected attack.

Is not so much intelligence being exercised then simply to divert our own from what had been indicated earlier as given, namely, that the police have looked everywhere: which we were to understand—vis-à-vis the area in which the police, not without reason, assumed the letter might be found—in terms of a (no doubt theoretical) exhaustion of space, but concerning which the tale's piquancy depends on our accepting it literally? The division of the entire volume into numbered "compartments," which was the principle governing the operation, being presented to us as so precise that "the fiftieth part of a line," it is said, could not escape the probing of the investigators. Have we not then the right to ask how it happened that the letter was not found *anywhere*, or rather to observe that all we have been told of a more far-ranging conception of concealment does not explain, in all rigor, that the letter escaped detection, since the area combed did in fact contain it, as Dupin's discovery eventually proves?

Must a letter then, of all objects, be endowed with the property of nullibiety: to use a term which the thesaurus known as *Roget* picks up from the semiotic utopia of Bishop Wilkins?<sup>7</sup>

It is evident ("a little *too* self-evident")<sup>8</sup> that between *letter* and *place* exist relations for which no French word has quite the extension of the English adjective *odd*. *Bizarre*, by which Baudelaire regularly translates it, is only approximate. Let us say that these relations are . . . *singuliers*, for they are the very ones maintained with place by the *signifier*. You realize, of course, that our intention is not to turn them into "subtle" relations, nor is our aim to confuse letter with spirit, even if we receive the former by pneumatic dispatch, and that we readily admit that one kills whereas the other quickens, insofar as the signifier—you perhaps begin to understand—materializes the agency of death. But if it is first of all on the materiality of the signifier that we have insisted, that materiality is *odd* [*singulière*] in many ways, the first of which is not to admit partition. Cut a letter in small pieces, and it remains the letter it is—and this in a completely different sense than *Gestalttheorie* would account for with the dormant vitalism informing its notion of the whole.<sup>9</sup>

Language delivers its judgment to whoever knows how to hear it: through the usage of the article as paritive particle. It is there that spirit—if spirit be living meaning—appears, no less oddly, as more available for quantification than its letter. To begin with meaning itself, which bears our saying: a speech rich with meaning ["plein *de* signification"], just as we recognize a measure of intention ["*de* l'intention"] in an act, or deplore that there is no more love {"plus *d'amour*"}; or store up hatred {"*de la* haine"} and expend devotion ["*du* devouement"], and so much infatuation ["tant *d'*infatuation"] is easily reconciled to the fact that there will always be ass ["*de la* cuisse"] for sale and brawling ["*du* rifici"] among men.

But as for the letter—be it taken as typographical character, epistle, or what makes a man of letters—we will say that what is said is to be understood *to the letter* [*à la lettre*], that a letter [*une lettre*] awaits you at the post office, or even that you are acquainted with letters [*que vous avez des lettres*]<sup>10</sup>—never that there is letter [*de la lettre*] anywhere, whatever the context, even to designate overdue mail.

For the signifier is a unit in its very uniqueness, being by nature symbol only of an absence. Which is why we cannot say of the purloined letter that, like other objects, it must be *or* not be in a particular place but that unlike them it will be *and* not be where it is, wherever it goes.

Let us, in fact, look more closely at what happens to the police. We are spared nothing concerning the procedures used in searching the area submitted to their investigation: from the division of that space into compartments from which the slightest bulk could not escape detection, to needles probing upholstery, and, in the impossibility of sounding wood with a tap, to a microscope exposing the waste of any drilling at the surface of its hollow, indeed the infinitesimal gaping of the slightest abyss. As the network tightens to the point that, not satisfied with shaking the pages of books, the police take to counting them, do we not see space itself shed its leaves like a letter?

But the detectives have so immutable a notion of the real that they fail to notice that their search tends to transform it into its object. A trait by which they would be able to distinguish that object from all others.

This would no doubt be too much to ask them, not because of their lack of insight but rather because of ours. For their

imbecility is neither of the individual nor the corporative variety; its source is subjective. It is the realist's imbecility, which does not pause to observe that nothing, however deep in the bowels of the earth a hand may seek to ensconce it, will ever be hidden there, since another hand can always retrieve it, and that what is hidden is never but what is *missing from its place*, as the call slip puts it when speaking of a volume lost in a library. And even if the book be on an adjacent shelf or in the next slot, it would be hidden there, however visibly it may appear. For it can *literally* be said that something is missing from its place only of what can change it: the symbolic. For the real, whatever upheaval we subject it to, is always in its place; it carries it glued to its heel, ignorant of what might exile it from it.

And to return to our cops, who took the letter from the place where it was hidden, how could they have seized the letter? In what they turned between their fingers what did they hold but what *did not answer* to their description. "A letter, a litter": in Joyce's circle, they played on the homophony of the two words in English.<sup>10</sup> Nor does the seeming bit of refuse the police are now handling reveal its other nature for being but half torn. A different seal on a scamp of another color, the mark of a different handwriting in the superscription are here the most inviolable modes of concealment. And if they stop at the reverse side of the letter, on which, as is known, the recipient's address was written in that period, it is because the letter has for them no other side but its reverse.

What indeed might they find on its obverse? Its message, as is often said to our cybernetic joy? . . . But does it not occur to us that this message has already reached its recipient and has even been left with her, since the insignificant scrap of paper now represents it no less well than the original note.

If we could admit that a letter has completed its destiny after fulfilling its function, the ceremony of returning letters would be a less common close to the extinction of the fires of love's feasts. The signifier is not functional. And the mobilization of the elegant society whose frolics we are following would as well have no meaning if the letter itself were content with having one. For it would hardly be an adequate means of keeping it secret to inform a squad of cops of its existence.

We might even admit that the letter has an entirely different (if no more urgent) meaning for the Queen from the one understood by the Minister. The sequence of events would not be noticeably affected, not even if it were strictly incomprehensible to an uninformed reader.

For it is certainly not so for everybody, since, as the Prefect pompously assures us, to everyone's derision, "the disclosure of the document to a third person, who shall be nameless" (that name which leaps to the eye like the pig's tail twixt the teeth of old Ubu) "would bring in question the honor of a personage of most exalted station, indeed that the honor and peace of the illustrious personage are so jeopardized."

In that case, it is not only the meaning but the text of the message which it would be dangerous to place in circulation, and all the more so to the extent that it might appear harmless, since the risks of an indiscretion unintentionally committed by one of the letter's holders would thus be increased.

Nothing then can redeem the police's position, and nothing would be changed by improving their "culture." *Scripta manent*: in vain would they learn from a deluxe-edition humanism the proverbial lesson which *verba volant* concludes. May it but please heaven that writings remain, as is rather the case with spoken words: for the indelible debt of the latter impregnates our acts with its transferences.

Writings scatter to the winds blank checks in an insane charge. And were they not such flying leaves, there would be no purloined letters.

But what of it? For a purloined letter to exist, we may ask, to whom does a letter belong? We stressed a moment ago the oddity implicit in returning a letter to him who had but recently given wing to its burning pledge. And we generally deem unbecoming such premature publications as the one by which the Chevalier d'Eon put several of his correspondents in a rather pitiful position.

Might a letter on which the sender retains certain rights then not quite belong to the person to whom it is addressed? Or might it be that the latter was never the real receiver?



Let's take a look: we shall find illumination in what at first seems to obscure matters: the fact that the tale leaves us in virtually total ignorance of the sender, no less than of the contents, of the letter. We are told only that the Minister immediately recognized the handwriting of the address and only incidentally, in a discussion of the Minister's camouflage, is it said that the original seal bore the ducal arms of the S family. As for the letter's bearing, we know only the dangers it entails should it come into the hands of a specific third party, and that its possession has allowed the Minister to "wield, to a very dangerous extent, for political purposes," the power it assures him over the interested party. But all this tells us nothing of the message it conveys.

Love letter or conspiratorial letter, letter of betrayal or letter of mission, letter of summons or letter of distress, we are assured of but one thing: the Queen must not bring it to the knowledge of her lord and master.

Now these terms, far from bearing the nuance of discredit they have in bourgeois comedy, take on a certain prominence through allusion to her sovereign, to whom she is bound by pledge of faith, and doubly so, since her role as spouse does not relieve her of her duties as subject, but rather elevates her to the guardianship of what royalty according to law incarnates of power: and which is called legitimacy.

From then on, to whatever vicissitudes the Queen may choose to subject the letter, it remains that the letter is the symbol of a pact and that, even should the recipient not assume the pact, the existence of the letter situates her in a symbolic chain foreign to the one which constitutes her faith. This incompatibility is proven by the fact that the possession of the letter is impossible to bring forward publicly as legitimate, and that in order to have that possession respected, the Queen can invoke but her right to privacy, whose privilege is based on the honor that possession violates.

For she who incarnates the figure of grace and sovereignty cannot welcome even a private communication without power being concerned, and she cannot avail herself of secrecy in relation to the sovereign without becoming clandestine.

From then on, the responsibility of the author of the letter takes second place to that of its holder: for the offense to majesty is compounded by *high treason*.

We say the *holder* and not the *possessor*. For it becomes clear that the addressee's proprietorship of the letter may be no less debatable than that of anyone else into whose hands it comes, for nothing concerning the existence of the letter can return to good order without the person whose prerogatives it infringes upon having to pronounce judgment on it.

All of this, however, does not imply that because the letter's secrecy is indefensible, the betrayal of that secret would in any sense be honorable. The *honesti homines*, decent people, will not get off easily. There is more than one *religio*, and it is not slated for tomorrow that sacred ties shall cease to rend us in two. As for *ambitus*: a detour, we see, is not always inspired by ambition. For if we are taking one here, by no means is it stolen (the word is apt), since, to lay our cards on the table, we have borrowed Baudelaire's title in order to stress not, as is incorrectly claimed, the conventional nature of the signifier, but rather its priority in relation to the signified. It remains, nevertheless, that Baudelaire, despite his devotion, betrayed Poe by translating as "la lettre volée" (the stolen letter) his title: the purloined letter, a title containing a word rare enough for us to find it easier to define its etymology than its usage.

To *purloin*, says the Oxford dictionary, is an Anglo-French word, that is: composed of the prefix *pur-*, found in *purpose*, *purchase*, *purport*, and of the Old French word: *loing*, *loigner*, *longé*. We recognize in the first element the Latin *pro-*, as opposed to *ante*, insofar as it presupposes a rear in front of which it is borne, possibly as its warrant, indeed even as its pledge (whereas *ante* goes forth to confront what it encounters). As for the second, an Old French word: *loigner*, a verb attributing place *au loing* (or, still in use, *longé*), it does not mean *au loin* (far off), but *au long de* (alongside); it is a question then of *putting aside*, or, to invoke a familiar expression which plays on the two meanings: *mettre à gauche* (to put to the left; to put amiss).

Thus we are confirmed in our detour by the very object which draws us on into it: for we are quite simply dealing with a letter which has been diverted from its path; one whose course has been *prolonged* (etymologically, the word

of the title), or, to revert to the language of the post office, a *letter in sufferance*.

Here then, *simple and odd*, as we are told on the very first page, reduced to its simplest expression, is the singularity of the letter, which as the title indicates, is the *true subject* of the tale: since it can be diverted, it must have a course *which is proper to it*, the trait by which its incidence as signifier is affirmed. For we have learned to conceive of the signifier as sustaining itself only in a displacement comparable to that found in electric news strips or in the rotating memories of our machines-that-think-like-men, this because of the alternating operation which is its principle, requiring it to leave its place, even though it returns to it by a circular path.[11](#)

This is indeed what happens in the repetition automatism. What Freud teaches us in the text we are commenting on is that the subject must pass through the channels of the symbolic, but what is illustrated here is more gripping still: it is not only the subject, but the subjects, grasped in their intersubjectivity, who line up, in other words our ostriches, to whom we here return, and who, more docile than sheep, model their very being on the moment of the signifying chain which traverses them.

If what Freud discovered and rediscovers with a perpetually increasing sense of shock has a meaning, it is that the displacement of the signifier determines the subjects in their acts, in their destiny, in their refusals, in their blindness, in their end and in their fate, their innate gifts and social acquisitions notwithstanding, without regard for character or sex, and that, willingly or not, everything that might be considered the stuff of psychology, kit and caboodle, will follow the path of the signifier.

Here we are, in fact, yet again at the crossroads at which we had left our drama and its round with the question of the way in which the subjects replace each other in it. Our fable is so constructed as to show that it is the letter and its diversion which governs their entries and roles. If *it* be “in sufferance,” *they* shall endure the pain. Should they pass beneath its shadow, they become its reflection. Falling in possession of the letter—admirable ambiguity of language—its meaning possesses them.

So we are shown by the hero of the drama in the repetition of the very situation which his daring brought to a head, a first time, to his triumph. If he now succumbs to it, it is because he has shifted to the second position in the triad in which he was initially third, as well as the thief— and this by virtue of the object of his theft.

For if it is, now as before, a question of protecting the letter from inquisitive eyes, he can do nothing but employ the same technique he himself has already foiled: Leave it in the open? And we may properly doubt that he knows what he is thus doing, when we see him immediately captivated by a dual relationship in which we find all the traits of a mimetic lure or of an animal feigning death, and, trapped in the typically imaginary situation of seeing that he is not seen, misconstrue the real situation in which he is seen not seeing.

And what does he fail to see? Precisely the symbolic situation which he himself was so well able to see, and in which he is now seen seeing himself not being seen.

The Minister acts as a man who realizes that the police’s search is his own defense, since we are told he allows them total access by his absences: he nonetheless fails to recognize that outside of that search he is no longer defended.

This is the very *autruicherie* whose artisan he was, if we may allow our monster to proliferate, but it cannot be by sheer stupidity that he now comes to be its dupe.

For in playing the part of the one who hides, he is obliged to don the role of the Queen, and even the attributes of femininity and shadow, so propitious to the act of concealing.

Not that we are reducing the hoary couple of *Yin* and *Yang* to the elementary opposition of dark and light. For its precise use involves what is blinding in a flash of light, no less than the shimmering shadows exploit in order not to lose their prey.

Here sign and being, marvelously asunder, reveal which is victorious when they come into conflict. A man man enough to defy to the point of scorn a lady's fearsome ire undergoes to the point of metamorphosis the curse of the sign he has dispossessed her of.

For this sign is indeed that of woman, insofar as she invests her very being therein, founding it outside the law, which subsumes her nevertheless, originarily, in a position of signifier, nay, of fetish. In order to be worthy of the power of that sign she has but to remain immobile in its shadow, thus finding, moreover, like the Queen, that simulation of mastery in inactivity that the Minister's "Iynx eye" alone was able to penetrate.

This stolen sign—here then is man in its possession: sinister in that such possession may be sustained only through the honor it defies, cursed in calling him who sustains it to punishment or crime, each of which shatters his vassalage to the Law.

There must be in this sign a singular *noli me tangere* for its possession, like the Socratic sting ray, to benumb its man to the point of making him fall into what appears clearly in his case to be a state of idleness.

For in noting, as the narrator does as early as the first dialogue, that with the letter's use its power disappears, we perceive that this remark, strictly speaking, concerns precisely its use for ends of power—and at the same time that such a use is obligatory for the Minister.

To be unable to rid himself of it, the Minister indeed must not know what else to do with the letter. For that use places him in so total a dependence on the letter as such, that in the long run it no longer involves the letter at all.

We mean that for that use truly to involve the letter, the Minister, who, after all, would be so authorized by his service to his master the King, might present to the Queen respectful admonitions, even were he to assure their sequel by appropriate precautions—or initiate an action against the author of the letter, concerning whom, the fact that he remains outside the story's focus reveals the extent to which it is not guilt and blame which are in question here, but rather that sign of contradiction and scandal constituted by the letter, in the sense in which the Gospel says that it must come regardless of the anguish of whoever serves as its bearer,—or even submit the letter as document in a dossier to a 'third person' qualified to know whether it will issue in a Star Chamber for the Queen or the Minister's disgrace.

We will not know why the Minister does not resort to any of these uses, and it is fitting that we don't, since the effect of this non-use alone concerns us; it suffices for us to know that the way in which the letter was acquired would pose no obstacle to any of them.

For it is clear that if the use of the letter, independent of its meaning, is obligatory for the Minister, its use for ends of power can only be potential, since it cannot become actual without vanishing in the process— but in that case the letter exists as a means of power only through the final assignations of the pure signifier, namely: by prolonging its diversion, making it reach whomever it may concern through a supplementary transfer, that is, by an additional act of treason whose effects the letter's gravity makes it difficult to predict—or indeed by destroying the letter, the only sure means, as Dupin divulges at the start, of being rid of what is destined by nature to signify the annulment of what it signifies.

The ascendancy which the Minister derives from the situation is thus not a function of the letter, but, whether he knows it or not, of the role it constitutes for him. And the Prefect's remarks indeed present him as someone "who dares all things," which is commented upon significantly: "those unbecoming as well as those becoming a man," words whose pungency escapes Baudelaire when he translates: "ce qui est indigne d'un homme aussi bien que ce qui est digne de lui" (those unbecoming a man as well as those becoming him). For in its original form, the appraisal is far more appropriate to what might concern a woman.

This allows us to see the imaginary import of the character, that is, the narcissistic relation in which the Minister is engaged, this time, no doubt, without knowing it. It is indicated, as well, as early as the second page of the English text by one of the narrator's remarks, whose form is worth savoring: the Minister's ascendancy, we are told, "would

depend upon the robber's knowledge of the loser's knowledge of the robber." Words whose importance the author underscores by having Dupin repeat them literally after the narration of the scene of the theft of the letter. Here again we may say that Baudelaire is imprecise in his language in having one ask, the other confirm, in these words: "Le voleur sait-il? . . ." (Does the robber know?), then: "Le voleur salt . . ." (the robber knows). What? "que la personne volée connaît son voleur" (that the loser knows his robber).

For what matters to the robber is not only that the said person knows who robbed her, but rather with what kind of a robber she is dealing; for she believes him capable of anything, which should be understood as her having conferred upon him the position that no one is in fact capable of assuming, since it is imaginary, that of absolute master.

In truth, it is a position of absolute weakness, but not for the person of whom we are expected to believe so. The proof is not only that the Queen dares to call the police. For she is only conforming to her displacement to the next slot in the arrangement of the initial triad in trusting to the very blindness required to occupy that place: "No more sagacious agent could, I suppose," Dupin notes ironically, "be desired or even imagined." No, if she has taken that step, it is less out of being "driven to despair," as we are told, than in assuming the charge of an impatience best imputed to a specular mirage.

For the Minister is kept quite busy confining himself to the idleness which is presently his lot. The Minister, in point of fact, is not altogether mad. That's a remark made by the Prefect, whose every word is gold: it is true that the gold of his words flows only for Dupin and will continue to flow to the amount of the fifty thousand francs worth it will cost him by the metal standard of the day, though not without leaving him a margin of profit. The Minister then is not *altogether* mad in his insane stagnation, and that is why he will behave according to the mode of neurosis. Like the man who withdrew to an island to forget, what? he forgot—so the Minister, through not making use of the letter, comes to forget it. As is expressed by the persistence of his conduct. But the letter, no more than the neurotic's unconscious, does not forget him. It forgets him so little that it transforms him more and more in the image of her who offered it to his capture, so that he now will surrender it, following her example, to a similar capture.

The features of that transformation are noted, and in a form so characteristic in their apparent gratuitousness that they might validly be compared to the return of the repressed.

Thus we first learn that the Minister in turn has *turned the letter over*, not, of course, as in the Queen's hasty gesture, but, more assiduously, as one turns a garment inside out. So he must proceed, according to the methods of the day for folding and sealing a letter, in order to free the virgin space on which to inscribe a new address.<sup>12</sup>

That address becomes his own. Whether it be in his hand or another, it will appear in an extremely delicate feminine script, and, the seal changing from the red of passion to the black of its mirrors, he will imprint his stamp upon it. This oddity of a letter marked with the recipient's stamp is all the more striking in its conception, since, though forcefully articulated in the text, it is not even mentioned by Dupin in the discussion he devotes to the identification of the letter.

Whether that omission be intentional or involuntary, it will surprise in the economy of a work whose meticulous rigor is evident. But in either case it is significant that the letter which the Minister, in point of fact, addresses to himself is a letter from a woman: as though this were a phase he had to pass through out of a natural affinity of the signifier.

Thus the aura of apathy, verging at times on an affectation of effeminacy; the display of an ennui bordering on disgust in his conversation; the mood the author of the philosophy of furniture<sup>13</sup> can elicit from virtually impalpable details (like that of the musical instrument on the table), everything seems intended for a character, all of whose utterances have revealed the most virile traits, to exude the oddest *odor di femina* when he appears.

Dupin does not fail to stress that this is an artifice, describing behind the bogus finery the vigilance of a beast of prey ready to spring. But that this is the very effect of the unconscious in the precise sense that we teach that the unconscious means that man is inhabited by the signifier: Could we find a more beautiful image of it than the one Poe himself forges to help us appreciate Dupin's exploit? For with this aim in mind, he refers to those toponymical inscriptions which a geographical map, lest it remain mute, superimposes on its design, and which may become the

object of a guessing game: Who can find the name chosen by a partner?—noting immediately that the name most likely to foil a beginner will be one which, in large letters spaced out widely across the map, discloses, often without an eye pausing to notice it, the name of an entire country....

Just so does the purloined letter, like an immense female body, screech out across the Minister's office when Dupin enters. But just so does he already expect to find it, and has only, with his eyes veiled by green lenses, to undress that huge body.

And that is why without needing any more than being able to listen in at the door of Professor Freud, he will go straight to the spot in which lies and lives what that body is designed to hide, in a gorgeous center caught in a glimpse, nay, to the very place seducers name Sant' Angelo's Castle in their innocent illusion of controlling the City from within it. Look! between the cheeks of the fireplace, there's the object already in reach of a hand the ravisher has but to extend.... The question of deciding whether he seizes it above the mantelpiece as Baudelaire translates, or beneath it, as in the original text, may be abandoned without harm to the inferences of those whose profession is grilling.<sup>14</sup>

Were the effectiveness of symbols to cease there, would it mean that the symbolic debt would as well be extinguished? Even if we could believe so, we would be advised of the contrary by two episodes which we may all the less dismiss as secondary in that they seem, at first sight, to clash with the rest of the work.

First of all, there's the business of Dupin's remuneration, which, far from being a closing pirouette, has been present from the beginning in the rather unselfconscious question he asks the Prefect about the amount of the reward promised him, and whose enormousness, the Prefect, however reticent he may be about the precise figure, does not dream of hiding from him, even returning later on to refer to its increase.

The fact that Dupin had been previously presented to us as a virtual pauper in his ethereal shelter ought rather to lead us to reflect on the deal he makes out of delivering the letter, promptly assured as it is by the checkbook he produces. We do not regard it as negligible that the unequivocal hint through which he introduces the matter is a "story attributed to the character, as famous as it was eccentric," Baudelaire tells us, of an English doctor named Abernethy, in which a rich miser, hoping to sponge upon him for a medical opinion, is sharply told not to take medicine, but to take advice.

Do we not in fact feel concerned with good reason when for Dupin what is perhaps at stake is his withdrawal from the symbolic circuit of the letter—we who become the emissaries of all the purloined letters which at least for a time remain in sufferance with us in the transference. And is it not the responsibility their transference entails which we neutralize by equating it with the signifier most destructive of all signification; namely money.

But that's not all. The profit Dupin so nimbly extracts from his exploit, if its purpose is to allow him to withdraw his stakes from the game, makes all the more paradoxical, even shocking, the partisan attack, the underhanded blow, he suddenly permits himself to launch against the Minister, whose insolent prestige, after all, would seem to have been sufficiently deflated by the trick Dupin has just played on him.

We have already quoted the atrocious lines Dupin claims he could not help dedicating, in his counterfeit letter, to the moment in which the Minister, enraged by the inevitable defiance of the Queen, will think he is demolishing her and will plunge into the abyss: *facilis descensus Averno*,<sup>15</sup> he waxes sententious, adding that the Minister cannot fail to recognize his handwriting, all of which, since depriving of any danger a merciless act of infamy, would seem, concerning a figure who is not without merit, a triumph without glory, and the rancor he invokes, seeming from an evil turn done him at Vienna (at the Congress?) only adds an additional bit of blackness to the whole.

Let us consider, however, more closely this explosion of feeling, and more specifically the moment it occurs in a sequence of acts whose success depends on so cool a head.

It comes just after the moment in which the decisive act of identifying the letter having been accomplished, it may be said that Dupin already has the letter as much as if he had seized it, without, however, as yet being in a position to rid

himself of it.

He is thus, in fact, fully participant in the intersubjective triad, and, as such, in the median position previously occupied by the Queen and the Minister. Will he, in showing himself to be above it, reveal to us at the same time the author's intentions?

If he has succeeded in returning the letter to its proper course, it remains for him to make it arrive at its address. And that address is in the place previously occupied by the King, since it is there that it would reenter the order of the Law.

As we have seen, neither the King nor the police who replaced him in that position were able to read the letter because that *place entailed blindness*.

*Rex et augur*, the legendary, archaic quality of the words seems to resound only to impress us with the absurdity of applying them to a man. And the figures of history, for some time now, hardly encourage us to do so. It is not natural for man to bear alone the weight of the highest of signifiers. And the place he occupies as soon as he dons it may be equally apt to become the symbol of the most outrageous imbecility.<sup>16</sup>

Let us say that the King here is invested with the equivocation natural to the sacred, with the imbecility which prizes none other than the Subject.

That is what will give their meaning to the characters who will follow him in his place. Not that the police should be regarded as constitutionally illiterate, and we know the role of pikes planted on the *campus* in the birth of the State. But the police who exercise their functions here are plainly marked by the forms of liberalism, that is, by those imposed on them by masters on the whole indifferent to eliminating their indiscreet tendencies. Which is why on occasion words are not minced as to what is expected of them: "*Sutor ne ultra crepidam*, just take care of your crooks. We'll even give you scientific means to do it with. That will help you not to think of truths you'd be better off leaving in the dark."<sup>17</sup>

We know that the relief which results from such prudent principles shall have lasted in history but a morning's time, that already the march of destiny is everywhere bringing back—a sequel to a just aspiration to freedom's reign—an interest in those who trouble it with their crimes, which occasionally goes so far as to forge its proofs. It may even be observed that this practice, which was always well received to the extent that it was exercised only in favor of the greatest number, comes to be authenticated in public confessions of forgery by the very ones who might very well object to it: the most recent manifestation of the preeminence of the signifier over the subject.

It remains, nevertheless, that a police record has always been the object of a certain reserve, of which we have difficulty understanding that it amply transcends the guild of historians.

It is by dint of this vanishing credit that Dupin's intended delivery of the letter to the Prefect of Police will diminish its import. What now remains of the signifier when, already relieved of its message for the Queen, it is now invalidated in its text as soon as it leaves the Minister's hands?

It remains for it now only to answer that very question, of what remains of a signifier when it has no more signification. But this is the same question asked of it by the person Dupin now finds in the spot marked by blindness.

For that is indeed the question which has led the Minister there, if he be the gambler we are told and which his act sufficiently indicates. For the gambler's passion is nothing but that question asked of the signifier, figured by the *automaton* of chance.

"What are you, figure of the die I turn over in your encounter (*tyche*) with my fortune?"<sup>18</sup> Nothing, if not that presence of death which makes of human life a reprieve obtained from morning to morning in the name of meanings whose sign is your crook. Thus did Schcherazade for a thousand and one nights, and thus have I done for eighteen

months, suffering the ascendancy of this sign at the cost of a dizzying series of fraudulent turns at the game of even or odd.”

So it is that Dupin, *from the place he now occupies*, cannot help feeling a rage of manifestly feminine nature against him who poses such a question. The prestigious image in which the poet’s inventiveness and the mathematician’s rigor joined up with the serenity of the dandy and the elegance of the cheat suddenly becomes, for the very person who invited us to savor it, the true *monstrum horrendum*, for such are his words, “an unprincipled man of genius.”

It is here that the origin of that horror betrays itself, and he who experiences it has no need to declare himself (in a most unexpected manner) “a partisan of the lady” in order to reveal it to us: it is known that ladies detest calling principles into question, for their charms owe much to the mystery of the signifier.

Which is why Dupin will at last turn toward us the medusoid face of the signifier nothing but whose obverse anyone except the Queen has been able to read. The commonplace of the quotation is fitting for the oracle that face bears in its grimace, as is also its source in tragedy: “. . . Un destin si funeste, / S’il n’est digne d’Atrée, est digne de Thyeste.”

So runs the signifier’s answer, above and beyond all significations: “You think you act when I stir you at the mercy of the bonds through which I knot your desires. Thus do they grow in force and multiply in objects, bringing you back to the fragmentation of your shattered childhood. So be it: such will be your feast until the return of the stone guest I shall be for you since you call me forth.”

Or, to return to a more moderate tone, let us say, as in the quip with which—along with some of you who had followed us to the Zurich Congress last year—we rendered homage to the local password, the signifier’s answer to whoever interrogates it is: “Eat your Dasein.”

Is that then what awaits the Minister at a rendezvous with destiny? Dupin assures us of it, but we have already learned not to be too credulous of his diversions.

No doubt the brazen creature is here reduced to the state of blindness which is man’s in relation to the letters on the wall that dictate his destiny. But what effect, in calling him to confront them, may we expect from the sole provocations of the Queen, on a man like him? Love or hatred. The former is blind and will make him lay down his arms. The latter is lucid, but will awaken his suspicions. But if he is truly the gambler we are told he is, he will consult his cards a final time before laying them down and, upon reading his hand, will leave the cable in time to avoid disgrace.

Is that all, and shall we believe we have deciphered Dupin’s real strategy above and beyond the imaginary tricks with which he was obliged to deceive us? No doubt, yes, for if “any point requiring reflection,” as Dupin states at the start, is “examined to best purpose in the dark,” we may now easily read its solution in broad daylight. It was already implicit and easy to derive from the title of our tale, according to the very formula we have long submitted to your discretion: in which the sender, we tell you, receives from the receiver his own message in reverse form. Thus it is that what the “purloined letter” nay, the “letter in sufferance,” means is that a letter always arrives at its destination.

## Notes

1 The necessary reference here may be found in “Le temps logique et l’assertion de la certitude anticipée,” *Ecrits* (1966a, 197).

2 Cf. “Fonction et champ de la parole et du langage” in *Ecrits* (1966a, 244); “The Function and Field of Speech and Language in Psychoanalysis,” in *Ecrits: A Selection* (1977, 36).

3 The complete understanding of what follows presupposes a rereading of the short and easily available text of “The Purloined Letter.”

4 Cf. Emile Benveniste, “Communication animale et langage humain,” *Diogène*, no. 1, and our address in Rome, *Ecrits* (1966a, 297; 1977, 84). [See Benveniste 1971, 49-54.]

5 Cf. *Ecrits* (1966a, 58). “But what will happen at the following step (of the game) when the opponent, realizing that I am sufficiently clever to follow him in his move, will show his own cleverness by realizing that it is by playing the fool that he has the best chance to deceive me? From then on my reasoning is invalidated, since it can only be repeated in an indefinite oscillation.”

6 We should like to present again to M. Benveniste the question of the antithetical sense of (primal or other) words after the magisterial rectification he brought to the erroneous philological path on which Freud engaged it (cf. *La Psychanalyse*, I:5-16). For we think that the problem remains intact once the instance of the signifier has been evolved. Bloch and Von Wartburg date at 1875 the first appearance of the meaning of the verb *dépister* in the second use we make of it in our sentence. [See Benveniste 1971, 65-75.]

7 The very one to which Jorge Luis Borges, in works which harmonize so well with the phylum of our subject, has accorded an importance which others have reduced to its proper proportions. Cf. *Les Temps Modernes*, June-July 1955, 2135-36 and October 1955, 574-75.

8 Underlined by the author.

9 This is so true that philosophers, in those hackneyed examples with which they argue on the basis of the single and the multiple, will not use to the same purpose a simple sheet of white paper ripped in the middle and a broken circle, indeed a shattered vase, not to mention a cut worm.

10 Cf. *Our Examination Round His Factifuation for Incamination of Work in Progress* (Shakespeare & Co., 12 rue de l'Odéon, Paris, 1929).

11 See Errits (1966a, 59): “It is not unthinkable that a modern computer, by discovering the sentence which modulates without his knowing it and over a long period of time the choices of a subject, would win beyond any normal proportion at the game of even and odd.”

12 We felt obliged to demonstrate the procedure to an audience with a letter from the period concerning M. de Chateaubriand and his search for a secretary. We were amused to find that M. de Chateaubriand completed the first version of his recently restored memoirs in the very month of November 1841 in which the purloined letter appeared in *Chamber's Journal*. Might M. de Chateaubriand's devotion to the power he decries and the honor which that devotion bespeaks in him (*the gift* had not yet been invented), place him in the category to which we will later see the Minister assigned: among men of genius with or without principles?

13 Poe is the author of an essay with this title.

14 And even to the cook herself.

15 Virgil's line reads: *facilis descensus Averno*.

16 We recall the witty couplet attributed before his fall to the most recent in date to have rallied Candide's meeting in Venice: “Il n'est plus aujourd'hui que cinq rois sur la terre, / Les quatre rois des cartes et le roi d'Angleterre.” (There are only five kings left on earth: / the four kings of cards and the king of England.)

17 This proposal was openly presented by a noble lord speaking to the Upper Chamber in which his dignity earned him a place.



18 We note the fundamental opposition Aristotle makes between the two terms recalled here in the conceptual analysis of chance he gives in his *Physics*. Many discussions would be illuminated by a knowledge of it.