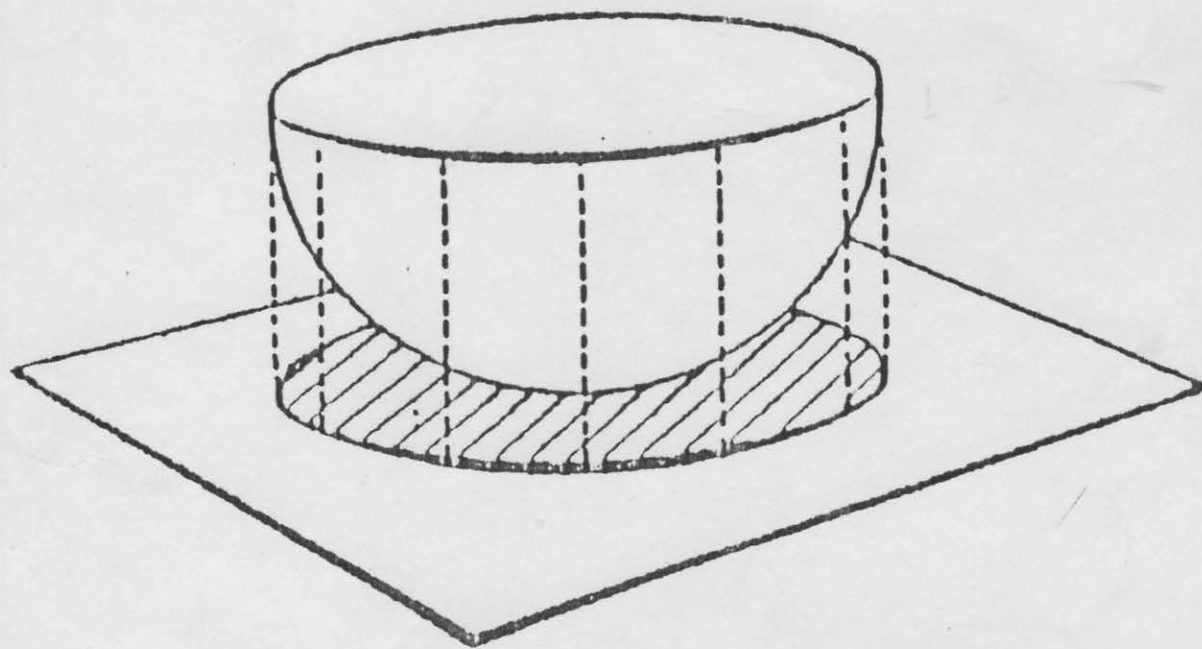


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"BLACK JACKET"

A case of transitory fetishism

by Claude Léger

If Lacan produced the signifier 'lalangue', it was to give us a means of approaching the question which will almost certainly arise in the analytic process for the subject, as a 'parlêtre', a speaking being, concerning the use of what's usually called a 'mother' tongue. Via the play of substitution, this reference point becomes the very link of the symptom to the symbolic, in other words, the articulation which opens up the space of interpretation. I'll briefly show, then, how the Freudian discovery arrives at the dialectic which founds structure as well as discourse. "Dialectic is not individual" said Lacan in the Rome Discourse in 1953. The psychoanalyst must commit himself to deducing the consequences; "Let him be well acquainted with the vortex into which his period draws him in the continued enterprise of Babel, and let him be aware of his function as interpreter amid the discord of languages". If the unconscious is structured like a language, 'Lalangue', by contrast, doesn't place the subject in the same sort of subordination to the signifier. Some of these 'lalangues' even go as far as soaking up, ('tamponner') in Lacan's expression, what other languages make structural use of, ('capitonnent') - 'lalangue' is both material and foreign, inclined to borrowings, as Lacan showed with the English language in one of his lectures in the States in 1975. These borrowings end up by making the English language a specific language, even "in opposition to other languages".

Moreover, language can become more complex with particular sorts of dichotomy between the vernacular, the oracular and writing; we see this with the Kana and Kanji in Japanese. In 1885 in Paris, Freud had hoped to learn French by going to the theatre of the same name (le Theatre Francais, today la Comedie Française), but his migraines stopped him from understanding what the women were saying. He was, however, in his element when attending the theatre of La Salpêtrière, where the great Charcot's performances no doubt dazzled him, but not to the point of totally blinding him to the meaning of the choreography being staged.

Later on he revealed how in his practice he dealt with the question of 'lalangue' as a formation of the unconscious, without referring to any conventions that might require the analysis to be conducted in the mother tongue, so as not to disrupt the whole signifying process. Even though there are only two references to this point in his work, they are significant enough to merit our attention. The first is the 'Glanz auf der Nase' episode in his 1927 article on fetishism, which Freud treats in a quasi-Lacanian way, if I may presume to reverse the roles, in the sense that the displacement from one language to another, in this case German to English, which the patient had learnt as a child,

lets the object "look" emerge. Moreover, this entails the question of the linking of fetishism and voyeurism, in Lacan's grammar: 'Ca me regarde' ('it looks at me and it concerns me') like the nose in the middle of a face. The second reference in Freud is that of the role of the Russian language in the analysis of the Wolf-man, the German in which the analysis was conducted being a foreign language for the patient. I shall only note that, from the Russian "Babouchka"(butterfly) to the "Grouscha"(pear) - the wasp, (wespe in German), is inscribed which, losing its wings, falls from the German language in which the dream is told, to produce the initials of Serguei Pankejeff (S.P.) also causing the knell of 'las cinco de la tarde', the fatal hour of castration, to toll.

These two examples serve my purpose magnificently, encouraging me to question the effect of having read Freud in the case of an industrious analysand whom I'm going to talk about. However, before I come to this, I would like to point out that to my knowledge, only one author has tried, since Freud, to theorise the problem of bilingualism in analysis. Edith Buxbaum, a pupil of Richard Sterba, who emigrated from Vienna to the States, wrote an article in the Psychoanalytic Quarterly in 1949 on 'The Role of a second language in the Formation of the ego and the superego'. Her examples all spring from the specific context of the German emigration which followed the Nazi takeover, while also applying to those analysands whose experience of a break with their mother tongue had not been the result of these dramas. The author stresses a not uncommon phenomenon, that of the dichotomy which separates the two languages between speech and writing. And if James Joyce's solution is to fabricate a universal language in order to cut himself off from English and find in soliloquy the space of the Other, writing usually serves to establish a pact whose secret is akin to that of incest. In language there is a certain tendency to a "rapport", which prompted even Karl Abraham to refer to the extravagances of a Kleinpaul, falling into the trap of a fantasy of 'linguistic sexualisation'. But, as the latter author mentions, there resides in "lalangue" a magic of special relevance to the obsessional who can ensure "in another language" that "things happen, or on the contrary that he will not do them", in other words, who can make speech unreal. It is precisely this last adjective which Freud uses in 1915 to qualify the transference; he uses it at a stage when his conception is no longer solely based on a repetition of what escapes remembrance - and hence on the trauma theory - but on an enactment of what Lacan later calls "the reality of the unconscious" and which will lead him to formulate that if "the transference is simply the real in the subject", then this is because the real exists, and is elsewhere. This implies bringing into play the Other (and "the desire of the Other."), the place which the subject in analysis will cover with the object long enough to construct a fantasy. It's the passage from a particular difficulty to

a possible articulation that I'm going to speak about, where, in the place of a bottle-opener, that of the "che vuoi?" graph, the subject uses a coat hanger.

Dennis B. is an Englishman in his thirties. When he came to ask for analysis, he had already been living in France for five years and teaching English to adults. In his own words it was to "break with England" and because he was attracted by French culture that he crossed the Channel. He admitted straightaway that when he has to speak about things sexual he sometimes forgets his mother tongue.

Two symptoms brought him into analysis, and he described them with a nosological detail acquired from reading Freud while studying philosophy. The first consisted of a longstanding submission to obsessional rituals which he feared would worsen and invade his public life, having been long held in check by what is customarily known as private practices (masturbation). The second took the form of an insistent questioning: 'why does a fetish influence my sexual relations? The objects in question were women's classical black velvet jackets, which, when worn by his partner, assured jouissance. He constantly tended to 'inferiorise' himself with women, and thus feared being disappointed (deçu) at the fatal hour of coitus. The English accent with which he pronounced this French past participle revealed it as a lapsus. However what I perceived as a topological inversion ('dessus - dessous') returned much later on in a striking and indeed staggering form. This aspect was already clear when I accepted to take Dennis into analysis on the basis of his inability to pay, minus - value which I ascribed to his role as an immigrant worker. Otherwise I would have more certainly identified "des sous" (money!) in his complaint, which I took to be a load of rubbish.

The young man complained that his symptoms had plunged him into a state of 'depression' for around twelve years and he found an analogy in a prolonged separation from his mother, at the age of 4 when he had to be hospitalised for a serious illness. His exaggerated preference was for women to whose caresses his fetish was attached, and his choice most often fell upon suitably dressed prostitutes, with whom he could take on this passive role that he demanded as the very condition of his pleasure without fear of humiliation. We should point out that the word 'fetiche' has the same double meaning in English that it does in French, of 'lucky charm', and of something 'tacked on' and thus artificial. In accordance with the logic which followed from this, Dennis' reveries were very warlike and drew basically on the very glorious History of England, especially the period between prehistory and history: "the dark ages". His conjuratory rituals aimed specifically at postponing the moment of the masturbatory act: he had practised masturbation from the age of 11 and had not forgotten the slightest detail of the very first occasion of it. The way in which the transference would be structured became clear early on, in a dream at the

start of the analysis. He thus in this 'part' (Fr "partie" =Eng "part", but "une partie de golf" = "a round of golf") of the analysis, set into play what I will call one of the springs of the transference: "The scene is a warship, in the officers wardroom. I am lying on a seat close to a form. A Japanese enters and says 'This your lobby. It's not that I expected'". It was only in the next session that he completed these hitherto incomplete phrases. The Japanese added: "It is the way you treat your prisoners", an affirmative sentence which then evoked for him the memory of accounts of intolerable cruelties that the Japanese inflicted on their English prisoners during the Second World War, heard at puberty directly from one of these unfortunates.

As for the first sentence, he gave me a remarkable translation: thus 'lobby' became 'vestiaire' (cloakroom) instead of 'vestibule': he then associated from 'lob' which reminded him of a book read long ago at university "The Language of Business", which the students called 'L.O.B' for short. This latter signifier referred him to another: 'lob-lollies', a nickname given to the assistants of military surgeons on ships at Nelson's time, formed from 'lob' a stroke in tennis, and from 'lolly' of which the most current meaning is lollipop. Indeed, one of the functions of these assistants was to throw "lollipops" to the fishes, whenever limbs had been amputated.

This crossroads of signifiers, focused on castration, would become clearer in the course of the analysis and make me discover that "lolly" also means "cash", and that in this dream it was a case of throwing money out of the window. It was also later that I realised to what degree Dennis felt himself the prisoner of a will, a desire to which he remained subject despite his crossing the Channel. We have here the configuration from which he would decide on the termination of his analysis.

The crux was the changing status of the black jacket and the textual knowledge tied to it through the progression of signifiers up to a point of resistance - in the contours of the material he met the line of a possible cut, to which Dennis replied with a desertion.

The black jacket, then, is worn like a ritualistic or even sacrificial garment, by the priestesses, the prostitutes, who also had the habit of carrying their first name engraved on a disc around their necks like a serial number: but this name is usually false; it is a 'nom de guerre'. One of them even became a regular for Dennis and later paid him for his loyalty by robbing him. Dennis' father also bore a 'nom de guerre': during a period in a factory as part of his training as an engineer, he had decided to change his name "John", a bit too upper class, to "Jack", much better suited to the situation. He had kept this assumed name ever since and so Dennis could claim to be Jack's son. Now, at the time when

he felt his first masturbatory excitement, Dennis had among his teachers a certain Miss Jackson, a beautiful woman who generally wore a plain waisted jacket like those that one calls in French 'Jaquette', a word which, moreover, the English language has borrowed from the French and which derives from 'Jacques', the typical restive peasant of the Ancien Regime. The scholarly reference is important. Dennis had always been, as well as a good child, a good student; he became an industrious analysand, constantly bound to distinguish that which he designated as the banal part of the analysis, that is, all that which was reduced to rhetorical formulas, products of his readings of Freud and Lacan, from another, ineffable part that he situated in a firmament like the stars in a constellation. High up, on the copper dome of the planetarium in London, in the construction of which his father had participated, was inscribed necessarily the phallic enigma that the analyst, in winching it up, had to allow him to go and decipher. The accommodation on Jack and J.B., the initials of his father, were to be reversed by the lens of this optical apparatus, into B.J., the initials of black jacket, whose velvet serves as a screen to the fantasy, including its 'wet' veil; an amateur of the most subtle signifying games, had not Dennis baptised his ejaculations with the term 'quotation': (citation/estimate)? But he needed one further step to spread out the whole of the web which covered the absence and it was the return of a childhood memory which allowed this. He was asking his mother, who had just bathed him, about the origin of children; she explained to him that it was thanks to his 'gibby' that daddy sowed his little seed, and she pointed to his penis. This memory also evoked another from an earlier time: "My mother told me that one bought children in shops and that they were very expensive. She added that if the family wasn't rich, it was because of this investment. My response, said Dennis, was to be a good child, worthy of such an investment".

Dennis decided to stop his analysis, having articulated this original link and the grasp which it had exercised on him. He used a burglary of his apartment as an excuse - the second since the start of the analysis - and the necessity to find a more secure place to live. He had to take out a loan in order to buy a studio, and the charges made the continuation of the analysis impossible. In transferring the investment, Dennis found a most curious way of fixing himself in the place of the Other. In his very last sessions, he discovered that the nickname his father gave to his mother, Joy-Bell, also had the initials J.B. And, there was a legend that the cockneys, with their famous East-End accent, had to be born within the ringing of the bells of Bow Church, near Whitechapel, the area where, at one time, a notorious Jack was at large, Jack the Ripper. Thus, before finishing and dumping me at this point, Dennis shot an arrow from his tensed bow, to avoid the blow that would be fatal to him. At the start of the analysis, I had refused to take his phonematic imprecisions at face value, questioning what was

beneath his disappointment. He wrote to me telling me of his decision to stop and the last sentence of the letter read: "I hope that you aren't too disappointed ('deçu') without accent) in me"

From 'black jacket' to 'Gibby', from the jacket (veste) to invest, we can see the displacement of what Lacan calls "the affinity of sexuality with the play of the signifier". This deployment is not, of course, the whole of an analysis: I would even say that from this angle, Dennis stopped where it started, that he remained with the preliminaries, backing down just like in his conjuratory rituals against masturbation, from the showdown of the deception of the Other. However, these preliminaries didn't remain without effect, for Dennis almost succeeded in hanging up the Jacket in the cloakroom and this was marked by two events; a first burglary, which he blamed on the favourite prostitute to whom he had however lent a large sum of money. Shortly after this incident, Dennis met an American woman with whom he came to an understanding - he sometimes made her wear the black jacket, but it was no longer like before. She was the first woman with whom he'd had a relationship in two years of an analysis which had begun in the throes of a stormy split. Before becoming the silky envelope of that which brought happiness, the fetish he imagined, the jacket, was the content of a less happy encounter - then it took on the form of a veil whose very texture covered the top half of the maternal body like a gigantic pubic fleece, camouflaging intolerable castration.

In unravelling the folds of the signifying chain with the application of a regular defecation, Dennis, who came to France to produce in the exile so frequent to this type of task, the work of a writer, narrowed ineluctably the virtual space where an object came into place as soon as the consistency that he stubbornly insisted on crumbled away, transmuting into coarse fabric before disappearing from view, letting the lack emerge in the form of an empty apartment, like an undressed woman. The jacket was only held up thanks to a button which, with the sliding of the look, from the vulva to the belly button on the glimpsed nudity of a young girl, had since his puberty, concealed the question - to what was the sash of which he thus fixed the trace, attached? Whence the extraordinary precision of the memory of his first masturbation which had taken place against the musical background of the song 'Buttons & Bows'. There were no buttons without bows.

Confronted by this knowledge Dennis refused himself, in accordance with the terms in which he had first posed the problem: he discharged himself. This point of flight was already no longer crucial by the time it came; Dennis didn't give himself or me the choice. His termination was inscribed in the 'mal de mer(e)' (sea/mother sickness) of his crossing, of his transference. Ubertragung", after all, has the sense

of translation. Just as there were two burglaries of which one was in fact a relief and the other an unbearable loss, there were two attempts at escape: the first, from the set of signifiers of the mother tongue, an ocean on which he was tossed around like a buoy; the second escape led to being locked up; the officers' square/wardroom ('carré'), found once more in the blank sheet of anxiety, emerging from the empty apartment that Dennis will fill with the object of his fantasy.

Let us finish by stressing that to set the Other in place, Dennis needed this displacement (Verschiebung) which, like the transference, has its Freudian roots in the dream, and which Lacan made equivalent to metonymy, thus to desire. Desire for Dennis was in little bits of wood which warded off misfortune for him: the habit went back to a story he had heard about the poet Robert Graves, who claimed that he only survived the butchery of the trenches thanks to an amulet - his pencil, - which protected him against all the fates, including that of bearing his surname Graves.

As for the manoeuvre which concerned the upper line of the algorithm of the transference, I fear that Dennis has confused it with the entrance under the dome, at once turning the copper cauldron upside down, risking losing a bone in order to make for himself a chef's hat, sheltering him from the bad weather; from the top to the bottom, he made a choice which has irremediable consequences. Not tolerating being cut in two, specifically in two languages, he closes the lid on the glimpsed mystery for fear that the crucial cut of the tailor's scissors too skilled in making jackets might make a cut which would be fatal to him.

In conclusion we are faced with a fetish object assimilated to a power to signify: the inversion of the father's initials designates the penis which makes the little boy into the phallus for the mother.

Just as Dennis struggled against the guilt linked to masturbation by means of conjuratory fetishes, so the black jacket later served, not to cover the lack in the Other, the mother's castration, but like the black veil for little Hans, to fix the boundaries of the gulf against which Dennis barricaded himself.

Here we are right on the limit which distinguishes a neurosis from a perversion. Lacan ended his "Ecrits" on this question of the division of the subject, (in "Science and Truth"): the "no" ("pas") of "no penis" ("pas de pénis") is a negative, but also a step ("pas"), a passage, like the Straits of Dover ("Pas de Calais"). It is one step forward, two steps back.

Note: Lecture given at Ivy House on 2nd March 1988

A PROBLEM OF SCIENTIFIC INFLUENCE

by Bernard Burgoyne and Darian Leader

In October 1895, Freud completed a work that has since been given a multiplicity of titles by its various editors. This nameless work remained unpublished for fifty-five years before receiving a first name, given by the editors of the original German publication: Princess Marie Bonaparte, Anna Freud, and Ernst Kris. The baldness of this first baptising led to their choice being subsequently abandoned, but the original title under which Freud's Project made its name in the world was "Entwurf einer Psychologie" - "Project for a Psychology". Already however, in this 1950 edition, the editors were drawing attention to the similarity of theme, and probability of influence, between Freud's work and a text published in 1894 by Freud's teacher and colleague, Sigmund Exner: "Project for a Psychological Interpretation of Psychical Phenomena" (1). The term "project" which is common to both titles is lost in the current Spanish translation of Freud's Works, where the Exner work is translated as "Intento de explicacion...", and in this willingness to ignore words, the translators follow in the footsteps of the 1954 English translation, where the Exner title appeared as "Outline of a Physiological Explanation...". The relation between psychology and physiology in these two works has been fairly inadequately treated: there are a number of complex problems involved, none of which lead to the commonly made assumption that physiology has priority over psychology in Freud's text. In a tradition that tends to rely on science only as a source of authority, physiology is often treated as a synonym for the scientific base of psychological research, yet it is clear that the physiological work of Freud's colleagues is unintelligible without the consideration of detailed philosophical assumptions and arguments that are germane to their work. The hypothesis that such a scientific orientation was adopted, and then soon left behind by Freud misrepresents the problems of science that Freud was grappling with, and distorts any proper perspectives on the subsequent development of his work. The theme of a scientific psychology, so lacking in these variant titles, reopens the field of problems that enable one to grasp the conceptual framework of nineteenth century German psychology, and to bring to light the way in which desire is the real problematic of Freud's Project. Standard categories such as 'mechanism', 'materialism', 'biologism', or 'psychophysics' are impotent in the face of the problem of reconstructing the real nature of the influences on Freud's work, and help only in eliminating from the Freud literature the key variable of desire.

The 1950 editors had named the Project by taking Freud's own words - in a truncated form: the phrase that Freud uses in the introductory preamble to his work is "it is the intention

of this project to provide a scientific psychology", and it is this fuller phrase that James Strachey chose to reinstate for his 1954 English translation: "Project for a Scientific Psychology". It was the dual theme thus resuscitated that created the earliest style of interpretation of Freud's project during the 1950s: the aim of the Project according to these schools was to create a scientific theory of the mind, based on the kind of physiological principles found in Exner. Implicitly, this orientation is followed in the Spanish translation of the Project, which in addition reverts to yet another title for Freud's work - this time one formed by a criss-crossing of themes, picking up the term "project" from the beginning of the work, and conjoining it to a phrase used in a letter to Fliess "the psychology for neurologists". This obscures the problem of the nature of science, and in particular the problem of the variety of the scientific programmes adopted by Freud, and their possible coherence. Jones represents this tradition, when he says of the Project in his 1953 biography of Freud, "one suspects that an important immediate stimulus" was Exner's Project; James Strachey represents the end of its domination when he says in the commentary to his second translation of the Project, prepared for Volume One of the Standard Edition in 1966 that the aims of the project can be compared "with Exner (1894), with a similar title and a similar programme, very differently carried out".

The equating of the aims of Exner's programme with those of Freud's has produced also a secondary gain. Both in Freud's time and in ours, the stress on problems of the body at the expense of consideration of relations between the body and the mind has paradoxically had the effect of desexualising the motives of psychoanalysis: as Freud reports in his Introductory Lectures(2), the triumphant discovery of the theme of childbirth as an underlying leitmotive in many cases of hysteria provided those authorities who were looking for it with the semblance of a refutation of Freud's general theory of sex. The physiological reductionist is generally led to the same conclusion about psychoanalysis: "there's nothing sexual about childbirth".

The sexual nature of feeding at the breast has recently been denied by an author attempting to provide a "comprehensive intellectual biography" of Freud, and the grounds for the denial turn out to be that Freud was supposedly a "crypto-biologist", influenced by "psychophysics", and thus unable to avoid the distortion of clinical findings by this prior commitment to metaphysics (3). Such absurdities are fairly common in the literature that tries to construct programmes of influence on Freud's work, thereby hoping to tame Freud's clinical work by subjecting it to a world-view. In Sulloway's case, this search for influencing "myths" leads him to attempt to describe the Project in some detail, without making one single reference to desire. The problem of desire is juggled away by a large proportion of authors

writing on the Project. Perhaps it is time to centre the question of influence on this question of the place of desire.

In Strachey's revised translation, the frequent references to desire ("Begierde") in the German original of Freud's text are always rendered by the term "craving". Why Strachey opted for this avoidance of desire is unclear: the hypothesis that he preferred to censor terms that he took to be redolent of Hollywood in favour of terms that he took to be allusive of science, is as likely as any. Clearly a problem at issue is of how to include questions of the nature of desire within a scientific theory - and it is precisely this embarrassment that led to the invention of the "schools of influence" put forward by interpreters of Freud's work in the 1950s. Siegfried Bernfeld's important papers of the late 1940s set the initial terms of the debate (4,5). His labelling of a tradition within the German scientific tradition as "the Helmholtz School of Medicine" set the fashion for a historiography founded on "schools"; it has subsequently been shown in numerous articles (6), that there was simply no such thing as a school of Helmholtz. Those writers who uncritically adopted Bernfeld's term were led to the relative discounting of the "schools of Naturphilosophie" and of "vitalism" present in nineteenth century German science. This in turn led many commentators to assume that well-established explanatory categories were readily available, and that, for the most part, they were made up of traditions local to the circumstances of Freud's writing, and as often as not created in the work of his colleagues. Jones, for example, claims to spot the influence of the "Helmholtz-Brucke school...powerfully reinforced by Meynert", whilst using this orientation to speculate that the term "quantity... is probably derived from Breuer" (7). Now there is no doubt that this term "quantity" derives from the German psychologist who first introduced the idea that the structure of the mind underlying the production of the qualities of experience is amenable to the language of mathematics, Johann Friedrich Herbart, who had developed these themes from the very beginning of the nineteenth century. That Jones is oblivious of this merely indicates that the pioneering work of Maria Dorer, which he cites, on the immense influence on Freud of Herbart, has been largely unread (8). The theme of the relation of Freud and Herbart had first been introduced by Louise von Karpinska (9), in 1914, but Dorer's book produced an extensive development of Karpinska's claim, detailing common themes in Herbart and Freud at length. The topics she works on include the following herbartian concepts - threshold of consciousness; repression; the generation of a field of forces from the conflictual interaction of mental representations; the corresponding interrelation of the domains of quality and quanta and quantity; the energy of free and bound representations; inhibition; the relation of drives to instincts; the narrowness of consciousness, and its dependency on mental representations; the determination of

the ego through the conflict between repressed and unrepressed representations; the dependency of perception, observation, reproduction and affect on the domain of representations; the notion of rows and networks of representations, and the dependency of the concepts of space and time on these networks; the concepts of good and bad in drive functioning, the partial working of the nervous system; and desire and affect as determined by the conflict and tension within the network of representations. Affect, by the way, Herbart understood as the "ending of peace of mind" brought about by the conflictual effect of the network of representations on the body, and on the structure of the mind. All of these themes therefore, were understood to be part of the influence of Herbart on Freud, by anyone familiar with Dorer's work, and within the psychoanalytical tradition, from as early as 1932. It is common in the modern literature for this work of Dorer's to be saluted as a significant source, without any detailed reference to the content of her arguments, as is done, for instance, in the Doctoral thesis of Lothar Julicher (10). So the real tradition of Herbart has not had any effective influence in the contemporary formulations of the problem of the relation of physiological and psychological variables in Freud's work. Jones, in his Freud biography, seems confused about all of these influences. He talks about the "slight volume" by Dorer, and contrasts it to the "huge tome" by Exner. Both of these writings are in fact comparable to a book of normal length, and given that some German psychology texts of the 1890's extend to well over a thousand pages, there is something clearly amiss with Jones's standards of comparison.

What any of these later commentators could have noticed, if they had attended to it, is that Herbart is emphatic in claiming that psychology, in the mathematical mode that he gives it, is a grounding for the sciences of space and time, and that physiology in particular is a derivative of psychology. There thus appears the opposite motive from that proclaimed by Exner in his title. The mathematician Riemann, in particular, could have enlightened readers of the Jones history as to the most appropriate formulation of the study of quantity in Herbart's psychology. Riemann took the mind to be subjected to the dynamics of representations (Vorstellungen), governed by a herbartian calculus, "the psychic-masses occurring in the soul appear to us as representations: their varying internal state determines the changing qualities of these representations" (11). The "reproduction of a representation" Riemann took to be the most general and "simplest" element of the subsequent theory of thinking, and the further development of these theories led both Riemann and Herbart to develop a theory of the mental space of representations. In his Psychologie als Wissenschaft (12) of 1824, Herbart writes: "psychological phenomena are not in space, but space itself...The question is not where sensations come from, but how sensations acquire the form of space", and apart from the work of Gauss on

geometry, these herbartian motives are the only antecedents cited by Riemann in the programme of work which was to become his own non-Euclidean formulation of a new basis for the theory of space. Psychologists such as Helmholtz were clearly aware of this development, and hence cognisant of the orientation of Herbart's programme. The main text in which the outlines of Herbart's programme are announced is this Psychology as Science, a title in fact much closer to Freud's themes of 1895 than are the phrases of Exner's tome. Compare the openings of the two books: Herbart's Psychology as a Science starts with the following preamble: - "Die Absicht dieses werkes...The intention of this work lies in bringing about an investigation of the mind similar to the researches of the natural sciences...and to trace mental phenomena through an examination of the facts, through careful conclusions, through reasoned, proved, determined hypotheses, finally - where it can be done - through the consideration of quantities, and through reckoning." Freud's project starts with the following phrases:- "Es ist die Absicht dieses Entwurfs...It is the intention of this project to produce a psychology that is like a natural science, that is to say, to represent psychical processes as quantitatively determined states of specifiable material parts, and thereby to present them in a demonstrable and consistent way."

So where can Freud have found these herbartian themes? There exist in the literature various tales about the sources of Freud's knowledge of Herbart, but they seem fairly mythical. However, one which has not yet to our knowledge been indicated in the literature is Wilhelm Fridolin Volkman von Volkmar, the fourth edition of whose psychology text (13) appeared in two volumes in 1894 and 1895. Freud is mentioned in this 94/95 edition, as is Breuer, and it would seem probable that Freud knew of the work for this reason alone. Quite independently of this, Freud would have encountered Volkman's work through his contacts with Brentano. In the 1874 and later editions of Brentano's psychology text (14), Volkman is mentioned as a herbartian: indeed Volkman changed the title of his book radically on its second edition in 1875, paralleling the title chosen by Brentano, so there are some grounds for believing that Volkman saw his book as contesting the same field as that covered by Brentano, but from a different "standpoint", this second standpoint being the programme developed by Herbart.

So what does this display? The conjuring away of desire we have shown to be implicit in the programme of physiological reduction of Freud's work. The other side of this coinage is apparent when the content of Volkman's herbartian programme is investigated: in this work, the theme of desire is ubiquitous. There are clearly themes of desire in Freud's Dream-book and also in his Project, but there is only one reference to Herbart in the former, where Freud quotes from the 1892 re-issue of Herbart's Collected Works. The text he refers to is Herbart's Psychology as a Science, and the

citation occurs in a passage in which he slightly refers to those other schools of theorists who "cannot dispense with a statement in terms of physiology, or to whom a statement in such terms seems more scientific" (15). Volkmann was certainly concerned with the problem of psychology as a science, but as a preliminary, he took it that a study of the construction of the concepts of space and time was necessary, and that this study was to be based on the functioning of *Vorstellungen*. The consequence of this particular dynamics of the mind would include a theory of the representation of the body, an account of the localisation and projection of sensation, a theory of the external object, of perception, of sense-deception, and of hallucination. Moreover, Volkmann moves from this to an account of the ego viewed from three orientations: the ego as a sensational and desiring body, as a reproducing and desiring inner structure, and as a thinking and willing subject. The themes he raises in this account are the problems of inner perception, and self-consciousness and attention, and the thematic of abnormalities of the ego. He concludes with an account of thinking and desire, in particular the themes of concept, judgement, and deduction, and the relation of emotion and affect to *Vorstellung*, sensation, and thinking. Under the investigation of the structure of desire he includes the concept and varieties of desire, and their relation to the concept of satisfaction, the relation of satisfaction to *Vorstellungen* and to affect, the question of the interaction of desires, and the bearing of this problem on the distinction between drive and instinct. The final themes of the book constitute formulations of the problems in the relation of freedom, reason, passion and action. The earlier themes had included the questions of mediated and unmediated *Vorstellungs-dynamics*, the relation of old *Vorstellungen* to newly acquired ones, the fixation of *Vorstellungen*, the function of sleep, and the interaction of mind and body. Reflex movement, instinctual movement, and the transformations brought about by the development of speech, are investigated in the context of the question of the functioning of memory and imagination, and in particular the dream as a function of unmediated reproduction, and the general ability of a mathematical psychology to analyse the whole of these notions. The famous list of "24 themes" which Jones gives as his summary of the Project, together with the whole of Jones's gloss on these themes, can best be fitted into the volkmannian scheme, rather than into some physiologised "scientific" schemata.

The formulations of desire in the herbartian tradition owe their construction to Herbart's debt to Leibniz (16). The action of an internal principle "which effectuates the change or the passage from one perception to another", is taken by Herbart to constitute the notion of the displacement of one *Vorstellung* towards, or away from, another representation, which process he takes to be the operation of desire. It is this tradition which leads Volkmann to talk of the "release

of the tension" of desire in relation to the experience of satisfaction, a notion recapitulated in Freud's Project, where Freud writes "the tension of desire dominates in the ego". Now, not only are the terms desire and wish often interchanged and regularly misrepresented in other ways by translators of the Project, but this particular statement appears regurgitated in the French translation as "une aspiration ardente crée dans le moi une certaine tension", and in the first of Strachey's two translations as "the craving involves a state of tension in the ego" - a version faithfully and literally repeated in the Spanish translation. That the tension is not in the ego but within the structure of desire, and that the ego is dominated by this state of desire are two immediate consequences of Freud's text, both lost completely in these translations. That the desire is generative of states of wishing, and of expectation, as well as of all forms of thinking, is something that we can only expect to be garbled in most existing translations. We hope that it is clear from these comments that any translation undertaken from within the herbartian tradition would have felt no temptation to produce such tamperings with Freud's text.

The theory of the ego in Herbart is constructed on the notion that the antagonism between Vorstellungen needs to produce the transcendence (Aufhebung) of a Vorstellung as a prerequisite to the functioning of the ego. This is developed into a distinction between mediated and unmediated reproduction of Vorstellungen, and the notion of mediated reproduction in Herbart seems to bear exactly upon the notion introduced by Freud in the Project under the heading of "reproductive thinking". Herbart's description of this process is as follows: "a complex $a + \alpha$ is reproduced by means of a new perception which is similar to a ", whereupon this complex finds itself opposed by a complex $a + \beta$ where β is antagonistic to α : an example of this being the following - the perception of a trout brings to mind the complex of a fishing-holiday where one catches trout; this comes into conflict with the complex attaching to the trout of the need to work, which inhibits the affect-less presentation of the first complex. Herbart's comment is that "the α is the source of an unpleasant feeling, which may pass over into desire, namely towards the through $-\alpha$ -reproduced object, in cases where the inhibition through β is weaker than the push from α ". The formulation in Freud is the following: first the primary succession of association is determined as taking place in the absence of antagonistic interaction with other invested neurones. Secondly, the process of reproductive thinking is constructed as a secondary process, operating through the conflict between investments. Thirdly, the Herbart example of the two complexes $a + \alpha$, $a + \beta$, is congruent to Freud's presentation of the two complexes $a + b$, $a + c$ in reproductive thinking (17). The most famous instantiation of this is given by Freud in terms of the child's relation to the breast: the complex $a + b$ is the

wished for perception of the breast-with-presented-nipple, and if a + c is the presentation of the breast-allowing-adverse-access, then a + c may or may not allow a path to be travelled from it towards a representation of the desired-object. In this field of the relation of Vorstellung and desire, Freud and Herbart regularly turn out to be attempting to solve the same problem.

What then is the problem of desire? The antagonism between representations in Herbart is prior to the construction of the ego, just as the tension of desire is given priority by Freud over the functionings of the ego. As a consequence, the dialectic of desire exists for both authors on a level that is presupposed in object-relations, and this is very unfortunate for any reading that wants to set up the ego as an autonomous zone, free from such conflicts. It is in these same texts that one finds the claim that the ego is structured as a symptom: "(the particular characteristics of hysterical compulsion) hyper-intense representations confer on the ego its special properties" (18). It can be seen that in these circumstances, most of the classical theories of thinking devised within the traditions of philosophy, are challenged by such results from within the domain of psychology and psychoanalysis. No world-view can govern psychoanalysis, since thinking, and particularly scientific thinking, is subject to the results flowing from its domain. Hence, it seems, Freud set out to write the Project, and hence, it seems, he worked within the psychological tradition of Herbart.

Still, the "Helmholtz tradition" was meant to be a powerful image within the field of science, and some authors are still convinced by it. There is still a prevalent notion in the history of the life sciences that science takes over from philosophy, and this attitude is exemplified by Holt's remark (19) that the Project was "an ambitious attempt to be as scientific, in the nineteenth-century helmholtzian sense, as possible, which meant to be rigorously materialistic and mechanistic". In the Bernfeld myth, the Helmholtz position is presented as an assertion of the dominance of physiology, whereas those who were working closely with Helmholtz were aware that the relation between psychology and physiology constituted a problem (20), to which duBois-Reymond's extremism represented an infuriated reaction of impotence. The confusion, however, as regards the nature and prestige of science, is long-standing. Even Merz, in his turn-of-the-century classic survey of European thought, says "Muller's school has the merit of having...chased away the vague notions of the older metaphysical school, and diffused the truly scientific spirit" (21). However, Merz has at least the merit of identifying a school associated with the programme of Johannes Muller, Helmholtz's teacher, and unlike the Bernfeld construction, this interpretation at least has some historical basis. Merz also indicates the falsity of the view that "there only remained mechanism and materialism"

for the German scientist of this period: "it is well known", he says "that none of the great men to whom we are indebted for the real extension of our knowledge of biological phenomena favoured or embraced this view". As Cohen and Elkana point out, in their edition of Helmholtz's Epistemological Writings, the supposedly anti-metaphysical Helmholtz of the 1840s - the base for the 'school of Helmholtz's mythology introduced by Bernfeld - represents an image of German science very far from the actual preoccupations that governed Helmholtz in his work. The Kantian introduction originally intended to preface Helmholtz's 1847 paper 'On The Conservation of Force' was omitted from the paper only on the advice of duBois-Reymond, and however much Bernfeld may have been taken by the resulting myth, Freud could hardly have been similarly deceived: "most of the discarded material" seems to have been included in the lecture given by Helmholtz for the Anniversary Celebrations of the University of Berlin: The Facts in Perception, given in 1878, and published in 1884 in the popular edition of Helmholtz's works (22).

These issues are complex; and some - such as the warfare between the research-programmes of vitalism and materialism - are beyond the scope of the problem of the direct influences on Freud's Project. Some others however, have fairly direct consequences for the nature of Freud's work: there is for instance some gain to be had in replacing the problem of the relation of the "Helmholtz school" and Freud, by the problem of the relation of Freud to Helmholtz.

Helmholtz - in his The Facts in Perception - takes Locke as the authority on the relation between "our corporeal and mental make-up". Moritz Schlick - in his notes to the 1921 edition of this work - refers the general distinction of quantity and quality, in its turn, to Locke and Galileo. Now, such philosophical and scientific traditions are regularly referred to by Herbart and Volkman, and indeed it is largely their school that is responsible for the maintenance of problem-traditions of this kind. In this sense, there is a community of tradition between the herbartian school and the programme of Helmholtz; the whole problematic of *Vorstellungen*, in particular, is best raised in such a context. Helmholtz, in his Berlin address, develops his consideration of *Vorstellungen* to the following point: "the representation (*Vorstellung*) of different things...one beside another, can in this manner be acquired". At this point it is clear that Helmholtz takes the study of space and time to be a derivative of the study of *Vorstellungen*, since "one beside another" is a spatial concept, and he takes it to be such. In fact, he goes further, since he makes clear in this respect his reliance on Riemann: "Thus it is not a linear sequence, but a surface-like 'one beside another', or in Riemann's terminology "a second-order manifold". This sort of consideration is called by Helmholtz "metamathematical", and

he is aware that in accepting the term, he is placing his studies within a contemporary debate about the relation of mind and space: "The name 'metamathematical' was of course bestowed in an ironical sense by opponents, and modelled upon metaphysics. But...we may very well accept the name" (23).

Considerations of topology and surface may seem difficult, but they have been accepted by the proponents of theories of perception as germane to the formulation of issues in this field since the time of the Greeks. Freud is working within this tradition in the Project, as can be seen from a study like Koppe of neurone, synapse, and contact-barrier (24) - where a dialectic of topological nearness and energetic investment is displayed as being essential to the question of localisation and nearness in the psychic structure. Effectively what is being claimed in this tradition is that a study of topological space is intrinsic to an analysis of the structure of the mind. Only in such a way, it seems, are the real problems of the relations of science and philosophy, of psychology and physiology, of body and mind, developed rather than rendered more obscure. This pathway to analysis was of course taken by Jacques Lacan, at many junctures in his work. It is being further developed by his school - as recent articles by Nathalie Charraud(25) demonstrate. The continuation of this work can be hoped to establish what in reality was the content of the programme of Helmholtz, and of Freud.

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CHRISTINE LÉGER-PATURNEAU

It is with shock and deep regret that the Centre has learned of the death of Christine Léger-Paturneau. Christine came to England to give support to the Centre's work when the development of a Lacanian culture in this country was still at an early stage. We remember her vivacity and liveliness, and the impression she made on her friends here of the great enjoyment she gained from her work. To her husband Claude, and to his family, we extend our condolences, and our sense of loss.

TOM BAKER

The recent death of Tom Baker is an awful blow for those who knew him, and for the effort to promote Lacan in this Country. Tom had a huge appetite for life, artistic and intellectual gifts, great critical sense. He lacked any pretentiousness, and any regard for the opinions of those for whom he had no respect - mighty though they be. He had very great respect for Lacanian psychoanalysis.

Tom was a writer - his idealism and commitment to that vocation never faltered. At school he contributed to the "N.M.E", at Cambridge he edited the "Broadsheet", since then he has written football reports for the "Sunday Times", done proof reading for "Private Eye", worked as art critic for "The Face" and "Arena" magazines. He has long been grappling with the task of writing fiction - at the time of his death he was engrossed in work on a novel.

Tom became involved in psychoanalysis at college, where he helped run the "Cambridge Psychoanalytical Society", he gave two papers at the "Centre for Freudian Studies" - "The Uncanny" and "The Body of the Mystics". One or both of these will be published in forthcoming Newsletters.

At 24 Tom was already a master of the art of choosing his friends, of injecting fun and excitement into any conversation. His loss is a tragedy.

His parents know they have the sympathy of all those who knew him well: in us he inspired love.