



1. Notre-Dame Cathedral, Paris, France. (Public domain)

# Viollet-le-Duc and Restoration in the Future Anterior

## Future Anterior—the Tense and Tenor of Restoration

At every point the tense and tenor of the grammatical structure of the future anterior has to do with archivization, restoration, and preservation.<sup>1</sup> It is precisely the tense of the future anterior that throws us into a time that never allows us to abide in either the past or the future *as accomplished*. It simultaneously points to the future and to the past without being grounded by the present, and therefore, upsets any notion of *given time*. In other words, it is a time that will have never fully taken place.<sup>2</sup> And if we can't be self-present to that time—a time that cannot be entirely “grasped”—it will have never fully taken place *in us*. The future anterior opens up a time rather than assuming that it has already been interiorized as memory—or, at the very least, it will be a memory that is haunted by the “materialized supplement” and “external” archive.<sup>3</sup> In relation to a discussion of the future anterior, Jacques Derrida notes: “The given moment is never given. That this given moment be given is just what is never given in advance, and here we have arrived, too soon, of course, well in advance, at the question of destination.”<sup>4</sup>

Curiously enough, the phrase “given moment” occurs in the first sentence of the most infamous and enigmatic definition of restoration, written by the nineteenth-century architectural theorist and restorer Eugène Viollet-le-Duc. In volume eight of his epic *Dictionnaire raisonné de l'architecture française du XIe au XVI siècle* he writes, “Both the word and the thing are modern. To restore an edifice means neither to maintain it, nor to repair it, nor to rebuild it; it means to reestablish it in a finished state, which may in fact never have actually existed at any *given moment (moment donné)*.”<sup>5</sup> The rub, of course, is the coupling of “finished state” with “given moment.” But Viollet-le-Duc perpetually modifies, and in fact undermines, his notion of a “finished state” in his entry on restoration, thus the emphasis is thrown back on that fact that “the given moment be given is just what is never given in advance.” If we are willing to grant a hearing to this interpretation, then the temporality of restoration that Viollet-le-Duc outlines in that first sentence should be characterized as “untimely”; a Nietzschean word that is never meant to suggest a condition ‘out of time,’ but rather a time that is always in *excess* of any given moment.<sup>6</sup> From my perspective, it is exactly

Viollet-le-Duc's suspension of "any given moment" that makes him so interesting for us now. There are no "givens" and no "moments" that are over and above what he has—or for that matter, what we have—to give to them.

But Viollet-le-Duc's phrase has been taken as just the opposite. Charles Rosen has recently summarized the most widely accepted interpretation of Viollet-le-Duc's temporality of restoration:

For the restorationist, time was conceived as a directional series of segmentable points, such that the best access to history became the rational, inferential re-construction of a given point or sequence of points on evidence available in the present.<sup>7</sup>

In the practical language of restoration, this is meant to suggest that Viollet-le-Duc's purported goal in restoring medieval structures was to create a "unity of style" in a supposedly pure state, even if that finished state (for example, thirteenth-century Gothic) was part of a structure built over subsequent centuries, and included styles from other eras. Most astute commentators, however, including Rosen himself, are quick to point out that Viollet-le-Duc never adhered to 'absolute principles'—and they must add this required caveat since Viollet-le-Duc says this himself a few pages into his article in the *Dictionnaire Raisonné*: "the adoption of absolute principles for restoration could quickly lead to the absurd."<sup>8</sup> But these caveats are ultimately construed to reinforce the dominant interpretation, not to question it.

I would be more inclined to characterize Viollet-le-Duc's conception of time as "implicated": a time that is not over there "in segments"—a set of discrete temporal units following each other as successive moments in a line or sequence organized in relationship to a distant and stable 'present'—but rather a time that we are part of, involved in, caught up in the midst of, but which we never quite master, and are thus also a-part from. In an age of rampant historicism, Viollet-le-Duc was not content to provide an account of architecture that was simply "in" history or time, segmented or not, but rather one that opened up a time and history for architecture *to come*. If the concept of the 'untimely' suggests the construction of an origin that is a disruption in the fabric of time, and that opens up a space for thought to happen as an event, then Michel Foucault's image of the relationship between historicity and origin in *The Order of Things* captures Viollet-le-Duc's attitude towards historicism quite well: "It is no longer origin that gives rise to historicity; it is historicity that...makes possible the necessity of an origin which must be both internal and

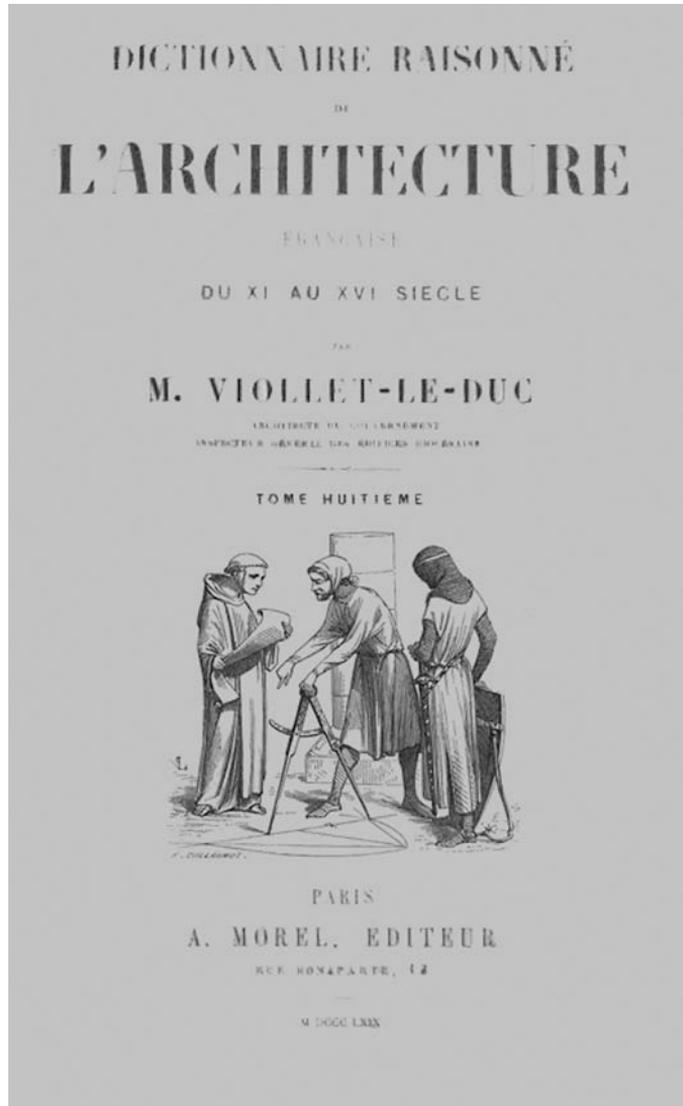
2. Drawing of an ideal thirteenth century Gothic cathedral by Viollet-le-Duc. (*Dictionnaire raisonné de l'architecture française du XIe au XVIe siècle*, vol. 2, 1866)



foreign to it: like the virtual tip of a cone...”” The temporality of this image of “the virtual tip of the cone” is that of the future anterior: a time that we think of as ordinary precisely through its outsidedness to any given moment and which is thus a perpetual deferral of its accomplishment. Viollet-le-Duc is acutely aware that he is always “too late” and “too early” so, in a sense, he is always tarrying with what one might call an ‘anticipated belatedness.’ And isn’t that one reading of the logic of the future anterior? If we wanted to push this a bit further, we could see the medieval itself as an allegory of that ‘origin’ for Viollet-le-Duc; it is a time that is in the ‘middle of things,’ but never accessible as such except through an acknowledgment of something like the temporality of the future anterior.

But we tend to disavow or downplay the untimely qualities of Viollet-le-Duc’s project for a more stabilized and reassuring understanding of restoration as a matter of harmony, balance, and organic totality. In fact, the grandest specter

3. Viollet-le-Duc, frontispiece, *Dictionnaire raisonné de l'architecture française du XIe au XVI siècle*, vol. 8, 1866.



of all that haunts scholarship on Viollet-le-Duc, and that has never really been displaced despite numerous revisions, is the characterization of him as a structural rationalist. According to this scenario, which scholars derive from Viollet-le-Duc's own writings, the Gothic cathedral is explained as a carefully calibrated technical device that equalizes and counterbalances pressures onto specific points and thus demonstrates its mastering of material forces. The supposed homeostatic elasticity of the Gothic structure—a function of its dynamic equilibrium of interdependent parts—is then extrapolated to all aspects of Viollet-le-Duc's work, including his understanding of temporality, community, and politics. In an odd twist of fate, this has become his legacy, the purported reason for his influence as a theorist and a precursor of modern architecture, rather than his sophisticated understanding of historicity and temporality.

In what follows, I would like to suggest an account of the relationship between restoration and temporality through what I will call Viollet-le-Duc's 'primal scene.'

### ***Nachtraglichkeit* at Notre Dame**

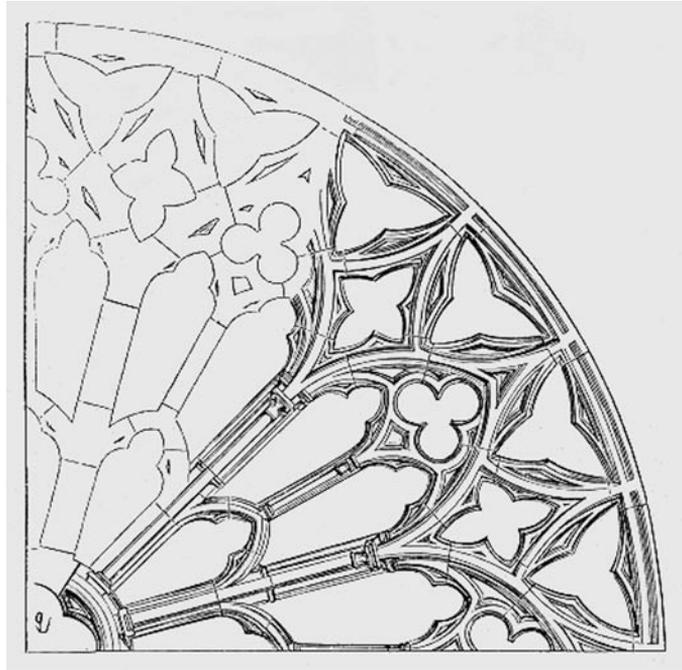
In his "Premier Entretien," the first of a series of twenty published lectures, Viollet-le-Duc recounts an "extremely vivid emotion of [his] childhood," which is still "fresh in [his] mind, though the incident in question must have occurred at an age which generally leaves none but the vaguest recollections." He recalls being carried into Notre-Dame Cathedral in Paris by his old servant as the "crowd was great."<sup>10</sup> The cathedral "was hung with black." Viollet-le-Duc's gaze rested on the painted glass of the southern rose window in the transept, "through which the rays of the sun were streaming, coloured with the most brilliant hues." Suddenly, at the point where their "progress was interrupted by the crowd...the roll of the great organ was heard," but for Viollet-le-Duc, the sound of the organ "was the singing of the rose-window before [him]."<sup>11</sup> Although his "old guide" attempted to undeceive him, "the impression became more and more vivid, until [his] imagination led [him] to believe that such or such panes of glass emitted grave and solemn sounds, whilst others produced shriller and more piercing tones; so that at last [his] terror became so intense that he [the old servant] was obliged to take [him] out."<sup>12</sup>

Need we be reminded that the notion of the *gesamkunstwerk* and *synaesthesia* are the romantic ciphers for aesthetic totality? Viollet-le-Duc reinforces this connection in the sentences immediately before his description of the primal scene in Notre-Dame, in which he discusses the organic relation between Greek art and community, which he describes as:

Uniting in the same place the various expressions of Art, to produce in the multitude a single feeling, a homogeneous emotion...blending these diverse expressions into a kind of symphony in which each of them was to combine in producing at a *given moment* (my emphasis) an harmonious, complete accord!<sup>13</sup>

(Viollet-le-Duc goes on to undermine this 'Hegelian' scenario of the perfect imbrication of matter and spirit in Greek art, but I will not pursue that here.) But notice that Viollet-le-Duc's experience of *synaesthesia* in Notre-Dame—our marker of aesthetic totalization—was hardly comforting to the boy: "at last [his] terror became so intense that the [the old servant] was obliged to take [him] out."<sup>14</sup> Viollet-le-Duc's terror and nausea in this primal scene—the literal inability to assimilate what has

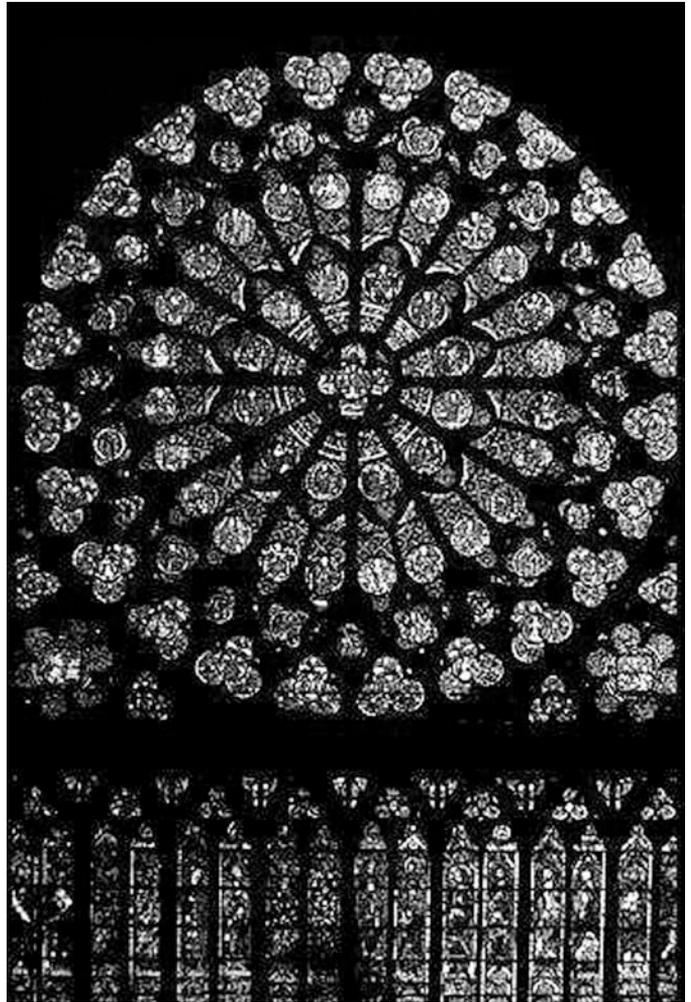
4. Detail of a typical thirteenth-century rose window by Viollet-le-Duc (*Dictionnaire raisonné de l'architecture française du XIe au XVIe siècle*, vol. 8, 1866)



been incorporated—outlines the possibilities (or impossibilities) of restoration as such. These traumatic events suggest the real possibilities and limitations of physical, aesthetic, and historical restoration. The analogy to the Gothic cathedral is precisely not one of a harmonic symphony, but rather a dissonance and excess of sensation more akin to a work by Boulez, Berio, or Stockhausen. In other words, this scene is a comment on the impossibility of—or better yet, disanalogy—between *synaesthesia*, the *gesamkunstwerk*, and restoration. It would appear that Viollet-le-Duc is unable to achieve what the philosopher Rebecca Comay has called the *aesthetic mandate*: “the attempt to convert pain into the plastic object of empathic scrutiny.”<sup>15</sup> This inability to fulfill the ‘aesthetic mandate’ marks the limit of the drive to make whole what has been broken.

What really emphasizes this as not just a primal scene but also a powerful scene of instruction is that Viollet-le-Duc includes his own subjectivity in the scene of representation. One might say that he stages his desire towards his very objects of interest, and thus his mode of attachment haunts such object relations. Samuel Weber makes the provocative claim that the modality of the future anterior—its entailing a conjecture on an uncertain state of affairs, thus deferring any sense of closure—requires a theoretical discourse that stages its movement rather than describes its progress.<sup>16</sup> Viollet-le-Duc’s staging of this primal scene has, like all primal scenes, the temporal structure of *nachträglichkeit*, Freud’s major contribution to a theory of temporality.<sup>17</sup> Viollet-le-Duc’s

5. Interior view, south transept rose window, Notre-Dame Cathedral, Paris, France. (Public domain photograph)



primal scene is partially constructed through subsequent experiences as an adult that then loop back and transform that inaugural event in ongoing acts of analysis, revision and reconstruction. Slavoj Žižek suggests much the same thing in his discussion of the future anterior, when he notes that the repressed past can only be known when interpretation itself intervenes in its object and changes it.<sup>18</sup> The temporality of the future anterior in and as *nachträglichkeit* disrupts the very possibility of a division between an event experienced in ‘its time’ and temporal anachronism.<sup>19</sup> More precisely, it gives that dislocated relationship a structure, logic, and traumatic efficacy.

One might even go so far as to say that the temporal logic of the historical monument as such is “the future anterior of the after-the-fact.”<sup>20</sup> If Viollet-le-Duc was the first to explore this temporality in depth during his life-long work with the *Commission des Monuments Historiques*, then Alois Riegl provided the first explicit thematization of this temporality in

his seminal essay “The Modern Cult of Monuments” (1903). In that essay, Riegl distinguishes between the intentional monument (*gewollte*) and the historical monument, which he characterizes as unintentional (*ungewollte*). Riegl makes it very clear that intentional monuments are constituted *a priori*, and unintentional ones are constituted *a posteriori* or belatedly as historical monuments.<sup>21</sup>

Viollet-le Duc’s account of his primal scene suggests that we should be wary of the temptation to separate his so-called over-imaginative work from his more ‘serious’ adherence to standards of archaeological objectivity. These are certainly the polar regions of Viollet-le-Duc’s thought and practice, but I am not convinced such a cleaving is possible or even desirable. There is, one might argue, no objective ground or reality that anchors his imaginative work; rather, it is the traumatic real of his fantasy scenes that gives the so-called reality or objective ground its consistency in the first place (needless to say the more precise an account we can provide of the nature of this consistency the better). Or to put this in a slightly different way, we might say that in his work fact and fantasy interpret each other, and without the fantasy we would not have much to be interested in, because we are precisely interested in his “interestedness” in the historical object.<sup>22</sup> That is, in restoration it is our investments in objects that is our primary interest; our ‘cathexes’ (to use the language of Freud), which are always an investment with ‘interest.’ Which is simply to say that architecture stubbornly remains a perpetual transformational object that never completely splits into a clearly demarcated subject-object or subject-subject relationship, nor does it do away with the antagonisms, conflicts, aggressions, and resistances that such objects call forth. The ‘tense’ of the future anterior enables us to shift in a nuanced way within the complex temporal conditions that the restoration process entails.

### **The Future Anterior to Come**

Some brief words of caution about the future anterior are also in order here. We must be careful not to overstress the anticipatory aspects of the future anterior. If we do, “the what will have arrived” disintegrates into the much less interesting simple future, “it will arrive,” and the simple past, “it has arrived.” My sense is that Viollet-le-Duc tends to avoid this trap. Evidently we need to preserve the “singular *both*” of the “past anterior” and the “future to come” in order to avoid something like Leon Krier’s “creative (forward-looking) restoration,” or debased forms of nostalgia that we are reminded of on the anniversaries of September 11th.<sup>23</sup> One can therefore understand reservations about the possible dangers of sub-

lating the past anterior and the future *to come* in the name of some forms of the future anterior.<sup>24</sup> But that is a risk that we must take. The time is right for the *future anterior*; a time that opens a space for thinking about the very real stakes of restoration, preservation, and temporality. It welcomes that future to come that has not yet arrived, but that will have been written in its name.

#### Author biography

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#### Endnotes

<sup>1</sup> The grammatical tense of the future anterior is formed in French and English through the conjunction of the future tense of one of the auxiliary verbs “to be” or “to have” with the past participle of the main verb (e.g., ‘He will have restored’). It should be noted that when the French talk about the tense of a verb they use the word *temps*, which encompasses both time and tense.

<sup>2</sup> Samuel Weber, *Return to Freud: Jacques Lacan’s Dislocation of Psychoanalysis*, trans. Michel Levine (Cambridge: Cambridge University Press, 1991), 9. Chapter two of this text on Lacan’s theory of the mirror-stage works around the temporality of the future anterior. I have fruitfully drawn on this chapter in all that follows.

<sup>3</sup> “The archive,” as Derrida notes, “will never be either memory or anamnesis as spontaneous, alive and internal experience. On the contrary: the archive takes place at the place of originary and structural breakdown of said memory.” Derrida, *Archive Fever: A Freudian Impression*, trans. Eric Prentowitz (Chicago: University of Chicago Press, 1996), 11. An attentiveness to the archive (material supplement) as an “internal prosthesis” of memory is diametrically opposed to most standard accounts of time, memory, and history in relationship to the material remains of the past. For example, the historian Pierre Nora’s influential multi-volume series titled *Les lieux de mémoire*—the most comprehensive and wide-ranging study of material sites of memory in France that we have—is predicated on a rupture between affective memory (read “lived”) and its material exteriorization and breakdown as history (read “monument”). In his lead essay, Nora contrasts “*lieux de mémoire*,” emblemized by the monument, with the more affective aspects of “*milieux de mémoire*,” which are seen as the “living” conduits of memory embodied in pre-modern society. This is no help at all in thinking about Viollet-le-Duc’s approach to architectural restoration, as Nora’s study ignores the status of the “material supplement” that is the condition of possibility for the alleged spontaneity of memory, and which does not merely externalize memory, but also subjects it to excessive transformation. In fact, Viollet-le-Duc’s vision of restoration is an inversion of Nora’s claim about the relationship between cognitive and affective memory: for Viollet-le-Duc it was only through the medium of “loss” itself—history, and its material embodiment, the monument—that affective experience could be regained. See Pierre Nora, “Entre mémoire et histoire,” in *Les lieux de mémoire*, ed. Pierre Nora, vol. 1 (Paris: Éditions Gallimard, 1984), 23-43. This essay is translated as “Between Memory and History: *les lieux de mémoire*,” *Representations* 26 (Spring 1989): 7-25.

<sup>4</sup> Derrida, “For the Love of Lacan,” in *Resistances of Psychoanalysis*, trans. Peggy Kamuf et al. (Stanford: Stanford University Press, 1998), 40. Derrida is responding to the relationship between the future anterior and the ‘given moment’ in Lacan, a link demonstrated in the following passage on the unconscious and the return of the repressed in one of his seminars: “Literally, it will only ever be a thing which, at the given moment of its occurrence, will have been.” *Seminar Book I*, ed. Jacques-Alain Miller, trans. John Forrester (New York: W. W. Norton & Co., 1988), 158-59. Although “For the Love of Lacan” is concerned with the future anterior, Derrida’s most sustained reflection on the temporality and tense of the future anterior is found in his essay on Levinas, “At this very moment in this work here I am,” in *Re-Reading Levinas*, ed. Robert Bernsconi and Simon Critchley (Bloomington: Indiana University Press, 1991), 11-48. Critchley’s essay, “‘Bois,’—Derrida’s Final

Word on Levinas" (162-189), found in the same volume, is also concerned with the tense of the future anterior.

<sup>5</sup> Eugène Viollet-le-Duc, "Restauration," in *Dictionnaire raisonné de l'architecture française du XIe au XVIIe siècle*, vol. 8 (Paris: B. Bance and A. Morel, 1866), 14. The *Dictionnaire* was published in ten volumes between 1854 and 1868. For a good translation of the entire article, see "Restauration," in *The Foundations of Architecture: Selections from the Dictionnaire Raisonné of Eugène-Emmanuel Viollet-le-Duc*, trans. Kenneth D. Whitehead, with an introduction by Barry Bergdoll (New York: Braziller, 1990), 195-227. In what follows, I will be referring to the English translation.

<sup>6</sup> I am referring, of course, to Nietzsche's *Untimely Meditations*, ed. Daniel Breazeale, trans. R.J. Hollingdale (Cambridge: Cambridge University Press, 1997).

<sup>7</sup> Charles Rosen, "Entering History: Preservation and Restoration," in *Change Mummified: Cinema, Historicity, Theory* (Minneapolis: University of Minnesota Press, 2001), 56-57. The passage continues: "For the preservationist, time was a continuous, unintermittible flux, so that the best access to history became a more experiential sense of the unending flow of time through objective remains from a vanished past." Ruskin, of course, is the exemplary figure that Rosen is referring to here, and is contrasting with Viollet-le-Duc. This contrast has become a cliché that hardly captures the chiasmatic relationship between the two positions. Viollet-le-Duc appears in this book on film because the great realist film critic, André Bazin, once pejoratively referred to his 'heavy-handed' restoration work in his writings. See André Bazin, *What is Cinema?*, vol. 1, trans. Hugh Gray (Berkeley: University of California Press, 1967), 143.

<sup>8</sup> Viollet-le-Duc, "Restauration," 212.

<sup>9</sup> Michel Foucault, *The Order of Things: An Archaeology of the Human Sciences*, trans. Alan Sheridan (New York: Vintage Books, 1970), 328. I recently gave a paper on the image of the cone in Viollet-le-Duc's work in a conference titled *Changing Boundaries: Architectural History in Transition* (INHA/SAH Symposium), September 1-4, 2005, Paris. This unpublished paper is titled "Viollet-le-Duc and The Dream Navel of Historicism."

<sup>10</sup> See Viollet-le-Duc, "First Lecture," in *Lectures on Architecture*, trans. Benjamin Bucknall, vol. 1 (New York: Dover Publications, 1987), 22. The first volume of the *Entretiens sur l'architecture* was published in 1863 and the second in 1872. See, "Premier Entretien," in *Entretiens sur l'architecture* (Paris: A. Morel Éditeurs, 1863), 22. Needless to say, this passage merits a much closer reading than I can provide here. This account is a prolegomena to such a reading. It is worthwhile thinking about the French word *entretien* as it is rather suggestive. I think Jean-François Lyotard captures this well in his essay, "Conservation and Color," in *The Inhuman: Reflection on Time*, trans. Geoffrey Bennington and Rachel Bowlby (Stanford: Stanford University Press, 1991), 146: "The term *entretien*, which is understood as *maintien*, maintaining, mnemotechnics, also means its opposite, a holding of meaning ceaselessly exposed to the event, to the question, to the taking up again, to the re-working of the maintenance of the theme, as in Blanchot's *L'entretien infini*." More often than not Viollet-le-Duc's work is interpreted in terms of the former meaning rather than the latter one. The whole issue of death surrounding this primal scene ("The Cathedral was hung with black") recalls Roland Barthes linking of death, photography, and the future anterior in *Camera Lucida* where he observes "with horror an anterior future of which death is the stake." See *Camera Lucida: Reflections on Photography*, trans. Richard Howard (New York: Hill and Wang, 1981), 96.

<sup>11</sup> I am assuming that Viollet-le-Duc is stopped near the transept, as he is looking at the southern rose window—that is, the rose window *in the transept*. This is one of the areas of Notre-Dame that came under significant restoration after Viollet-le-Duc and J.B.A Lassus began working on the building in the mid 1840s. Strikingly, the architectural historian Vincent Scully describes a similar experience at exactly the same spot in Notre-Dame! See Scully, *Architecture and the Manmade* (New York: St. Martin's Press, 1991), 169-70. Scully suggests that Viollet-le-Duc might have insisted on rebuilding the small rose windows (oculi) at the third level near the crossing precisely in order to enhance the "climactic drama" of the rose window in the transept that "swing in and begin to spin, filling the edges of our sight." Throughout Scully's delirious account of this drama, he makes no reference to Viollet-le-Duc's primal scene in the "First Lecture." For secondary source material on the 'factual' aspects of Viollet-le-Duc's restoration work at Notre-Dame, his discovery of its original four-story elevation, and his insertion of oculi near the transept, see Caroline Bruzelius, "The Construction of Notre-Dame in Paris," *Art Bulletin* LXIX, no. 4 (December 1987): 540-569; Chantal Hardy, "Les roses dans l'élévation de Notre-Dame de Paris," *Bulletin Monumental* 149, vol. II (1991): 153-199; Stephen Murray, "Notre-Dame of Paris and the Anticipation of Gothic,"

*Art Bulletin* LXXX, no. 2 (June 1998): 229-253; Jean-Michel Leniaud, *Jean-Baptiste Lassus (1807–1857), ou les temps retrouvés des cathédrales* (Paris: Droz, 1980). The above list is by no means complete (not to mention the primary source material, which I might add, is not necessarily 'primal'). I hope it is clear that the actual 'working through' on the building itself is intrinsic to any written account, fantastical and/or factual. In any case, the relationships between primal scenes, screen memories, the restoration itself (the 'working through' of the analytic encounter), and its written account become very complicated.

<sup>12</sup> Halfway through Viollet-le-Duc's account the "old servant" (*un vieux domestique*) becomes the "old guide" (*vieux guide*). This deserves some sustained interpretation. But in any case, the guide's "voice of reason" tries "in vain" to undeceive the boy. I should also point out that in the French version Viollet-le-Duc writes that he was seized by a "belle terreur."

<sup>13</sup> Viollet-le-Duc, "First Lecture," 21.

<sup>14</sup> Viollet-le-Duc's 'primal scene' resonates with other significant moments in his life. I am thinking here of his wonderful account of looking into the crater of Mount Aetna during an early trip to Sicily, and his subsequent imaginative, paper restoration of the Theater of Taormina. I talk at great length about the Mount Aetna experience in the "The Dream Navel of Historicism." (See footnote eight). Jean-Michel Leniaud has also noted that Viollet-le-Duc suffered a bout of hallucinatory vertigo in front of the ruins of the Château de Pierrefonds, his supposedly most fantastic attempt at a restorative *gesamkunstwerk*. Leniaud's comment is found in his book, *Viollet-le-Duc ou les délires du système* (Paris: Éditions Mengès, 1994), 5. I have been unable to locate the source of this statement.

<sup>15</sup> Rebecca Comay, "Mourning, Work, and Play," *Research in Phenomenology* 23 (1993): 52.

<sup>16</sup> Weber, *The Return to Freud*, 10.

<sup>17</sup> The issues of the primal scene and the temporality of *nachträglichkeit* are most fully explored in Freud's famous case history on the so-called "Wolf Man," recounted in *From the History of an Infantile Neurosis*. For a fine account of this case history that pays close attention to its visual, representational, and inter-subjective elements, and the complex issues of temporality and intentionality it stages, see Whitney Davis, *Drawing the Dream of the Wolves: Homosexuality, Interpretation, and Freud's "Wolf Man"* (Bloomington: Indiana University Press, 1995). For further elaborations on *nachträglichkeit* see Jean Laplanche and J.B. Pontalis, "Après Coup," in *Vocabulaire de Psychoanalyse* (Paris: PUF, 1967), 33-36; Jean Laplanche, "Notes on Afterwardness," in *Seduction, Translation and the Drives*, ed. John Fletcher and Martin Stanton (London: Institute of Contemporary Arts, 1992), 217-224.

<sup>18</sup> See Slavoj Žižek, *The Plague of Fantasies* (London: Verso, 1997), 90-91. Žižek is referring to Lacan's use of the future anterior.

<sup>19</sup> Derrida also makes clear the direct connection between the temporality of the future anterior and *nachträglichkeit* in what he calls "the future anterior of the after-the-fact [*l'après-coup*]." See "For the Love of Lacan," 53. *L'après coup* is the French translation for *nachträglichkeit*.

<sup>20</sup> *Ibid.*

<sup>21</sup> Alois Riegl, "The Modern Cult of Monuments: Its Character and Its Origins," *Oppositions* 25, trans. Kurt Forster (Fall 1982): 23.

<sup>22</sup> For the fact component of this primal scene see footnote eleven. I find Stanley Cavell's various accounts of fact and fantasy interpreting each other to be closest to my take on these matters. The position I raise about the "traumatic real of his fantasy scenes" that "gives the so-called reality or objective ground its consistency," is a Lacanian (or Žižekian) one.

<sup>23</sup> Obviously there are interesting aesthetical and political forms of nostalgia—but not many.

<sup>24</sup> Throughout Derrida's attentiveness to the tense of the future anterior in his writings, he is always cautious about its potential blocking out of a future *to come*. This might be a registration of some reservations on his part about Heidegger's account of "anticipatory resoluteness" as the authentic temporality of Dasein in *Being and Time*.