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Hate: An Obsessional Phantasmagoria

Summary:

Since birth was given...debt(h). What knowledge is taken as.^[1] Flight.

1.

To be done with this business of ratfuckery

The *vantablack* milk of yesterday

For an all consummating final eternity.^[2]

That I paid off with the money (*ducats*) of worms

And that famous archae-anarchic smile that cuts through the joined indistinction of life death – touch-touch
– eat/shit – orgies of god [*Soi*]...

I do repress.

2.

The stone that was moved (*Berührung*), I placed again in its spot on the road incommensurate with the
pallors of love, placed again the flame on the arm of the child.

(That it should not rise up into the sky)

Which is night and lawyering.

Which is day.

I think.

3.

Oh Leonardo, my breathless sweet Leonardo...

I see through the clumsy ligaments, lips and integuments of your debts

I smile as their jouissance (m)Otherly.^[3]

Bibliography:

Freud, S. (1910) Leonardo Da Vinci and a memory of his childhood. In *The standard edition of the complete psychological works of Sigmund Freud, volume XI (1910): Five lectures on psycho-Analysis, Leonardo da Vinci and other works.*

Celan, P. (1952). Todesfuge [Death fugue]. In *Mohn und Gedächtnis*. Deutsche Verlags-Anstalt.

Notes:

[1] Freud (1910) asserts a preponderance to engage in “*infantile sexual researches*” around the event of the birth of a sibling and towards its avoidance or destruction (pp. 78-9); what we might call the *naissance* of hate. These researches constitute the emergence of the intellect in the flavor of one of three phantasmogenetical conclusions: “of babies originating from eating, of being born from the bowels and of the obscure part played by the father” (p. 79). These archetypes of knowledge (respectively) brand the child with “inhibition of thought,” “neurotic compulsive thinking” or that “rarest and most perfect” of birds: sublimation.

[2] *Da liegt man nicht eng* [Where one rests unconstricted] (Celan, 1952).

[3] As is so often the case, Schreber provides the deciphering construction: the image of Leonardo as a tremendous bird, painting with the feathery touch of his living brush the lips of the Mona Lisa.

Bio:

Stephen Mosblech is the managing editor of the *European Journal of Psychoanalysis*; a member of the Foundation of California Psychoanalysis (FCP) and Istituto Elvio Fachinelli ISAP (Institute of Advanced Studies in Psychoanalysis) in Rome. He has taught at the intersection of art and awareness praxes at the School of the Art Institute of Chicago, the Esalen Institute and Dzongsar Khyentse Rinpoche's Deer Park Institute in Northern India. His early theater works were staged in New York, Germany, Sweden and Japan. Recent photographs are published in *DIVISION/Review*. He works in private practice and community mental health in San Francisco.

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