

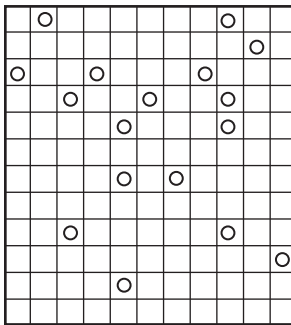
Ars Topica

Confused thoughts often make themselves vividly sensed, whereas distinct ones are usually only potentially vivid: they could be actually so, if we would only apply ourselves to getting through to the senses of the words or symbols; but since we do not do that, through lack of care or lack of time, what we oppose lively sentiments with are bare words or at best images which are too faint.

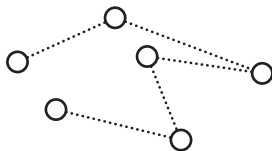
—Gottfried Leibniz, *New Essays on Human Understanding*

Select a star rise. Figure out its signs.
Reverse its root. Straighten it out with the cycle.
Someone will perceive those things. He will achieve his purpose
And be given their letters in whose arrangement the evidence lies...

—Ibn Khaldūn, *The Muqaddimah*



NxNW: the space between S1/a/\$ that is assigned to the site of exception, the space of interaction of topics defined at first through a matrix procedure ("zairja"), used then as a set of proxemics data to create a space (time?) of least dimensions accommodating those topics that cannot be distinguished — ultimately the zero-dimensional space of the atom, within which there is no space and time "as such," but by the same token infinite space and time (perfect intrinsicity). The atom is the basis of emergence: the synecdoche of part for whole, within the system of metonymy (the occulted signifier "always returns," as the oppressed first truth is always restored by a "fourth truth.")



Maxim One: There is no multiplicity, only unity (the return, the death drive, the *objet petit a*).

Maxim Two: There is no unity, only multiplicity (unlimited semiosis).

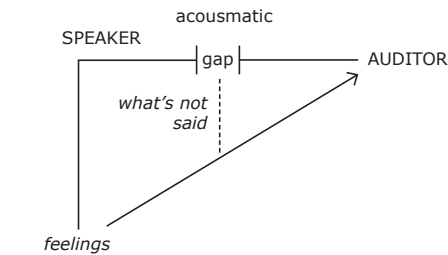
It's possible to use anything as the topical basis of a zairja: a poem, a novel, a building, a place, a garden, an encyclopedia, phrases drawn at random ... Topics are like the 7x7 matrix of Giulio Camillo's Theater of Memory. In fact, Camillo's Theater of Memory is in fact a case of a consciously constructed zairja, fit for Camillo's Kabalistic idea of the three-part soul, which is also a picture of reversing predicates plus a dialectic gap. We must take this clue seriously, and go back to the story of Simonides, which is, as a chiasmus, reversing predicates (before the crash, after the crash) plus a dialectic gap (communications between mortals and gods, i.e. a prayer that affords the release of the soul from the body). This release is about order, the order that the dead take in heaven, the order of Hermes and Hestia on the train of Olympian gods, terminal and adjacent at the same time, signaling the solstice and inversion of world order, the logic of the fool.

A man, a plan, a canal ... Panama! The palindrome is a boustrophedon idea in a right-to-left world. Each end of a line plus every other line creates a "folly," a reversal or displacement. (See Robert Graves' interpretation of *Genesis*.) The reversal and displacement are universal. They are the rule of reversed predication and gap, the chiasmus of Simonides, the prayer that releases material being through an algorithm of order. Such is evident in any strong work of architecture, poetry, art, literature. They are the "durable covenants" binding the universe.

The matrix brings up the issue of cathexis. Normally, we say that cathexis (fetish investment into the material environment) creates a matrix (literally, a womb) or field in which vectors can be mapped that stand out from those that might describe "rational" relations of subject and objects. The map of "reality" would be projective, the map of cathexis investments would constitute a topography. Reversed predication seems to have the effect of *stirring* the vectors to create vortices — circles that create depths, negative on negative so to speak. Here, "being" in the Hegelian sense becomes reachable as an Absolute that is immanent within experience, and the *act* distinguish itself from reflection as a return of the subject from the Symbolic to the Real, "on a repair mission" so to speak, to repair the ISR rings with a four form of truth, a *jouissance* ring.

A tipping point is reached when entries and accommodations begin to spiral centrifugally or centripetally. Either effort must be made to bring in extraneous and contrasting material (i.e. to create real problems with accommodations) or it is time to begin the writing project. One suggestion for this would be to use Cortázar's "hopscotch" technique of compiling number sequences and finding a narrative to make the topics sequential. Another would be to do searches on a list of terms and compile narratives from the search results.

1 / Acousmatics (*voix acousmatique*; minimum element of ventriloquism)

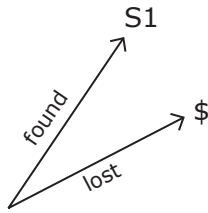


diagrams and captions

1. In every voice you can hear at least one other voice; the likelihood is that you can hear many voices, like shouts in the street. These are a part of the subject's acceptance of a place in the Symbolic, a condition of entering into the interpellated being, an acceptance of the *forced choice* of ideology (cf. the three stages of negation, *Verneinung*, *Verleugnung*, *Verwerfung*; denial, renunciation, foreclosure). With acceptance into the Symbolic register, the voice is layered; one becomes the ventriloquist's dummy (in French, *le mort*, the "dead man").
2. The acousmatic is like anamorphosis, which is also present in a "minimalist form" in all ordinary appearances. It is the addition of a infinitesimally small element that confirms the presence of the (death) drive. Being the dummy suggests two kinds of disappearance (*aphanisis*), one related to the Imaginary, which masks the Real of the situation by constructing fantasies, and one related to the Symbolic itself, "alienation," which confronts the negative in the form of an Ego Ideal (*Ideal-Ich*), or *fictim* — a fictional being that is a stand-in for the tragic reality of the Symbolic, ennobling the subject's subjugation/sublation/occultation by playing out a circular tragic narrative of rise and fall. On the sonic level, acousmatics is an echo ("Echo," in the Narcissus myth), the fragment that is permanently outside the system, a means of signaling by means of the irreducible remainder of noise/silence/fragment.
3. Ventriloquism initiates the subject, even from within the womb, where speech is heard but not understood. The subject develops (after the Mirror Stage) in relation to this Other-as-voice, and speaks with this voice, from the *same position at which interpellation plants the indictment of the Other*. The subject is always-already a "dummy" (*le mort*) in that it is the mouth of the Other, the place from which the voice of the Other emerges.
4. Thus, "mind" is always collective on a account of this ventriloquism. Competing voices indicates schizophrenia, psychosis. Discourse develops from the model that is interiorized, of "civil exchange," i.e. a neurotic

but anti-psychotic process the strives to conceal both the internal defects of causal catenation but also the "extimate" condition of discourse itself, that it initiates from the model of the internalized voice of the Other. The idea of collective memory is thus primary to the idea of an individualized memory, which, if it actually exists, is a fantasy contrived from a modulation of the acousmatic inner voice. This is why the Mirror State is crucial in order for the idea of thought as an internal conversation to develop.

5. Subjectivity, developing through the ventriloquism of the Other assimilated as the "voice of thought" (or conscience, or memory) thus has two forms of occultation, both associated with freedom of movement: (1) an occultation of the alter-ego of the POV, a separate point of visual access that is free to wander, and ethnographically the basis of the interval "between the two deaths." Hence, Nabokov's experiment with the narrative of the death dream is entitled *The Eye*. Here, the occultation is about the exception (of theory, of the frame as able to frame anything and everything).
6. From the object side, the flattening of space and time to a screen is the *praxis* complementary to the occultation of the exception as eye: it is an alienation motif, employing the feminine *not-all* rule: no object captured by the POV's framing/viewing protocol is captured fully. Each has a hidden side; each has an interior, a zone behind the mask of an appearance. The two screens seem to make a match, but, again, "the Lady vanishes." Vanishing, the phallic signifier, is the element in all subjectivities that allows occultation in the face of the Real of the Other, $S(\bar{A})$ — the signifier that signifies the lack of a signifier (metonymy). *Metonymy is the stuff of the space between the two frames, its circulating system*. It is a space of resonance (Echo).

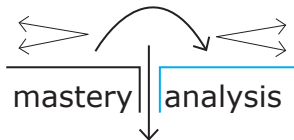


Wit, as the ∂ between S1 and subjectivity (Psyche) is about the relation between aphanisis (\$) within the Symbolic and the discovery of another kind of key, S1 as the reversed predication of the Symbolic as such, the gap, the "flesh of the world." This universal is found amidst the madness of NxNW.

$$\frac{a}{S_2} \rightarrow \frac{\$}{S_1}$$

$$\frac{S_1}{\$} \rightarrow \frac{S_2}{a}$$

All of Lacan's four mathemes for discursive forms illuminate the relations connecting a with S1 and \$, but the mathemes for analysis (top) and mastery are particularly central because they oppose the apex, a , to S1 and \$ in inverse relationships. Where a is in the position of agent, the barred subject \$ is the Other, while the master signifier is in the place of production. When a is in the position of production in the master-servant matheme, S1 is in the position of agency while \$ is in the position of Truth.



The juxtaposition of these two mathemes by means of the function of agutezza reveals a rather Taoist insight to Lacan's system of discourses: that the subject's loss of mastery within the Symbolic (i.e. discourse) is recovered in a "melancholic manner" through analysis (i.e. there is no cure, only an understanding of the role of fantasy). The opposition of mastery to analysis is not simply a cause and effect relationship, however. The gap, Eros in the sense of a messenger effecting chaos, identifies agutezza's angle as monogram of the zairja, a portable nano-feature that, in any setting, converts the failure of mastery (e.g. the "defective narrator") into a virtuality (S2 in the role of Truth, the connection of a "first truth" of occultation with a "fourth truth" of return/recovery/analepsis).

1. The wedge is a weapon. Use it wisely, but as such!
2. Agutezza concerns the angle S1/a/\$. It is the angle of the gap, and as such it constitutes one of the first "harvests" of the "method of mathemes (diagrams)." The pedagogical argument for diagrams is:
 - a. They enable visualization and thus promote "imagination over fantasy" (key slogan).
 - b. They provoke chance to interrupt *via* graphical exigency.
 - c. They engage the matter of who is the POV in any matheme, and what function does the sagittal dimension play, between the POV and the screen/paper.
3. The angle of agutezza is critical in the connection between (the failure of) mastery and the discourse of analysis. Just as analysis is limited to uncovering the role of fantasy in maintaining the subject's discomfort within the Symbolic, a further option can be found in the role of the apex of S1/a/\$: a second form of *jouissance*, related to Eros's function as Chaos (actual translation, "gap") as the "fourth ring" of the Borromeo knot — Lacan's emblem for the relations binding the Imaginary, Symbolic, and Real. The apex is in the position of Production within the matheme for mastery, and the position of Agent in the matheme of analysis. From production to agency is a reverse predication of (failed) mastery (alienation, separation) within the Symbolic, addressed by analysis's "traversing of fantasy." For Vico, the situation is the same. The reversed predication of mythic thought (failed mastery) and discovery of myth's key function (the imaginative universal) becomes the fractal function behind all culture at all scale, from individual experience to the history of nations.
4. The apex is the first truth of myth (its metonymical operation) and the fourth truth of the discovery of myth's master principle (the extension of metonymy to cover the entire span of the human, from mythic "occultation" to thought's final project of self-knowledge: *kenosis*. S1).

3 / Analepsis

Recovery; restoration of the "fourth truth" to the "first truth." Moment of future anterior.

FROM WIKIPEDIA:

The second half of the Critique discusses teleological judgement. This way of judging things according to their ends (*telos*: Greek for end) is logically connected to the first discussion at least regarding beauty but suggests a kind of (self-) purposiveness (that is, meaningfulness known by one's self).

Kant writes about the biological as teleological, claiming that there are things, such as living beings, whose parts exist for the sake of their whole and their whole for the sake of their parts. This allows him to open a gap in the physical world: since these "organic" things cannot be brought under the rules that apply to all other appearances, what are we to do with them?

Kant says explicitly that while efficiently causal explanations are always best (x causes y, y is the effect of x), there "will never be a Newton for a blade of grass", and so the organic must be explained "as if" it were constituted as teleological. This portion of the Critique is, from some modern theories, where Kant is most radical; he posits man as the ultimate end, that is, that all other forms of nature exist for the purpose of their relation to man, directly or not, and that man is left outside of this due to his faculty of reason. Kant claims that culture becomes the expression of this, that it is the highest teleological end, as it is the only expression of human freedom outside of the laws of nature. Man also garners the place as the highest teleological end due to his capacity for morality, or practical reason, which falls in line with the ethical system that Kant proposes in the *Critique of Practical Reason* and the *Fundamental Principles of the Metaphysics of Morals*.

Kant attempted to legitimize purposive categories in the life sciences, without a theological commitment. He recognized the concept of purpose has epistemological value for finality, while denying its implications about creative intentions at life and the universe's source. Kant described natural purposes as organized beings, meaning that the principle of knowledge presupposes living creatures as purposive entities. He called this supposition the finality concept as a regulative use, which satisfies living beings specificity of knowledge.¹²¹ This heuristic framework claims there is a teleology principle at purpose's source and it is the mechanical devices of the individual original organism, including its heredity. Such entities appear to be self-organizing in patterns. Kant's ideas allowed Johann Friedrich Blumenbach and his followers to formulate the science of types (morphology)

The binary signifier is the "fall" into ideological consciousness, but its occultation (signification of the absence of signification), $S(A)$, allows for a metonymic resonance that returns the truth to its "lost position." At the moment of this return, trumpets blow and angels call out the dead ($\Gamma=\Gamma\Gamma$), whose bones assume new flesh. Resurrection as restoration. This day bears on the issue of judgment, which might be considered generally, in the light of the "critical" relationship between sense experience and mentation (*Critique of Pure Reason*), between action and law (*Critique of Practical Reason*), and between judgment itself and the order or disorder of nature (*Critique of Judgment*). This triplicate reflects Lacan's order of the Symbolic as practical, the Imaginary as empirical, and the Real as relating to the beautiful and sublime.

Can we use the issue of analepsis to accommodate Kant to Lacan? And, in particular, can we use the idea of resurrection to discover how the Real works *vis à vis* the issues of the sublime and the beautiful. Does Vico have the answer to this?

1. Taking last things first, the Real as beautiful/sublime raises the issue of POV in Kant's *Critique*. The pivotal issue is teleology, the point at which truth appears as emergent. In the natural world, this corresponds to the moment where hylozoic order is realized, not as form, but as *formless* (an order implicit to a pre-structured goo, as in the chrysalis of a moth). This is the "negation of negation" point. At this point the "fall" is put into perspective, as a necessary falsification that, in inversion, tells a truth beyond itself.
2. Compare this "beyond itself" to the speech of the analyst in psychoanalysis: the surplus element speaks acousmatically, through repetition, $\Gamma=\Gamma\Gamma$, an effect of Echo to Narcissus (the conscious subject's) cathexis (Promethean fixity to position, i.e. to POV). The Echo story is linked primordially to the Narcissus story. Narcissus does not recognize his image, but his knowledge is put in the form of esthetics: the recognition of beauty. He is cataleptic, paralyzed, as were the victims of Medusa and Psyche.
3. "Who cannot move, and why?" is the question that, when answered, reveals the central function of a mirror. In the case of Medusa and Psyche, motion is exchanged for fixity. With Medusa, this mirror also reverses beauty and ugliness. In the case of Psyche, the mirror is desire (men feel unable to approach what they would most wish to seek, the beautiful Psyche). Does the mirror of the Mirror Stage also involve catalepsy? Yes: the *corps morcélé* that is *projected in RETRO-spect* when the subject perceives his/her spectral double.
4. Once in the zone of detached virtuality (the double of the Mirror Stage), we have the other three main forms: travel in time (the retroaction of the realization of the *corps morcélé*), the story in the story (vertical structure within the horizontal catenation of cause and effect), and con-

and to justify its autonomy.^[3]

Kant held that there was no purpose represented in the aesthetic judgement of an object's beauty. A pure aesthetic judgement excludes the object's purpose.

COMMENT: This demonstrates just how close Kant was to hylozoism, possibly through Leibniz's *Monadology*. Teleology is easily seen in the analogy of the plant, but in human life it is a "fate" that, as Shakespeare puts it, "rounds life with a sleep." Hence, chiasmus, which works through negation that is subsequently negated, becomes the model of fate, particularly as it is realized through the "mirror" of death — *miroir, c'est mourir*.

tamination of reality by the "dream" — the spectral other whose imagined reality invades the subject's waking life, or rather, causes the subject to "wake up to Reality." Kant's beautiful, which is based on the harmonic between perceiver and perceived, is Narcissus as captivated by the Other, which is a mirror-converted self. Within this lies the acousmatic, divinatory Other, Narcissus's knowledge that is sublimated, an unconscious, which Echo signals with her repetition theme. Echo is the "story in the story" who will contaminate Narcissus's reality with a "wake-up call," a *call out* of his fixed Promethean/Cyclopean position.

5. Hermes is both outside the Cyclopean fixed interior, where the *manes* are protected by Hestia, and a call outside, an instruction to cross a boundary. This call, when repeated, shows the space between the two frames, a "Nothing" for "Nobodies," for heroes (dead men) whose mode of being is travel (according to Johnstonian rules). The call out is also a wind, an *afflatus*, a wake-up call, from the Golgotha of the POV — the fixed view-point, the Promethean catalepsis — to the second frame as creating the space of Paradise, which has "already-always" existed within the reality of the Symbolic, as its defect.
6. Hence, "judgment" is the theme of this call out, and this calling *to be judged*, as it is the theme of the interval between the two deaths, the space between the Real and the Imaginary, $S(\mathbb{A})$. The residual of the Symbolic, a (the occulted signifier that allows the Efficient Cause of the Symbolic to proceed, through a concatenation of causal types), is the apex of the angle connecting $S(\mathbb{A})$ to $\$$. Also: this is why judgment, this interval's theme, belongs to the wandering hero/deadman. Freed from the POV, a new series of locations must be found (Simonides) in order for the wandering souls to find, through their fixed locations, a , their Psyches. Love story.
7. How is this also a matter of Kantian esthetics? In all three areas of the Critique of Judgment, Kant uses the idea of purposiveness. The Beautiful cannot be useful in the sense that an end dominates the means. The means become "self-ending," so to speak, and the principles of this self-ending correspond to that which perception itself uses. The sublime is distinguished by what, in nature's negative instances, exceeds perception; but the artistic sublime is possible through a *fixed and secured POV*, through which *difference* can be held behind a protective screen. In teleology, the story is told: the emergent order evident in growth and biological life in general is a model of emergence in matters of human fate. We cannot say that there is any "end" or "use." But, within uselessness, purposiveness is evident. The self-guided design, the teleology of biological life, is the *ipsum* connecting the true with the made. Is the *ipsum* the masculine gender of *verum* and *factum*, or is it the third gender, the "it" of *Wo Es war*? Certainly, "it" is the excluded zone of the not-all, the element that has failed to be assimilated through sexual regeneration. It is impulsive; it is the *id*, the unconscious.

8. When Hegel proclaims that "spirit is a bone," we have connections to Golgotha, the spiritual failure of the father, and dialectical materialism, which is the occulted signifier working through metonymical resonance — and here the "chamber" provided by the double frame is key. Žižek misses this connection; it is what allows penetration of the gaps and errors of the catenation of causes in the Symbolic. The bone is also the final state of the body at the end of the period between the two deaths, the Symbolic Death, the soul at the point of final judgment.

9. In response to his critics, Lacan refers to the gap between the alternatives — mathematical vs. dialectical thought — when thought succeeds in "sustaining itself circularly" as a "bone." Žižek connects this to Hegel's "spirit is a bone" in the sense that the obstacle (to integration into the circular logic of dialectic) retroactively engenders what it is an obstacle to. Hegel is this bone, the traumatic point resisted by a post-Hegelian tradition. Psychotic foreclosure: Deleuze; immanent overcoming: Marx. To see Hegel as a bone is to see Hegel's "spirit is a bone" through Freud, and Freud through Lacan. I add: the theme of super-symmetry is the space between the two frames that is one alternative thematization of bone with a broader ethnographical wave-band, stretching from shamanism and Taoism through both Eastern and Western traditions, popping up in, especially, the sub-texts of artists and writers who formalize the themes of *encadrement* with specific reference to the overlap that creates super-symmetry.

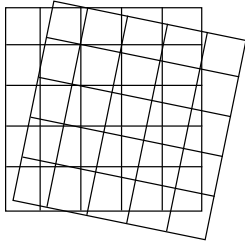
10. We can go back to the point of Sir James Frazer, the point at which there is still more collecting and categorizing (cf. Stith Thompson) than theorizing (Mauss, Levi, Harrison, later Lévi-Strauss). At this point, linguists and ethnographers have collected "raw data" (cf. defective narrators play a critical role here) in the spirit of Kant's "reflective judgment" — knowing the particulars without knowing the universals. The truths of myth thus constitute teleologies and are not yet sublime or beautiful — they belong to the "natural man," and indicate self-construction. This is the hylozoic period where the connection to Taoism is particularly evident, the point where Vico sees, in the *storia ideale eterna* the rule of autopoiesis (note: *not* the autopoiesis of Varela and Maturana, which misses the point of Kant's teleology, i.e. that "life" is always a life *with, of, and for* subjectivity — or there is no life at all). Until the human mind, as a "nature," is regarded as pure mechanism (*automaton* = bone), this realization cannot take place. V&M make autopoiesis into a *coincidentia oppositorum*, of chance and necessity, whereas Kant sees that the matter of design or purpose cannot be retained as a romantic remainder. Causality as teleology is a projection, Kant notes, made in the face of our lack of knowing the "other" of inhuman nature. We see teleology as a kind of "as if" — as if nature were like us — and it leads us to discover the subjective universality of objects. When thought moves from particulars to universals (reflective judgment) as it does in the cases of the beautiful and the sublime, it is because thought must find itself at the antipodal point

— the mechanism of *automaton*. This is the bone of thought that Kant anticipates. We do not “mean to assume that they and we are similarly constituted,” but we nonetheless attribute the “traces on the Rhodian shore” to natural mechanism rather than human design, *because they were mechanism in the first place* (i.e. when we were inventing the science of geometry). If this automaton exists in thought, and cannot exist without thought, then nature (which is purely *automaton*) must be “thought” in the form of teleology. Plato’s advice, that one must learn geometry in order to study philosophy, is about the realization of the role of automaton: spirit is, precisely, a bone — both a material as in “dumb material” (cf. von Kleist on the Marionette Theater) and a “bone of contention,” as in the breaks in the catenation of causes and effects that open the Symbolic to cathexis (fetish investment).

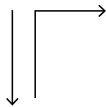
11. Vico’s teleology finds the form of ideal eternal history. He discovers the metonymic basis for the occulted signifier that initiates this process, and relies on the *automaton* feature as a principle of self-development in true dialectical fashion. The heroic “cancels and preserves” the mythic; and the modern “cancels and preserves” the heroic. This is accomplished through a “vertical” intervention into the “horizontal” catenation of causality, i.e. the demons and angels of poetic creations. The imaginary is the critical awareness of this “production of fantasies” and a purely active agency. Spirit is this active agency: *imaginare*, to imagine — to “traverse the fantasy” in Lacanese. “The moon never beams without bringing me dreams,” writes Poe in his lament which centers teleology on the drama of separation by death and the death dream of the poet (all poems are death dreams). Vico, too, could be considered to have written a “death narrative” after his fall from the ladder — he “grew up to be an idiot” and is thus writing from the standpoint of someone who survived death only in imagination, the privacy of which is the isolation of the dead from the living. Hegel is also isolated, that is his status as a Bone, and in being bones, Hegel and Vico achieve a symbolic death after their “obstacles” — their dialectical adventures discovering/confronting the gaps in the Symbolic.
12. Is it possible to return to the theme of analepsis to conclude? Recovery at the theoretical level is possible because recovery happens at the level of experience, both are epiphanies. As in the speech of General Lorens Löwenhielm in *Babette’s Feast*, what we thought we had lost is not lost, it returns to us. The metonymy of occultation saves it, preserves it, the dialectic is between metaphoric “recognition” and “mastery” and metonymic resistance. This recovery is the teleology of the *automaton*, the impossible-Real mechanism within nature as well as subjectivity, because nature *is* subjectivity before it appears as mechanism to us as we occult it in perception. We realize automaton retroactively, we find the Tao by imagining the other as Other.

4 / Anamorphosis (aim/goal)

Most commonly associated with the visual form of occulted imagery, ...



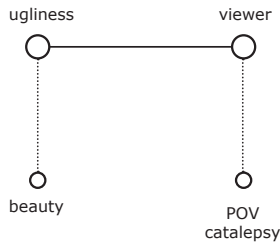
Every object contains a double, that requires a "sublated" point of view, a POV that is a part of a project of discovery.



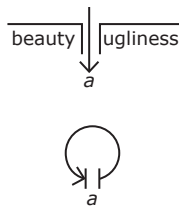
The aphanesis of the subject (vertical vector) affords the forward motion of discourse through a succession of causal domains (final, formal, material). Efficient cause is associated with the sublation of the subject and is thus the point at which the "first truth" (aphanesis) connects to the "last truth," *analepsis* (recovery).

1. The goal contaminates the aim, deflecting it. Subjective object and objective subject is the result. Graphically, this is the presence of "another object" within each empirical object, a subjective other that can be searched and found, or called out with a magic phrase. Actæon hunts the forest but does not "find" Diana's grove, rather "it finds him." Cathexis *itself* causes this — the objective subject is automaton.
2. The aphanesis of the subject (vertical arrow) initiates/affords discourse, whose major forward component is a sequence of causal efforts, each with its occulted component. (1) Efficient cause creates the aphanesis the subject, the "grounding verticality" initiating discourse as a whole; (2) final cause sublates *tuchē*, in the sense that one opportunity occludes others (this is the occultation that *Un coup de dès* treats, and fantasy deals with); (3) formal cause sublates the final type of cause, material.
3. There is good reason to include "instrumental cause" with material cause, in the sense that no material becomes a component of form without instrumentality. Not including instrumentality with material cause would allow instrumentality to be optional, to escape discourse and avoid being attached to the occultation of material cause within form. It would also allow a "magical" endowment of material with desire (which is done through transference). This is done, of course, but it is accomplished by concealing the use of material as a ventriloquist's dummy, with a detached virtuality that must always appear as something uncanny. Instrumentality must be sublated, along with other properties of raw materials, in the production of form, and it is this sublation that provides the causal basis for the uncanny effects of occultation, when cause is "detached" through virtuality (the brick wants to be a brick).
4. Anamorphosis = Acousmatics, and thus acousmatics involves the square wave, the "either/or" whose logical counterpart is the gap, chaos, chiasm, "flesh of the world." Language conundrum: we say we can't say enough but we end up by saying more than intended. This is the reversed predication between aim and goal, Where aim and goal are cross-incrined: Ag/Ga. There are two forms of exception, one belonging to the Symbolic, the other the Imaginary. With $f/\$$, the phallic function (the organ without a body — cf. lamella and Dionysius — the "flesh of the world" is evident as Eros, the vertical pharmakon (not the horizontal division of territory, hence Hermes reputation for crossing borders).

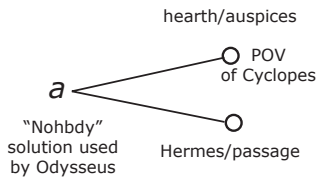
5 / Anamorphosis (drive)



The viewer retroactively assigns Medusa the value of "ugliness" in response to her own paralysis by the POV. The chain of signifiers relating the object (framed) to the (fixed) POV is sexuated in the sense that its predications \exists and \forall , are "seamless," i.e. without a gap because the binary signifier has occulted the gap as "impossible/Real."



The gap is a token of the drive and the constituent components of the drive, such as goal/aim, death drive (between the two deaths), and, now, paralysis. The subject "falls to her ground" in the ethnographical sense of blood's relation to soil, chthonic origins.

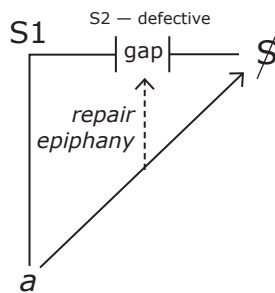


The Cyclopes are famed for their catalepsy, i.e. their Promethean basis (Vico's story about the limitation of divination to place, the fixity of the hearth). Hermes is the travel principle, particularly in the ability to cross boundaries, to reverse predication, through knowledge/control of the a that is the gap, the negative aspect (the space between the two boundaries).

1. Catalepsy is the condition of the point of view (fixed to the ground, "fixed/fallen to one's ground"). Medusa's victims are paralyzed and actively convert her beauty to ugliness, corresponding to their own lifeless condition. The thinking goes, "if I am lifeless, then something seriously ugly must have killed me." Beauty could not be the agent, it must be ugliness (transferring the cause to the agency of the Other).
2. Fear of premature burial is the ethnographical link to follow. $Dr \rightarrow Ds$: the subject has forgotten how to die thanks to the S1 of the Symbolic, a lamella immune to the chains of signifiers, using sexual generation as a model. The lamella is "trans" — Mf.
3. A single eye reveals anamorphosis's radical quality, that it is the subjective POV coupled to S1, hinged around a (\angle), Odysseus's answer? Equate the single eye to the anamorphosis "problem": the sharp stick with the reply, "Nobdy has done this — reversed an-tonomasia.

6 / Anamorphosis (minimum element of)

The theme of restricted passage captures anamorphosis's algebra of *agutezza* — how? The gate/door involves themes of conditionality, test, judgment. The sharp wit solves the riddle; the tricky servant (usually) outwits wits the binary-signifying master, whose either/or seems to offer no way out. Mastery, like the entire signifying chains of S2, is defective, and *agutezza* is the sharply effective route of escape or entrance — the trick of the thief or usurper. The POV is frozen by S1, but a offers an alternative.



The minimum element, *a*, is found ethnographically as the theme of the restricted passage and related to the weighing of the soul. The soul's bar is its "vertical" obligation to the law, the blood's Lucretian pull to earth by gravity. Weighing centers on the gap of the Symbolic, S2, the deficiency of the Law in specifying its demands. S1 is occulted as *a*, the surplus *jouissance* of the Other that makes the Other enigmatic and obscene. The *a* is the exception by which the signifying chain is "guaranteed" by this defect in the Other. The \$ is bound by the phallic rule by virtue of this occultation, which is a form of (Hermetic) theft.

1. The ethnographic quest: for Aleph-like elements associated with liminal passage. How to relate these to the algebra of *agutezza*. Passage is always associated with a test or trial. Conditionality is a "weighing" of the soul, an association of spirit with a Lucretian rising or falling motion. The gap is verticality, a gravity that relates blood to earth, and this is the common feature of much of the ethnographic evidence.
2. WHY ETHNOGRAPHY? (an aside) We need ethnography to "teach us the equivalencies" so that when we say one thing we realize that we can just as easily and sometimes *more meaningfully* say another. We do not invent the substitution, it is present in the unreflected constructions of cultures, who need such equivalencies to work silently, behind the scenes, to allow conscious social life to work properly. This is the *verum ipsum factum*. Equivalencies.
3. How is the soul weighed? The matter is between S1 (the law) and \$ (the subject as sinful). The fulcum, *a*, is itself double: (1) *jouissance* as the surplus pleasure of the Other, the obscene demand of the Law, its insufficiency; and (2) a second *jouissance* that is associated with epiphany, self-knowledge as kenosis. How do S1 and \$ work as signifiers? \$'s failure is based on desire, but desire is in fact the desire of the other, the S1. This is A-barred, the defect in the other, occulted as *a*, *jouissance*. Kinbote (*Pale Fire*) is the defective Other whose theft, *a*, occults the text and turns it into metonymy.
4. The theme of balance and falling is a major ethnographic link. The soul's weight is idealized in the dream of floating, the extimacy of the lungs whose internal air is externalized as air suspending the weightless body.œœ

7 / Animus/Anima

diagrams and captions

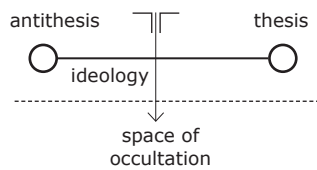
text

"While these lines may sound obscure, their underlying logic is clear: in a relationship of reflection, every term (every determination) is posited (mediated) by another (its opposite), identity by difference, appearance by essence, and so on — in this sense, it 'proceeds from another'. When positiveness is self-sublated, an essence no longer directly determined by an external Other, by its complex set of relations to its otherness, to the environment into which it emerged. Rather, it determines itself, it is 'within itself the absolute recoil upon itself' — the gap, or discord, that introduces dynamism into its absolutely immanent." (Žižek, *Absolute Recoil*, 4; quoting Hegel)

1. Ancient aphanisis: ekstasis of Aristeas of Prokenessos (Guthrie, 193), dead mane in one place, live twin in the other. Raises issues about Jesus's appearance, relation to epiphany (tags of femininity, twinship). Catalepsis = "not really dead" but maybe related to Hegel's term, *zu Grund gehen* ... "to go to one's ground."
2. When one goes to one's ground, the result is that one finds one's own skull, a *memento mori*. This is catalepsy as a discovery procedure, a descent (*katabasis*) that makes the "between the two deaths" interval also a model of *kenosis*.
3. This is, simultaneously, the logic of the defective narrator; the "falling to one's ground" is not just to *any* ground but to one's own ground, the ground destined to accept the fall and anonymize the subject within the soil of the grave. All narrators (exposition agents) are "dead," they are exposed in ekphrasis and paralyzed by our ability to "go around them" to explore their defect, their blind spots.
4. *Corps morcélé*: Rebecca's _____ and Frankenstein's _____, who "cannot be represented by a name." The retroactive realization comes with the necessity to recognize an ideal spectral ego, a fantasy of wholeness, the essence of ideology. This is the key to efficient cause: the monster doesn't have a mirror image because he *is* a mirror image, an escapee from the "visual realm of the mirror."
5. Warnings: divination is about anxiety; anxiety comes from the sense of the Real of the future. This can be settled only by the *certum*. Surplus (thunder) becomes a lack (coded message). The body behind a screen (template). The baby model that serves to guide the construction of the building. *The Timeus*: love is based on lack, the splitting of the subject, the subject as double, the broken (dead) subject and its living-though-spectral ghost twin.

diagrams and captions

1. "During those days Fingerbone was strangely transformed. If one should be shown odd fragments arranged on a silver tray and told, "That is a splinter from the True Cross, and that is a nail paring dropped by Barabbas, and that is a bit of lint from under the bed where Pilate's wife dreamed her dream," the very ordinariness of the things would recommend them. Every spirit passing through the world fingers the tangible and mars the mutable, and finally comes to look and not to buy. So shoes are worn and hassocks are sat upon and finally everything is left where it was and the spirit passes on, just as the wind in the orchard picks up the leaves from the ground as if there were no other pleasure in the world but brown leaves, as if it would deck, clothe, flesh itself in flourishes of dusty brown apple leaves, and then drops them all in a heap at the side of the house and goes on. So Fingerbone, or such relics of it as showed above the mirroring waters, seemed fragments of the quotidian held up to our wondering attention, offered somehow as proof of their own significance. But, then suddenly the lake and the river broke open and the water slid away from the land, and Fingerbone was left stripped and blackened and warped and awash in mud." Marilynne Robinson, *Housekeeping* (New York: Picador, 1980), 73-74.



Elwood P. Dowd is an idiot because he fails to recognize the existence of the two-levels that ideology requires to accomplish its interpellation of subjectivity. As such, he is immune to social constraints that would compel him to follow conventions separating classes and sexes. He is a "trans" in the radical sense, refusing to identify sexuality with gendering, so to speak. But, Dowd — we could write this name as "dow'ed," both en-dowed and dow(ne)d, or just let it be the basis noun of "dowdy" — goes further by filling the space of occultation with its native contents, drawn from the Irish tradition of the composite gentle-giant *puká*, a chiralistic spirit capable of bringing either good or evil. Like the reversed predication process of ideology at the upper level of the graph, the *puká* is a version of the Roman goddess Fortuna, whose wheel punishes while it rewards. The wheel of course has a gap, and the gap is the wheel itself, the occulted axel that turns without moving: the north star, celestial sign of the True.

The Phoenix and the Turtle

William Shakespeare

LET the bird of loudest lay
On the sole Arabian tree,
Herald sad and trumpet be,
To whose sound chaste wings obey.

But thou shrieking harbinger,
Foul precursor of the fiend,
Augur of the fever's end,
To this troop come thou not near.

From this session interdict
Every fowl of tyrant wing
Save the eagle, feather'd king:
Keep the obsequy so strict.

Let the priest in surplice white
That defunctive music can,
Be the death-divining swan,
Lest the requiem lack his right.

And thou, treble-dated crow,
That thy sable gender mak'st
With the breath thou giv'st and
tak'st,
'Mongst our mourners shalt thou
go.

Here the anthem doth commence:—
Love and constancy is dead;
Phoenix and the turtle fled
In a mutual flame from hence.

The idiot in *Harvey* (James Stewart as Elwood P. Dowd) does not realize the seam in the Symbolic that allows for "keeping up appearances." He naively invites ex-cons home to dine with his proper sister and her daughter, he introduces himself politely and formally even when he is about to be committed to an asylum for the insane. He doesn't register aggression. Like the soldier in Mladen Dolar's joke, who after the lieutenant yells the order "Charge!" says "Che bella voce!" the idiot's ignorance of the seam is a radical critique of the ideology of capitalism that uses two "registers" of meaning to manipulate, deceive, etc. But, this idiocy comes at the expense of a delusional fantasy — a giant rabbit who inhabits the *poché* between these two frames, on either side of the seam.

1. Why does the "purely negative" act of overlooking the seam separating the two registers of the Symbolic seem to necessitate the animation of a space inside the seam? This seems to compare to the space outside the prytaneion where Simonides is summoned by "two strangers" (a.k.a. Castor and Pollux — who are "not to be seen" when Simonides goes outside). This seam is enlarged into a gap, where detached virtualities rule. Would it be possible to do it without the rabbit, Harvey?
2. The strong answer would be no: Harvey is what keeps Elwood from being "just an idiot." He is judged to be delusional but his delusion is "that which should be suppressed" within the ideology of the Symbolic networks of his small town. A tall rabbit is a *coincidentia oppositorum* of fierce and meek — i.e. a normal-sized rabbit would not do, nor a fierce Shrek-style monster. The size is about power, the ability of the *puka* to perform magical acts.
3. Just switching between codes and blurring the boundaries would not allow the seam to become a gap. Elwood would not be an idiot; he would be a mere simpleton. The rabbit embodies Elwood's ability to get in and out of situations by enchanting others with his charming manners and happiness. We could simply accommodate the simpleton, but the *puka* brings up the matter of the *spandrel*. The spandrel is the gap between ideology and the metonymic "business end" of occulted signifiers — the assumptions, presumptions, understandings, etc. that support, thanks to their *absence*, the Symbolic. It goes without saying.
4. Is the gap thickened with detached virtuality, or isn't already thick? Thick with what and how "already"? We have to interrogate the interpellation of ideology, how the process works. First, the "extimate" — how the Other becomes lodged at the interior of the subject, as an "inside frame." From this position the Other presents orders in the form of *mi-dire* — the half speech of Mr. Roque, for example (*Mulholland Drive*). Relate this *mi-dire* to the double frame and the case can be closed.
5. Is the 'mi' the *middle* space between the frames? One half

So they loved, as love in twain
 Had the essence but in one;
 Two distincts, division none;
 Number there in love was slain.

Hearts remote, yet not asunder;
 Distance, and no space was seen
 'Twixt the turtle and his queen:
 But in them it were a wonder.

So between them love did shine,
 That the turtle saw his right
 Flaming in the phoenix' sight;
 Either was the other's mine.

Property was thus appall'd,
 That the self was not the same;
 Single nature's double name
 Neither two nor one was call'd.

Reason, in itself confounded,
 Saw division grow together;
 To themselves yet either neither;
 Simple were so well compounded,

That it cried, 'How true a twain
 Seemeth this concordant one!
 Love hath reason, reason none
 If what parts can so remain.'

Whereupon it made this threne
 To the phoenix and the dove,
 Co-supremes and stars of love,
 As chorus to their tragic scene.

THRENOS

BEAUTY, truth, and rarity,
 Grace in all simplicity,
 Here enclosed in cinders lie.

Death is now the phoenix' nest;
 And the turtle's loyal breast
 To eternity doth rest,

Leaving no posterity:
 'Twas not their infirmity,
 It was married chastity.

Truth may seem, but cannot be;
 Beauty brag, but 'tis not she;
 Truth and beauty buried be.

To this urn let those repair
 That are either true or fair;
 For these dead birds sigh a prayer.

of the speech goes to the ideology side, the other to the Other side. It is extimacy that combines them "in passing" — everything inside the gap, the space within the double frame, has this quality of 2's: chiasmus, chirality, *tesseræ*, etc. (Shakespeare's poem, "The Phoenix and the Turtle").

6. This speaks directly to the fake merger, the *coincidentia oppositorum* that is proposed by those who intend to remain at the ideological level of the space of discourse (see above). For ideology, occultation exists but only as a silent register that is used for "virtual accounting." With recognition of metonymy, entry into the occulted zone *via* detached virtuality is consequent. This is what Shakespeare has done: specify the composite binary nature of the prohibited zone of occultation, the "co-supremacy" (super-symmetry) of love in the tragic scene. The triple, beauty, truth, and rarity lie enclosed in cinders of death. They are singular, without children. Truth is barred from being and must only seem. Beauty can brag but it is not real beauty. The place of truth and beauty is the tomb — catalepsis.
7. The tomb/urn is the space between the two frames. Just as a temporality requires the two frames, one to stop time and freeze those caught in its flow (catalepsis) while time travelers are free to move forwards and backwards, this journey requires a second boundary, a return to the flow of time and re-entry into the reality of the Symbolic. This is the interval "between the two deaths" — the status of beauty and truth. (Cf. Claudio Sgarbi's favorite poem of Emily Dickenson!)

I DIED for beauty, but was scarce
 Adjusted in the tomb,
 When one who died for truth was lain
 In an adjoining room.

8. Žižek's spandrel essay goes like this: the spandrel is the (usually triangular) space between the flat architrave and the curve of the arch that supports it. Translating this in Vitruvian terms we get *utilitas* as the horizontal functionality of the arch which, as *firmitas*, supports it with the economy of spanning space, reducing the need for solid support throughout. *Firmitas* is always "economy directed," an attempt to minimize materials and labor to accomplish any desired effect ("whatever gets the job done"). Thus the *detail* is fit within the gap between this pair of virtues as reversed predicates. The contractor constructs the building in order for the occupant to use it; they are mutually exclusive but necessary to each other. As reversed predicates (this is the meaning of "mutually exclusivity" of construction and construing), construction must *occult* the details of its accomplishments within the *poché* of structure and materials. The joint is normally not visible or, when it is, as in the case of the spandrel, it is concealed by decoration, which could count as *venustas* were it not for the element of opportunism. Žižek talks about the affordance of the spandrel in expanded ways: the space beneath the bridge gives homeless a place to sleep, etc., but there is more here. The spandrel is the most vivid example of the gap between the reversed pre-



The spandrel restates the condition of ideology through

icates of constructing and construing, *firmitas* and *utilitas*. It is thus in direct relation for an act of imagination based on a detached virtuality.

9. Žižek's point is that the external form and internal function do not match. As in the case of Frank Gehry's first famous project, the small house in Los Angeles, a normal bungalow penetrated by bizarre glass skylights metal additions. Fredric Jameson wrote that Gehry "took a modest bungalow on a corner lot, wrapped it in layers of corrugated metal and chain-link, and poked glass structures through its exterior. The result was a simple house extruded into surprising shapes and surfaces, spaces and views." This paradigmatic separation of internal usefulness with external presentation strikes at the heart of the *unhomely* — the activation of the space between the two predicates, the dead who forget to die and the living haunted by the specter of their final end. This unhomeliness is the spandrel.
10. Note that Freud picks up on the uncanny's own reversed predication, its aspect of comfort converted into creepiness thanks to the double function of concealment (cf. occultation). The home occults, so that its double predicates, a "Hestia function" bent on privacy and security, and its "Hermes function" directed toward the outer world of strangers, are separated by a gap that can be filled *only* by detached virtuality.
11. Žižek himself replicates (my) thesis relating the Vitruvian virtues to the Lacanian Borromean knot of Imaginary, Symbolic, and Real: "At the level of consumption, this new spirit is the one of the so-called "cultural capitalism": we primarily buy commodities neither on account of their utility nor as status-symbols; we buy them to get the experience provided by them, we consume them in order to make our life pleasurable and meaningful. This triad cannot but evoke the Lacanian triad of the Real, the Symbolic, and the Imaginary: the Real of direct utility (good healthy food, the quality of a car, etc.), the Symbolic of the status (I buy a certain car to signal my status – the Torstein Veblen theory), the Imaginary of pleasurable and meaningful experience. Consumption should sustain the quality of life, its time should be "quality time" – not the time of alienation, of imitating models imposed by society, of the fear of not being able to "keep up with Joneses," but the time of the authentic fulfillment of my true Self, of the sensuous play of experience, of caring for others, from ecology to charity."
12. Again, Žižek: "What this mutual encroaching indicates is that Inside and Outside never cover the entire space: there is always an excess of a third space which gets lost in the division into Outside and Inside. In human dwellings, there is an intermediate space which is disavowed: we all know it exists, but we do not really accept its existence — it remains ignored and (mostly) unsayable. The main content of this invisible space is excrement (canalization), but also the complex network of electricity, digital

links, etc. — all this is contained in narrow spaces between walls or floors. We of course know well how excrements leave the house, but our immediate phenomenological relation to it is a more radical one: it is as if shit disappears into some netherworld, out of our sight and out of our world. (This is why one of the most unpleasant experiences is to observe the shit coming back from the hole in the toilet bowl — it is something like the return of the living dead...) What I am talking about here is similar to how we relate to another person's body: we know very well that he or she sweats, defecates and urinates, etc., but we abstract from it in our daily relations — these features are not part of the image of our fellow-man. We rely on this space, but ignore it — no wonder that, in science-fiction, horror films and techno-thrillers, this dark space between walls is the space where horrible threats lurk (from spying machines to monsters or contagious animals like cockroaches and rats). Recall also, in science-fiction architecture, the mysterious topic of an additional floor or room which is not in the building's plan (and where, of course, terrifying things dwell...)."

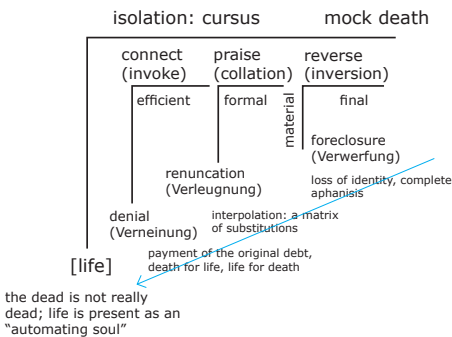
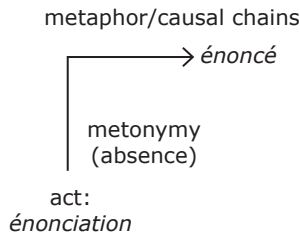
13.

11/ Binary Signifier

pharmakeia (φαρμακεία): the use of or administration of drugs

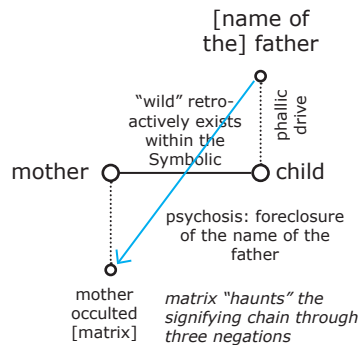
pharmakeius (φαρμακεύς): sorcerer (cf. Asklepius as magician)

pharmakos (φαρμακός): scapegoat — which is itself «ritually excluded» from Plato's text.



The pharmakon pattern invokes Asklepius's reputed talent for raising the dead; this however is also the imposed mock death of initiation ceremonies where the initiate must die and be reborn *via* a three-fold ritual involving invocation, pledged loyalty, and a final assumption of new identity. The correlations to efficient, formal, and final/material causes show how these "internal" steps take place within an "external" housing, a breakdown of the binary life/death through the occultation of life ("between the two deaths" = period of isolation, trial, instruction, and re-assignment within the network of Symbolic relationships to others within the group and totemized nature (cf. cathexis). Because initiation ceremonies inevitably, in all cultures, involve a mock death of rebirth of the initiate, correlative to entry and return from a liminal space, Johnstone's travel categories become paradigmatic and informative. The subject *disappears* (cf. aphanisis) and re-appears as a new identity. There is also an unmistakable connection to the three forms of negation (denial, renunciation, foreclosure) as well as to the three classic forms of subjective dysfunction (neurosis, perversion, psychosis). Because initiation involves the bestowal/restoration of a *new name*, whose secret powers bond the individual to the group within a "cosmic" relation to nature, the "Simonides function" (the chirality of places and names) must be considered.

1. The translation of the *pharmakon* as "remedy" is not simply "incorrect": it is always going to be partial, missing the mark: "Such an interpretative translation is thus as violent as it is impotent: it destroys the *pharmakon* but at the same time forbids itself access to it, leaving it untouched in its reserve. The translation by remedy can thus be neither accepted nor simply rejected." (*Dissemination* 127, quoted by Paul Mahon) Mistranslation of *pharmakon* reveals a drive to collapse what Derrida calls "the *différance* of difference."
2. "Contradictions and pairs of opposites are lifted from the bottom of this diacritical, differing, deferring, reserve. Already inhabited by *différance*, this reserve, even though it 'precedes' the opposition between different effects, even though it preexists differences as effects, does not have the punctual simplicity of a *coincidentia oppositorum*. It is from this fund that dialectics draws its reserves."
3. Like the etymology of *unheimlich*, Derrida shows how the never-mentioned *pharmakon* is both outside and inside Plato's *Phaedrus*. It is already-always "right behind the inside" — the position in the gap that resists collapse into *coincidentia*. Note: the double meaning within *Organon* is a case of this (automaton as both chance and indifferent determinative-subordinate cause). By giving up finality (cf. the sublime), the efficient cause's sublation of natural chance is restored to the condition of a double kingdom: one of metaphor, the other of metonymy, where divination and epiphany are co-joined.
4. The fractal binary (Γ) = *Organon*. This comes from Taoism (Needham), then Leibniz's *Monadology*. The fractal binary, with its two modalities (fully occulted, Γ ; and collapsed, $<$) is the chiralistic "remedy" (see above) to the promised collapse of the binary signifier remedy. By preserving both left and right, as did Asklepius, the pharmakeius retains the "power over life and death," embedded within the blood from Medusa, whose beauty had surpassed that of Athena who, enraged, transformed her into a monster. This "monstrosity of beauty," a theme added



The mother-child binary is broken by the "name of the father," which appears as a defect or dysfunctionality within the Symbolic. This opening relates the mother and father through a fictionalized relationship that is denied in three successive stages, each related to a primary stage of psychoanalytic conditions:

- (1) **neurosis**, denial (voice): the mother as misrecognized, disguised, substituted.
- (2) **perversion**, renunciation (matrix): the mother is "mapped" on to objective conditions *via* fetish formations.
- (3) **psychosis**, foreclosure (womb): externality is viewed subjectively, as an internality (*extimité*).

The delay of the first two drives becomes the reversal of the third, the phallic; this reversal is preserved in the other two drives, the gaze, which reverses the look, and the voice, which is the acousmatic effect of the echo that makes the acousmatic voice the "tell" of Narcissus as a model of divination (he sees "that which he should not have seen"). Reversal is occasioned by the overlap in the Castor-Pollux function, the twins together for the occasion of the "site of exception," as in Simonides' Pharmakon. This is Purgatory — Simonides is prepared for his function as a Shaman/Asklepius, able to return the dead to eternal life *via* the method of places: *Zu Grund gehen* — "absolute recoil." They fall to the ground from whence they had sprung (Cadmus); the relation of blood and soil, blood as flowing thanks only to gravity, to falling. The Missing Name of the Nobody, the name that has power to kill or resurrect, is played out in the aphanisis of the traveller, who is being purified in order to play the shaman (cf. Actæon as shaman).

by Ovid, is nonetheless also present in Baudelaire's *Fleur du mal*, the conjunction of the Cyclop's condition as "unformed" (defective metonymy) yet beautiful.

5. Compare Derrida's "trace" (absence of a presence) with Lacan's *password*, with the "tell" (in gambling), with the gap as metonymic. Being is what is absent from speaking (Derrida, Heidegger): in our terms efficient cause sublates being (action: *énonciation*; the division of discourse into a sublated action and a metaphoric "content," *énoncé*, is key to the relation of discourse to causality issues).
6. The phramakon (remedy/poison) constitutes a blind spot "wherever it appears." Reverse engineer this contradictory statement to say that chirality is the structure by which things disappear before one's eyes, it is the chirality (the loft between left and right) that serves as a lipogram, the space by which messages can be "signalized" — a space of detached virtuality.
7. Foreclosure (*Verwerfung*) is the loss/destruction of the *name* of the father (Symbolic ego ideal, Ideal-Ich), restoring the name is a matter of *placement* (chirality, the lipogrammatic restoration of the *empty place* of foreclosure, the site of *exception* (literally!). The name is given in exchange for place (*tuchē*, a process of interpolation, resolution of the cover-up of final cause), then the "debt can be paid" that was accrued through efficient cause's occultation of the "missing half" (Simonides: the fee Scopas sends the poet to the gods to collect).
8. In the mother-child relation, the father, as *name*, forecloses the binary signifier by occulting the mother, who as *matrix* automates development of subjectivity from the mirror stage on. The matrix as mother becomes the matrix of interpolation (*tuchē*), then the matrix of the materiality of the womb producing form; but the final "child" internalizes the binary (\$) with double allegiance to the Symbolic and the Real (the act). The act, the "pre-reflective state of being" is present through retroaction. Consciousness is always secondary. Act is primary.
9. Melancholy of the pharmakos/shaman is the relation to Saturn(alia) as a season of

reversal, and to the reversal native to the foreclosure of the name of the father. Disappearance inside the double frame (Okeanos – the “night sea journey of Herakles”) is necessary for purification before the Asklepian task of raising the dead, from the soil to which they fallen, their “blood-defined *gravitas* that prevents them from moving from a place (cf. those sown from the teeth of the dragon by Cadmus; the relation of blood and soil, the continuing need for blood to cure mortar in building ritual).

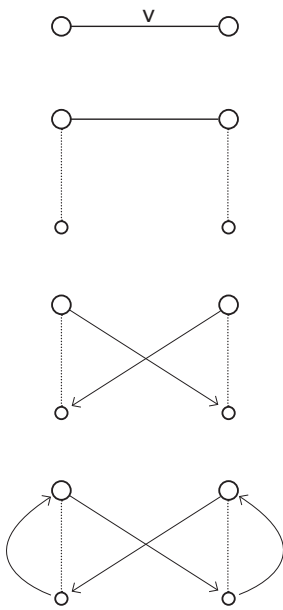
10. 27° involves the negation of a negation of a negation, a three-fold space that chiasmatically re-attaches the occulted signifier to the signifying chain, the “letter that always arrives at its destination.” This is the lipogram that exists first, last, and always as the built-in defect of S2, a space inside of space that is self-defined as continuous and without pockets (*poché*).
11. Every *poché* is an enfilade, which collapses distances and times, transporting signifiers (what other word can there be?) from a distant point to an immediate point — possibly also *vice versa*. Roussel’s incredible telescopic imagination that enters into the label on a bottle of Vichy water and travels within the space of the image, that has been telescoped to an imaginary distance that is overcome with incredible ability to perceive small, distant detail. This enfilade is nothing less than the gapped circle. The content that has set off into the distance on its long journey is really the content that is just behind, occulted by reason of a “turning” or 180° relation with the POV. From the 180° opposition of the binary signifier (ideological replacement of the counter-position), to the 360°/27° mark is chiasmus. The return is never “just” 360°, full circle, there is always a gap constituted by negation that is self-referential and self-negating.

12 / Body Loading (Hysteria)

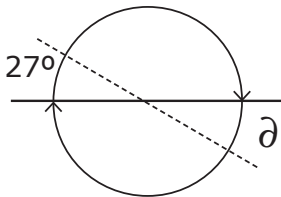
diagrams and captions

1. The pharmakon (missing, and meaningful as such) relates to the numbing of spaces and gestures by the pickpocket and close-up magician. The pharmakos, agent, "Actæon," makes adjustments to the chirality of the screen dividing the subject from its objective containments to allow for *poché*.
- 2.

13/ Chirality

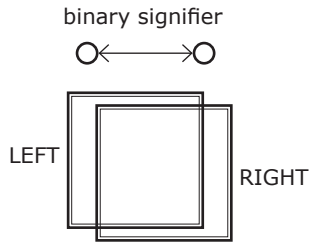


The binary signifier (top) is unsuccessful in moving past the ideology of occulting one signifier (the valued, usually) by virtue of a positively identified antagonist. Occultation can be considered, however, for both terms (second diagram) and the occulted forms (third diagram, "flesh of the world") are cross-inscribed by the opposites (Ad/Da). This is the condition of body loading and super symmetry. The final diagram describes the "lookback" condition, where, at the point of the future anterior, the "first truth" is revealed by a "fourth truth."

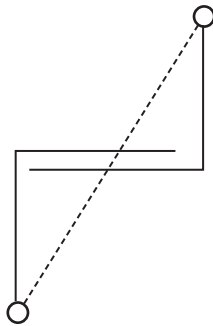


Žižek: "absolute recoil" is the *zu Grunde gehen*, "going to one's ground," with the ambiguity of falling to a predestined spot of death or to find one's ultimate basis of being. This ground is marked by the site that is neither the overlap nor absolute vacancy in the Castor-Pollux cycle, the mortal and divine twin brothers who gained mutual immortality under the condition of continual cycling. That they were "not precisely antipodes" is a conjecture allowing convergence, in the same way that Sosia was confronted by Hermes disguised as Sosia in Plautus's *Amphitryon*. In stories of divine/human twins who take turns in Hades, the gap corresponds to an overlap in their "tours of duty" where the gap may be materialized. Within this gap, overdetermination works through mathematics, word and letter play (palindromes, anagrams, etc.) as in the overdetermined, super-symmetrical meanings in Holbein's portrait of *The Ambassadors*.

1. Space *in between* that cannot be assigned in relation to a positive or negative polarity — "pure negation." Loft: what makes art art, architecture architecture, etc. (Without handedness, chirality, there can be no in-between, only an resolvable polarity between opposites.)
2. In between what? Here/there, in/out, good/bad; i.e. "beyond good and evil refers to binary signifiers whose "beyond" involves metonymy. Consider the "Castor-Pollux Function." The brothers take turns in Hades, but their 180° apposition is "not quite 180°." There is an interval that is neither an overlap nor vacant emptiness. It is the gap, in the same way that the Winter Solstice, the month associated with Hestia, is regarded as D_A , "between the two deaths" — tarrying with the negative in Hegel's terms. This interval-as-gap corresponds to the space between the two frames that signal the different points of view associated with the radically divided subject ($\$$), "barred by a relation to castration" (the Symbolic) but also divided by the Γ vectorization of efficient cause separating *enoncé* from *enunciation*. Every narration is, in effect, a death narrative. (This is the primacy of melancholia, "the first humor.")
3. Catalepsis: the paralyzed/barred subject (fixed by the misrepresentation of the Symbolic, the "template" function), with the corresponding folktale of the wandering spirit double, freed through the fantasy of the Castor-Pollux Function.
4. Emergence: the Organon generates within it "localized externalities" that give the illusion of the objective object; but this illusion is suspended, with a self-by affixed. That suspension *is* space and time as "perceived naively," as ordinary media. Every one is .9999... following the series of $1/9=.111...$, $2/9=.222...$, etc. Unity is the fractal of self-generation through recursion. The numbers 9 and 11 signalize this interval/tarrying that is the Castor-Pollux Function. The twins do meet, and pay for it through radical absence. Holbein would have it that the angle of this exception between $A=A$ and $A\neq A$ is 27°, or $3 \times 3 \times 3$.
5. Chirality is big! In Freud, the death drive and hysteria; in Lacan, desire/*jouissance*/extimacy; in Vico, metonymy (the *certum*) demon, and emergence.
6. True/false is a binary signifier. Boolean logic is thus analogous to the "ideological condition" of symbolic logic (its castration by the Symbolic) while Spencer-Brown's calculus shows how escape from the Symbolic into the Real is possible through the *jouissance* of crossing/calling. The calculus is also imaginary rather



Chirality shows the way out of the impasse of the binary signifier by forcing a parallax dimensionality analogous to depth within a flat spatial field. This is the "third pill" idea, an *imaginary* to replace fantasy-as-buffer.



The obscenity of the master signifier (dotted line) is its (literal) trans-gression across /through the Symbolic, linking the Imaginary's ideal ego (bottom) with the Symbolic's ego ideal (top). At the point of intersection with the Symbolic (a gap, an "aphanisis of aphanisis" or loss of Symbolic identity) there is also acute melancholia: the time of Saturnalia where masters and servants exchange roles, the month of Hestia. (Hence, the need to show that any priestess of Hestia must be dead before she will cross the perimeter centered on the hearth of the *manes*, the ancestral spirits, to serve a "new master signifier.") *Alcestis* is about such a death.

than fantasy-forming.

7. Within the monad, exception makes it seem that there is an exterior, i.e. causes and effects that are "extrinsic." This is the "blue pill" in the sense that, from inside the monad we need never to discover our plight, but also the "red pill" in that the exception is the "most conservative part" of the monad, in the same way that Chesterton says that conservatives are the most radical element of society, the most obscene, etc. That which abides is that which is radically revolutionary — this takes the monadology back to Taoism and the idea of radical self-regulating change, the importance of even the tiniest detail. *All forms of this radical element are chiralistic — they involve some implicit conversion of inside/outside, yes/no, true/false, here/there, etc. and are "permanently uncanny."*
8. It is important to see how chirality preserves "loft" and is not a case of *coincidentia oppositorum*, which would collapse this loft. The gap must be preserved. This is also the basis of the claim that melancholia is "the first humor," i.e. a humor that is different from, and primary to, the others. Satire, the narrative form associated with melancholy, is about the absence of the hero (aphanisis + the death of god). It is Christ's humor, the basis of his claim to be a twin, and (as subjective) feminine. Christ, like Eros, "tends to the gap" and "tarries with the negative."
9. Catalepsis: the death of the subject, but only one subject (subjectivity rule: the subject is a twin, male and female even if both are the same sex). The other "chiralistic" subject lives, hence Jesus appears to the disciples after his crucifixion and shows off his wound (=labia) to Thomas, whose reputed "doubt" is his truth to *scientia* as *imaginare* (i.e. not the *fantasia* of knowledge as ideology). Catalepsis leads to fear of premature burial, intense in the 19c. Poe picks up on this and sees that "burial" means Da, life in the midst of death, the panic of "between the two deaths," i.e. the traumatic Real and the Symbolic as such. This is the metonymic "second line" allowing truth in the fourth position to recover the "lost truth" of the first position, what must be suppressed in order for discourse to proceed. Catalepsis is the fear that one has a twin, and that that twin is dead.
10. The experiment as such is "instrumental." It posits an "if" to determine a "then." It must then occult/sublate the role of chance (hence, in statistics, the necessity to show that a result is significantly different from an outcome that could have happened by chance alone). Odysseus's visit to the Cyclops' cave was an experiment (to see if the Cyclopes, notoriously inhospitable — *unheimlich* — could be induced to give strangers the gifts required by Greek rules of hospitality). The "then" did not work out, and sublation was endured

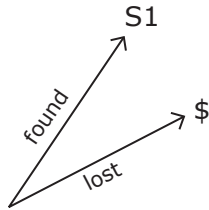
literally, as imprisonment in the CAVE. Escape from the cave is this equivalent to the Simonides problem of identifying bodies that were themselves imprisoned beneath stones, their "names" sublated. Where Simonides used the method of *zu Grund gehen* — you are your ground — Odysseus used a three-part technique: (1) blind the Cyclops, (2) claim credit for this by giving his name as "Nobody," and (3) escape beneath sheep. Reaching the ships, however, required that '2' be in place before '3' — the other Cyclopes understood Nobody as a pronoun, not the homophonous name Nobody, Odysseus as "misidentified," in effect Odysseus's twin. The overlap is 27^0 (a three of threes, .333..., or $3/9$, 3 divided by itself in triplicate, $3+3+3$, with a "irreducible remainder" of 3). This triplicate is the >>> sequence of efficient, final, and formal/material cause, the key to the "escape" *via* sublation (the false name).

11. "Back to the boats" recovers *automaton*, the role of chance, as determinative, an auto-*mation* of the "if...then" as a logic of "reversed antonomasia," where the name chosen as an "instrumental cause" (to induce confusion among the Cyclopes) turns out to be true in a deeper sense. The nobodies of Simonides were the bodies negated by stone, just as the cave negated (imprisoned) Odysseus and his crew. In prison you are a nobody. A nobody is not simply privation, the lack of a name, but a *prohibition*: you are imprisoned by this lack, and it takes a three-fold formula, enacted by a shaman, to recover the role of the name.
12. "Escape" is the deification of the dead of the collapsed banquet hall in the Simonides story. The efficient cause, as a *call*, is the loft that connects the body, in Eros, to the Psyche, the soul.

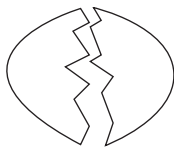
14/ Clarify!

diagrams and captions

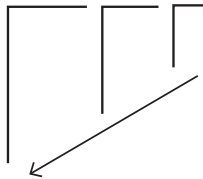
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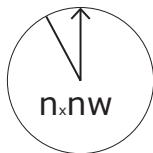
The *tesseræ* explain the function of the angle between S1 (master signifier, outside the Symbolic) and \$ (the subject lost within the dark anamorphic wood, where "the wild" lays hidden).



The *tesseræ* are the base mode of the gap, because of their chirality and ontology as a negation, a break. Allied with natural accident (automaton) they constitute a first truth to be connected to a fourth, analeptic truth.

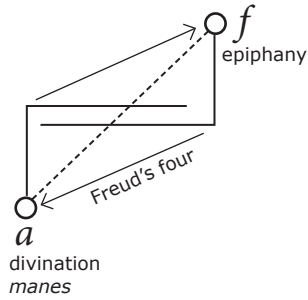


Analepsis (return arrow) returns the discovery of gap (inconsistency) of material cause ("signalizing") to the first truth of automaton, the occulted component of efficient cause.



The apocryphal wind blowing through Hitchcock is the "slightly mad" state induced by misrecognition within the Symbolic; one is not identical to oneself, creating a turbulence within the flow of the symbolic. Resolving this requires an escape (*a*) to find an S1. (The angle is the same as S1/*a*/\$.)

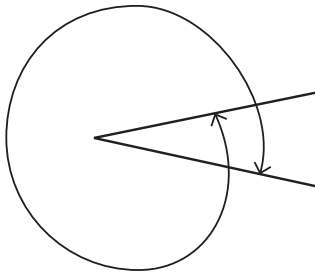
1. Left/right: the broken edge constitutes the password (*a* to S1) which discovers the space/time "occulted" within the Symbolic. *Tesseræ* reveal how and why chirality works. To understand this, one must understand how clinamen works, as the horizontal "flow" of laminar meanings within the Symbolic, within which turbulence creates sites of exception (cf. Diana's grove).
2. One "finds without looking": the gap as remainder or surplus space within the Symbolic can be found by "inadvertently" speaking the password code. S1 is accidentally (*a* as automaton) uncovered as an act of the unconscious. It is misidentified (thought to be trivial or irrelevant), but it leads to the *extimacy* of space/time of occulted space/time as an "interior of an interior," an exterior that is simultaneously an interior, the reverse of the inside frame (or synonym).
3. Clinamen: gravity and blood. Without gravity, blood cannot flow, and without flowing blood cannot communicate messages sent from one organ to others (turbulence; resonance; metonymy). *Tesseræ* appear within the horizontal flow as a gap, an intransitivity or inconsistency.
4. Chirality, code, password, and crossing can now be discussed within the context of the system of six causalities (efficient, final, formal, material plus the two "chance" causes, automaton and *tuchē*) because the fourth truth emerges from material cause as a signaling and is culturally grounded in divination procedures. A return to automaton is a theological matter; the return to a primary framing operation where intention is the same as indifference.
5. Divination is the "wild thought" of myth and epiphany is the "wild" as occulted within the civilized intentions of the Symbolic. Difference, detour, _____ (Lefebvre), palindrome, and *procédé* (Roussel) are terms referring to this connection, which fractalizes: the "fourth truth" of divination is also the "fourth truth" of cultural theory, Vico's discovery of the imaginative universal.
6. Chirality is the angle between S1 and \$, whose apex is *a*, the small object of desire; the lower vector is "lost," the upper one is "found" in the "lost-and-found" department of the Symbolic. Desire of the Father, recovered through *père-version*. Hitchcock's *North by Northwest* refers to madness, and it is the wild thought of the fourth truth (misrecognition) that breaks the tile so that the password may be reconstructed and rejoined to the first truth, S1 (or, rather, the vector connecting *a* with S1).



7. Material cause comes out of divination and stays alive through epiphany. They are two sides of the *tesseræ*. Compass readings: NxNW means "slightly mad."
8. Freud's "four people always involved in every sex act" specifies the creation of two kinds of spectral Other, an *a* directed to a space of divination, and an *f*, an ego ideal that emerges from the "noise" of the symbolic, related to epiphany. The story of *a* and *f* are told in the tale of Cupid and Psyche — who could ask for a more fundamental source for the act of love?
9. Cupid and Psyche's story could be billed as "how alienation deals with absence."

diagrams and captions

Text.



Text.

diagrams and captions

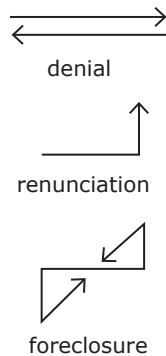


diagrams and captions

1. The fourth wall always involves the function of the defective narrator. Is this “in the frame” — i.e. a functional consequence?
2. Defect is spatial-temporal, not in the reliability of the narrator or truth value of narration — hence “defective” rather than “unreliable.” You can never *rely* on the narrator. There is always a defect, and this is a part of the fourth wall issue.

diagrams and captions

text.



These mathemes reproduce and confirm the structure of the Symbolic and fantasy's role in buffering the Real. The "either/or" and "both/and" are covered by the first and third glyphs, and these constitute the "flesh of the world." This is the region of Diana's grove, the proper form of Eros/dæmon that is the gap (chiasm).

1. Location of the clearing is both in and out of the forest. Hence, Actæon's "accident" (stumbling on to Diana's grove without looking for it or even being aware of it) is important. Usually it is the basis of establishing *innocence*. But, what if it is a method? This would be akin to Picasso's method of "I don't look, I find."
2. The *certum* of divination, the reading of a field ... the marionette theater argument of von Kleist; epiphany (Vico's discovery of the imaginative universal as an example).
3. The *anesthesia of the cathected field*: orthogonality (freedom to move in any direction) is a version of the forced choice: "You can move any way you want as long as it refers to the *cardus* and *decumanus*." This freedom is "haunted" by the "vertical signifier," fate, over which point on the field it hovers, able to change positions instantly. Innocence is related to the minimal remainder of anamorphosis within this system — what is explored in detail by *Metablastic Reflections*.¹ What is "flatness" for example? Two equally supportable approaches to an answer, each contradicts the other (cf. Kant's antinomies). Anesthetics is the constructed sublation of one or the other options, hence Leibniz: "Confused thoughts often make themselves vividly sensed, whereas distinct ones are usually only potentially vivid." —Thus, the need for anesthetics.
4. The Marionette Theater: strings of the puppets free the puppets from gravity, the need for the frame of the body to respond to the potentiality of falling. Anti-gravity relates directly to what is provided in the blood: the need for gravity to remain liquid — the blood is continually falling in a Lucretian way; the "swerve" (clinamen) is the distant fulcrum created when the goal contaminates the aim, i.e. when the orthogonal principle begins to break down, or when the anesthesia begins to wear off.
5. Baudelaire's example of monstrosity: that it recalls a famous phrase in Latin, known to all French school children, who confuse the translation of a key word (see *Fictional Truth*).² The feeling of embarrassment, sudden and "monstrous," creates the monster in the process of an error encountered in depicting it.
6. Diana's grove can be located in the angle set by the Hitchcockian formula, $N \times NW: S1/a/\$$. The subject, misrecognized within the Symbolic (cf. Actæon's conversion into the Real stag, his oracular identity) finds the master/master-signifier through the *agutezza* of the acute angle. This space is the paradigm of the site of exception. This exception is the clinamen, the swerve that retroactive-

¹ J. H. van den Berg, *Things; Four Metablastic Reflections*. Pittsburgh, Pa: Duquesne University Press, 1970.

² Michael Riffaterre, *Fictional Truth*. Baltimore: Johns Hopkins University Press, 1989.

ly generates the flow from which it deviates (Žižek, *Absolute Recoil*, last chapter). This is the negation of negation, the condition that precedes creation, which requires a single negative, *nein*, to allow the first positive motion. *Vernein*, and all the other *ver* words designate the “loss of the Other,” what has made the event possible (the event horizon). This is the “something that has to be added to the atom not to make it One but to make it nothing” (Žižek, *AR*, 397).

7. There is an role played by anamorphosis that can best be revealed by the story of Diana and Actæon. The grove exists in the forest as an anamorphic blur that only Actæon realizes by discovering a POV that is akin to the entry into the grove’s “swervy” space. This is related to his family status. As a descendent of Cadmus, he like Tiresius seems destined to “see what ought not to be seen,” the mystery of the coupled snakes, which appear as a divinatory trauma (all divine signs constitute traumas). Actæon however seems a radical anamorphosis. The twinned serpents are the extimity of the forest and the grove. The forest seems to contain the grove but it is actually the grove that contains the forest, and the border is a boundary of conversion between these two states. The splash that converts Actæon from hunter to hunted, a reversed predication, is like the River Styx that separates the living from the dead: a boundary that is also the water of baptism.
8. The spell is catalepsis (paralyzing), the result of overwhelming trauma of beauty that, from the POV of paralysis, becomes riveting ugliness and horror. During catalepsis, a state of sleep, the POV does not age; time is suspended and the gods (Semele in the next story) can do what they want in this suspended interval. This is the space-time of all spells, a negation of negation that has its own internal infinity. Metalepsis is extimity in that the agency that has made a distinction is also the contents of that distinction. Catalepsis is the suspension of time that allows a fractal world to appear within an instant — the violation of scale determined by reversed predication of near and far. The gap returns to haunt this predication, a fractal element has made the small constitutive of the large, the near constitutive of the far. This inside-out function is coupled with the time-suspension function (cf. Murakami’s *Kafka on the Shore*).
9. Vico knows that catalepsis and metalepsis are inseparable. For catalepsis, the time fractal, the reader may sleep to give rise to the birth of monsters (metonymies) in the form of fully formed *ideale storie eternæ*, “ideal eternal histories” unlimited in number. The metalepsis extimity principle is the reversed predication of reader into writer, with the gap as the clinamen allowing the “negation of negation” that is the secret of the twinned serpents (i.e. their chirality). With these serpents in the form of Hermes’ staff, the traveler is allowed to cross boundaries with impunity — except perhaps in the limited case of the Cyclops, where Hestia presides over the worship of gods at the fixed hearth. The “single eye” constitutes a literal con-

version of the *certum* of divination into rigid prescriptions. The phallic law however requires one exception, and this exception must emerge from the double negative. Nobody must cling beneath/within what is counted but survive being exposed by the Cyclop's cry for help.

10. The "privation to prohibition" rule explains the critical issue of representation, namely the substitution of appearance for reality in experience (occultation of truth; use of the senses as a "screen" dividing subjective from objective experience). How can this rule be proved, or at least demonstrated? The issue of how Actæon finds Diana in her grove addresses this directly. In any geographical location project, like any scientific experiment, there are two main types of error: (1) objective inaccuracy based on the trouble of measuring, observing, chance accident — anything that can be classed as an Aristotelian natural accidental cause, *automaton*; and (2) subjective inaccuracy having to do with wrong choices or missed opportunities, Aristotle's *tuchē*. There is a third kind of error that spans the two main types, a kind of "Schroedinger's Cat" error, the interaction of subjective observation and reason with objective being — where the object of study actually is influenced, as we know such objects are influenced, by our interest in them in Quantum Physics.
11. Privation to prohibition meant that the physical limits of our senses and knowledge systems is taken to be teleological, "intended," "for us," purposive. It's not that we can't see things, it's that we *shouldn't*, that they have been withheld or secreted from us. We don't let nature alone, let it have its privacy so to speak, we want to know its secrets — the things that it holds from us and *us specifically, as subjects*. Take for example the location of Diana's Grove and how Actæon's accidental discovery is preserved in mythic-folkloric tradition.
12. How would you locate anything? Typically we think of associating accurate location with geographical coordinates, but even if we ignore problems with GPS-style problems of resolution error, we have the numerical error by which any location, obviously "real" in the usual sense, requires a long series of digits to specify this reality. In a sense there is no limit to the number of numbers it would take us to symbolize the longitude and latitude of any location. Any given set of numbers will always be an approximation that falls short of the infinite number series required simply by defining longitude and latitude numerically. Then, there is the matter of what a location actually is. Is it moving? Is it actually not a point but rather a entity with a different kind of distribution that defies description by points on a map? The map's two dimensions flatten reality from the beginning, so any point on the glob is in reality in a four dimensional space time, already filled with the errors of simplification.
13. "Objective" errors of this type are compounded by "subjective errors" of measurement, judgment, and even the conceptual apparatuses we use to find Diana on the map

so to speak. If Diana's "distribution features" include the fact that she is a *bona fide* goddess, we have to add conceptual instability to both the objective and subjective sides of the error report. Maybe Diana is not on the same "space time system" as Actæon (= we humans). As a goddess, it is possible that she *resists being measured*, that she, like other divine entities, is "boundless" in the sense of resisting any bounds, binds, or territorial limitations. Just think of how ghosts don't care whether or not you shut the door on them. Ectoplasm does not respect building (but — and this is an interesting conjecture) it may respect *architecture*. This might be reversed: architecture could be defined as *resisting* the measures and conceptual grounds that are required to build and building; there may be a space-time gap between the *firmitas* and *utilitas* of building and architecture; we may name this gap after the feature known as the spandrel — the left-over space that is a by-product of the support of horizontal load by an arch beneath.

14. To take these issues further, consider playing a "Diana and Actæon Game," where we have to locate Diana in her grove and, like Actæon, run into problems as well as unexpected successes, and where (also like Actæon) our "reward" will not at first seem like a reward. In this game, Diana's grove is in the forest like a dot is in a square. We are only allowed to ask *one question*, and we have to ask this question each time we narrow down the possibilities. The question can be like any guessing-game question, but let's use this one: "Is the grove on the left or right side of the square?" reduced to "Right?" The homophony of left side and space that is "left over" is a bonus funny point.
15. We see that we can reduce our problem of where the dot is by half only once, until we realize our ability to turn the square 90° and ask the question again. "Right?" in the rotated square is now able to interrogate the vertically distributed spaces, to narrow down the yes/no answer. If we keep asking "Right?" each time we rotate the square 90°, we will get an increasingly hi-res idea of where the grove is. BUT: we will never get any further than a square space with a dot in it. Since dots have no dimension, the amount of error is really insignificant unless we do something that covers the entire space (and time) of the square — and this is really "cheating," since it overlooks the assumption that the square fully encloses the space-time of Diana's Grove taken to be a "dot" in our representational system (but not hers).
16. If Diana resists our measuring system — which is likely, given that she is a Goddess — then our *automaton*, our objective method, and our *tuchē*, our subjective choice of systems of discovery, will be able to *add information* without necessarily finding the grove. (Welcome to the world of Science, where adding information is the consolation prize for not ever understanding something fully: "We know more and more about less and less until we know everything about nothing.") If we turn this on its Hegelian head we have the answer: we will desire to know the

Nothing, the role of negation, in order to find the Grove.

17. We look at the pattern of our methodology, which is a spiral. Because of the error of each guess of our question, "Right?" there is a "left-over" space that makes this spiral a double inwardly curving line. The tighter the spiral, this gap will not go away; it is the difference between the subjective and objective error, and the gap created by the combinations of objective and subjective error (as in the Schrodinger's Cat example). It will be a feedback or recursion problem, since the error is recombined at every level and stage. Each new interrogation, although it seems to be narrowing down the possibilities, carries forward the initial errors, all three types. This is why Aristotle associated feedback and recursion with the \emptyset of the Golden Rectangle, a self-referential proportional system based on a spiral growth (or reduction) scheme.
18. Note: Later we will be able to relate this situation to the "problem" of Narcissus and Echo, the way in which representation is substituted for identity, thanks to the ordinary type of virtuality that extends subjective space as if it were objective. Echo is the other side of Narcissus, where a detached virtuality will substitute, for this "misrecognition algorithm," a "recognition schema" that, instead of using space to represent temporality, will use temporality to represent (or embody) space. Narcissus takes his right-to-left/left-to-right chiralistic image to be another, a beloved. True beauty is a "misrepresentation" in this sense. He does not see the chirality and instead presumes a "face-to-face" encounter. Chirality and cathexis (investment) merge, and Narcissus is fixed in space — catalepsis — a point frequently overlooked.
19. Echo is an indispensable component of the Narcissus Condition. She is *anacoluthon*, a strict observance of the condition of the Delphic Oracle who neither knows nor judges but, "deals in signs" (Heraclitus). Drop back: Diana is Diana, goddess of hinges and the gap between reversed predications. Narcissus is in a reversed predication condition, the position that posits an opposite but fails to recognize its own positing action (Vico's first humans). Narcissus and his Image create the cross-inscribed condition of the uncanny: $I_N \langle \rangle N_I$ (this is the "fantasy" position, $\langle \rangle$ or \diamond), which becomes $I_N \rangle \langle N_I$, the obverse/Real position where Echo makes stochastic use of the gap. Žižek: "between the inside and the outside there is a small gap" — i.e. obversion (*extimité*) is not a simple reversal/mirroring, there is another space involved. Echo is that space, in the acousmatic conversion of the spatial gap between chiralistic halves (Narcissus/Image) into temporal gap of the delay that opens up meaning within every utterance in the S2 (Lacan's Symbolic).
20. Vico: the gap remains within the plenum of the Symbolic, the *factum*. The gap is the *verum* of the *factum*, the sound acousmatically contained within the phonemics of language: murmuring (*mi-dire*). The *impresa*: The mirror reveals the builder's square, the means of *logos*, of "joining"

the symbolic as one joins materials in construction, with a detail, a joint. Again, Djana as the goddess of hinges.

21. Thus, in trying to find Diana's *grove*, the problem is that she doesn't have a position in the "space" of the forest. She is both visible/invisible, a manifestation of the principle by which the forest is a forest, hence Diana is also protector of the animals who wander in the forest and whose location is problematic — calling for the lore of the hunter, who uses tracks and other signs to encounter and kill the animals of the forest. Narcissus "sees that which he should not see": so does Actæon. Both are members of the species of diviners: those who encounter the visible/invisible of the gods. How is this treated in terms of the game of the dot and the square field? Divination is directly a conversion of what is *privated* (beyond the limit of the senses) into what is *prohibited* (the forbidden, "that which one should not see"), whose first form is the divine will that is formalized as Law. The element of intentionality has to be added to *automaton*, but *automaton* must be implicitly resistant for this to happen. The Real must also be Impossible, hence Lacan's phrase, "impossible-Real" (the expression for trauma). Nature's secrets are secrets because we imagine that nature holds knowledge in a specifically willful way, that this willfulness is first manifest as prohibition, an intention *not* to have humans know about them, a resistance — the same resistance Diana demonstrates in her concealment in the forest.
22. The enduring point of commentators is that Actæon does not intend to discover; he is not looking for Diana. Even when he is found to be in some sense guilty (of hunting too much, of having too much leisure time) Diana's punishment is delayed and not related to the geographical project of encountering the grove. Innocence is thus equivalent to Actæon's motion as an interruption of his *intentional* motion as a hunter returning from a hunt; a hunter with home in mind. This puts his motion in the category of an errand, albeit an enjoyable and entertaining one. He has *taken pleasure* in what the forest has to offer, and this is possibly offensive to the divine forces that protect the forest and its animal occupants. The forest resists errands and intentional tasks. Hunting, in its magical form, is not simply a harvesting of goods from the forest; it is a careful intervention into this magical protective field that resists errands and extractions — a field well represented in popular culture depictions of forests as labyrinthine and evil or, at least, magical.
23. Actæon's innocence is a form of idiocy. He does not recognize the double structure of the forest, by which animals and trees are protected by an invisible force field. He seems to use it as if animals were targets in a Cartesian space of "least distance" between hunter and prey. There is no conceptual curve in the flight of his arrows from the bow to the victims. The double structure would have prevented him from returning after his successful morning venture. It would have suggested a certain self-limitation, akin to the demon who kept Socrates from going further

with certain arguments. The demon is the boundary separating the forest's appearance from its Real, a demon functioning as a stop sign: *Zuruck!* "Go back!" (the most common phrase in Mozart's *Die Zauberflöte*). Actæon's idiocy in this case is the same as Elwood P. Dowd in *Harvey*: he "sees what he should not see," namely the magical giant *puká*, the chiralistic rabbit (who can bring either evil or good, depending on the situation).

24. Actæon encounters Diana just as Homer is showered by divine rays from Jove's *azure* radiant point. She reflects this ray, Diana/Djana splashes Actæon with water *from the gap* between the two spatial-temporal levels of the forest. The result is that the same reverse predication takes place with Actæon: the hunter becomes the hunted. Like Narcissus, he is misrecognized through an act of reversed predication (chirality that is not recognized as such; chirality that is taken to be a case of face-to-face). This creates a space akin to the Castor-Pollux overlap ("27 degrees of separation," so to speak) that are also a super-symmetry or super-intimacy: "If we were any closer, she/he would be standing behind me!" — cf. the Margritte portrait of the young man whose reflection has turned its back on him. The gap involves super-intimacy, which is why Diana is pissed. Actæon has not observed the proper rules of hospitality binding all hosts and guests. His "innocence" is that he does not know about these rules and how they apply in this case of the forest's super-symmetry of itself with itself, the forest as reversed predication.

diagrams and captions

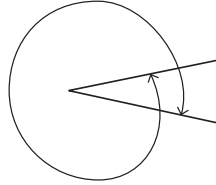
1. Endymion is “put under a spell” by Semele (Diana) and thus spells in general, which begin with an invocation and end with a prayer or hymn, such as Poe’s “The Purloined Letter,” must be considered because they put the reader to sleep (catalepsis) in order that monsters (metonymies) be created out of the objects “lost to discourse” in the process of sexuating/engendering chains of signifiers. Catalepsis is Lacan’s “between the two deaths,” an obstacle plot with trials and signs to the traveler, who must find the lost object while remaining true to the needs of travel, a balance between control and curiosity.
2. The spell is the other side of the curse that Diana uses to transform/induct Actæon, based on the *extimité* of his discovery of her grove. Both Endymion and Actæon have to do with the use of the margin between the two frames; Endymion constructs this as an interior that becomes an exteriorized wandering, Actæon finds what he thinks is an interior of an interior but realizes it to be the Styx, extimated as a spring, and Diana’s splash takes him on a “night sea journey” to *Hades*.
3. Endymion’s tomb is the location of the stadium where chariots or runners must make an 180° turn. It is the point where contestants may gain the lead by eclipsing the turn, the emblem of the new moon. It is also the most dangerous part of the race if chariots are involved. It is a space internal to the race, and races of all kinds are held to involve a magical interior race, as in the stories of hares and tortoises. But, even the modern story of Little Red Riding Hood involves the wolf’s use of this interior. Races were the high point of the Olympics because of this direct use of body-loading of the race-track, an invitation to the gods to “re-cathect” a field with magic short-cuts. In other words, the race was not just to find out who was the strongest or fastest runner, but who had been given the gift of the gods, in the form of access to this “fast space,” represented by a crescent that is “the same distance, but faster” — ∩.
4. Endymion/Diana and Actæon/Diana (cf. Diana as Djana, Djanus, so that Djana/Djanus are analogous to Hestia and Hermes) are the center of *The New Science*, according to Vico. §528: From this source imagination conceived the third major deity, Diana, representing the first human need which made itself felt among the giants when they had settled on definite lands and united in marriage with particular women. The theological poets have described the history of these things in two fables of Diana. The first, signifying the modesty of marriage, tells of Diana silently lying with the sleeping Endymion under the darkness of night; so that Diana is chaste with that chastity referred to in a law proposed by Cicero, *Deos caste adeunto*, that one should go to the sacrifice only after making the sacred ablutions. The other tells us of the fearful religion of the water-springs, to which was at-

tached the perpetual epithet of sacred. It is the tale of Actaeon, who, seeing Diana naked (the living spring) and being sprinkled with water by the goddess (to signify that the goddess cast over him the great awe of her divinity), was changed into a stag (the most timid of animals) and torn to pieces by his dogs (the remorse of his own conscience for the violation of religion). Hence *lymphati* (properly, sprinkled with *lympa* or pure water) must have been originally a term applied to the Actaeons who had been maddened by superstitious terror. This poetic history was preserved by the Latins in their word *latices* (evidently from *latendo*), to which is always added the epithet *part*, and which means the water gushing from a spring. The *latices* of the Latins must have been identical with the Greek nymphs, handmaidens of Diana, for *nymphai* in Greek meant the same as *lymphae* [in Latin], The nymphs were so named at a time when all things were apprehended as animate and for the most part human substances, as we have set forth above in the Poetic Metaphysics.

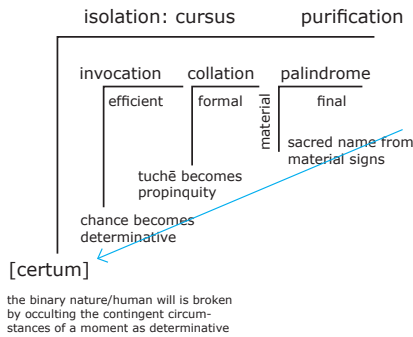
5. The dream is the time-space inside time-space that is symbolized by the crescent, which may be why the tomb of Endymion is said to have been located at the turning point of the stadium, the point of the race where contestants may find a space inside a space, shown to them by the gods, to overcome their adversaries.
6. Error plays the role of showing such spaces inside of spaces, an aim pulled off course by the goal itself, or rather the Ga, resulting in the goal-informed aim: Ag. This was an ancient principle in archery, the "desire" of the arrow to reach its (Real) target, a pull and not just a push. The bull's eye is thus a good example of the anamorph, the gape connecting Ga/Ag. Renounce the goal, and the goal will "enchant the arrow" towards itself.

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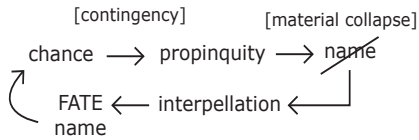


The "flesh of the world" theme has to do with the overlap of space and time that creates the 27^o "coincidence" defined as the argute angle connecting S1<a>\$. The divided subject is the Castor-Pollux function, the S1 is the truth-in-the-fourth-place of divination, and the whole business fuels the traditions of the rotating kingship and hero-as-twin legends. When Tiresius "sees what he should not have seen," the caduceus or copulating snakes, he sees the *pharmakon*, the cure/poison that is the basis of the gap, the Λ . The angle $\$<a>S1$ is the overlap that turns the "perfect circle" keeping the twins separate into an overlapping spiral, where, as in the Simonides story, the twins appear together (but "do not appear" — Simonides is called out by two strangers but when he goes outside he sees No One. Every Nobody is a melancholy twin, guided by fate as he wanders between the two deaths.

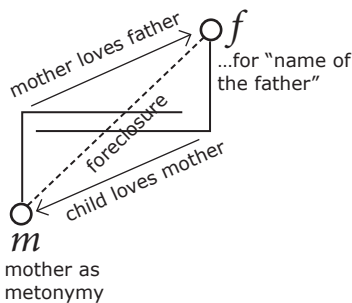


Simonides' "pharmakon" breaks apart the binary signifier (cf. the wrestler paradigm of Scopas) by occulting the particular appearances of the moment of divination (*certum*), after participants have ritually purified themselves. The "cursus" isolates the site of divination from its profane surroundings; it is a circle or turn made spatially and temporally, with physical elements as well as poetic formulas. The aim of divination is a formal sign whose material cause is critical: the form arises out of an "anamorphic" matrix, and the logic is often chiralistic (palindromes, anagrams, etc.). Three forms of negation are essential to (1) treat accidents as determinative and proscriptive, (2) convert the linear temporality of signs to a "synchronistic" matrix read in an interpolative manner, and (3) estimate the subject-object relation so that the physical remains reveals the "password" allowing passage between human and divine (XXX). Cf. the role of Purgatory (purification before admission, i.e. the double frame).

1. Merleau-Ponty: reflection is always secondary; it presumes a pre-reflective state of being. [This is a point that is often the basis of a mistaken hope that the poetic mentality of the first humans can be revived, a *poiesis* that unifies contradictory elements with the idea of a "flesh of the world." Merleau-Ponty's idea of flesh is, in contrast, the idea of the gap itself, the reversibility of subject and object.]
2. Philosophies of transcendence begin with reference to skepticism (cf. Sanchez, That Nothing is Known).
3. In Merleau-Ponty's last work, *Visible and Invisible*, the idea of "flesh of the world" overcomes the binary signifier subject-object through the related binary, visible and invisible. In this, the invisible is occulted as an inscribed term, invisibility with visibility at its interior kernel (the ghost that watches us). This is also the detached virtuality of the shadow with autonomy, the shadow which, in the interval "between the two deaths," visits Hades (literally, "the invisible").
4. Opposite occultation is the symmetrically opposed element of exception, the visible, inscribed with the small element of invisibility, the visible subject who is subject to aphanisis; but also the miraculous appearance, "what should not be seen but is seen." This arises from a defect within the Symbolic, a mandate to hold both commandments: either/or and both/and. This is a primitive anamorph that can be derived from Merleau-Ponty's explanation that the viewing subject must also be visible, one of the many objects that are visible; at the same time, we have "either/or" — either one is feeling or being felt, looking or being seen ... in other words, the conditions of reversed predication. MP interrogates the gap with his idea of the chiasm.
5. In the phallic phase, the Mother is occulted; her absence generates a metonymic condition whose mysterious fulcrum is the father, whose power is manifest through a *name*. Hence, the role of reversed antonomasia, the proper name for a quality that becomes universal. The use of this implies a *kenosis* of what universality was present in the first



The "Simonides Function" takes the form of the Odyssean experiment with the Cyclops, where the loss of the name is an aphanisis of subjectivity, represented by imprisonment or, in the case of Simonides, being crushed beyond recognition. The relation to the primary Freudian drives has to do with the metonymical presence of the occulted mother, stemming from the mother's "re-treat" (*askesis*) toward the "name of the father."



There will always be a GAP in the mother-child relationship because of the metonymic function of the occulted mother. This is identical to the gap of the "second incarnation" — as shown directly in Piero's painting of the Virgin and Child with Four Angels — the "word made flesh" of Jesus as Messiah. This matheme predicts the fate of this word-flesh, the foreclosure that is the gap of the crucifixion, the father's abandonment (disavowal) of His Son. This was the "fate" of Jesus, to be in the wrong place at the wrong time (the experiment of Passover), where he his "named" by Judas (a gratuitous act) and that name becomes the Real, the Golgotha, the ground of the human (i.e. its animality). This is the model of all (feminine) subjectivity.

place, and it "installs" this universality retroactively, as an act of memory. This is the kind of memory that Camillo cultivated (i.e. his memory theater is grounded in the logic of reversed antonomasia; this is its intimate connection to Vico's "imaginative universal"). The Mother is occulted, but she becomes "an absence that is never fully absent." Metonymy is a means of making present that which is absent, and the result is permanently uncanny: Ap.

6. The father "forecloses" (*Werwerfung*) the mother/child relationship in a reversal of the vectors in that relationship. The child approaches the mother "erotically," as an object of sexual desire, and the mother's desire for the father (whatever force creates the opposite vector, which is the reason that the father function is a *name*) retreats — *askesis*. This vacuum pulls in the mother as metonymy, a haunting presence.
7. Divination "sees that which should have remained hidden" — a definition of the uncanny — and the logic of haunting defines the semantic relationship between the diviner and the divined. The child "divines" the love of the mother, Ap, through fantasy, and this becomes the basis of all fantasy constructs: the m(Other) is the buffer of the foreclosing Name of the Father, the Real, the trauma. In fantasy, the child becomes the "divine child," both male and female, a twin. One twin "remains with the mother," i.e. is dead; sublated, unnamed (misidentified, occulted, concealed, masked).
8. In divination, this name is the sought-for result, the name that is simultaneously a place within the interpolation methodology of divination procedures. The

24 / Drives (gap)

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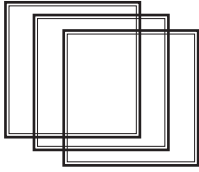
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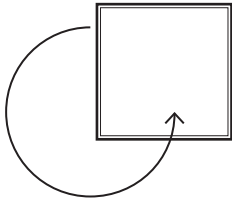
- 1.
2. Framing and anxiety (Lacan); anxiety is not fear at a distance but rather the over-proximity of the frame, the possibility that those on stage are enacting one's life secrets.
3. Exposition v. action, idealized, is the square wave function, the "either/or." This leads to fourth wall issues but also defective narration and the idea of the gap as "flesh of the world" (chaos, chiasm). Reversibility!
4. The fourth wall: narration is always a defect in narration, the creation of a shadow of the real, a space that can be navigated behind the narrator, hence ...
5. Catalepsy: when the object has died, it lies open to inspection (abject: the anatomy lesson, cf. Simonides), but the twin is alive elsewhere — the story of Aristeas from antiquity. (Aristeas was found dead by a shopkeeper, who reported the death, but he encountered someone in the street as he went to report the death that Aristeas had just been seen in the neighboring town.)
6. Being alive is a vertical state (hence the master's discourse and opposition to other subjects, "face to face"). The shadow works as fate because it is thought to be vulnerable to theft (cf. Hermes). When one dies one is "shadowless," merged with the shadow (this gives the primary vector, life against death, fallen into death — the *zu Grund gehen* of Žižek cited in *Absolute Recoil*. The attempt to exclude death horizontally (Decameron, "Masque of the Red Death") leads to metonymical contamination (synecdoche) in structure and theme. Thus, the "flesh of the world" is not an in-between to be mediated by thought but that which is resistant to thought and the signifying chain ... the pharmakon. That which disappears (aphanisis).
7. The pharmakon has an acousmatic voice and gaze, which allows it to "see out of" the cathected (framed) objects in the world, as if they had souls. These spaces are both in cathected space ("transitive") and not in, i.e. they are identical with the not-all of the Lacanian feminine. In theater, they are the spots conditioned by actors who wish to use the stage whisper function effectively (Samantha Bond in Oscar Wilde's *A Woman of No Importance*). The narrator here uses the defect of narration, the in-out of exception of the pharmakon, to become the acousmatic voice.
8. The Perdix clue: This outside space occurs as the space inside the acute 27° angle (3x3x3) between the subject split horizontally by life/death as discourse, i.e. as a binary signifier (\Leftrightarrow), and the subject who identifies with the pharmakon, S1 (Eros). Perdix avoids heights, but can be impregnated by the wind (divination). Thus, when Perdix stands as a witness to Icarus's fall (Breughel) he trumps the binary signifier with the Eros principle. It was Perdix

who invented the Labyrinth, not Dedalus (my conclusion), because the meander is a horizontality converted into a metonymic haunting through an absence (its recursive fractal structure). A fractal is really Λ , a relation of S to $S1$. Because S creates its own $|$ by constructing the imaginary Other, $S1$, it "master signifies" its own subjectivity through the f (*père*) function, the phallus. The phallus is an "organ without a body," the super-ego that constructs an extra-subjective point of view with every framing of reality. The Id however is allowed to enter into the space between the frames, which gives the Id its radically erotic nature and powers. *Wo Es war, soll Ich warden*.

9. The Id wandering in the space between the frames is the hero, "the dead man," dummy, *le mort*. Thus it is the site of the acousmatic projection of the divinatory voice, which structures itself according to three negations. (1) a super-ego injunction creates the double frame, an "over-frame" within which the three negations must take place. (2) the three negations which will re-state the triple function of the whole by themselves being triple ($3 \times 3 \times 3$) — denial, renunciation, foreclosure, usually in the form of distance, objectivity, and *aporia* (burning the bridges). (3) the $>to<$ is the call outside made to Simonides by the twins.
10. The perdix witnesses the fall, which is the fall of f , the *père*-vesion. Fall to what? to the a , the point at which desire had been first occulted, the primary site of exception as loss (=concealment). Something lost is thought to be concealed by a mischievous intentionality. The drives come out of the three-fold relationship of the father to the site of concealment/isolation (cf. quarantine, esp. of the woman during menstruation). Mensa = both thought and the month, the 28-day period ruled by the moon. The a is the place of the voice and the gaze, the two extra drives added by Lacan, the reason we must have a psychoanalytic framework for understanding the architecture of subjectivity, which is in turn the subjectivity of architecture.
11. Site of exception within the site of exception: The ekphrasis of Book VI of *The Aeneid*, the gates of Hades at Cumæ. Narrative as defective (interrupted, incomplete, the work of Dedalus, commemorating the fall of f to a), which yields the anamorphic reformulation of the binary as reversed predication and Perversion of the Father into a foundational myth (Anchisis). This is Vergil's account of the *pharmakon*, as a "zenithal" basis for horizontal distinction (of the city of Rome) thanks to the 3-fractal purification of the hero (alive, *traveling*) with the acousmatic Other (feminine, dead, *le mort*). *Wo Es war, soll Ich warden*. City foundation depends on the "ethnograph" of the three drives (shit, milk, flesh as phallus) to consecrate soil with and for blood, the basis of blood (relations, of the families, the *manes*).
12. The f to a fall ends in the gaze/ voice, usually describable through the "ethnograph," cultural practices related to shit, food, appearance-disappearance, boundary crossing.

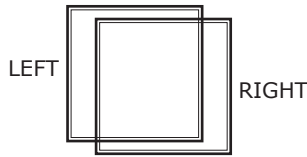


Not only is every frame a double frame, but every frame implies a series, *mise en abîme*, where a fractal order replaces the idea of a neutral viewing space. Every viewer is subject to being viewed (Merleau-Ponty, *Visible and Invisible*). One viewer lives (inside the frame, in the life of the viewed) while the other dies (the observer, pinioned by the POV and commanded to remain silent in face of the life of what is framed). The division of the subject into two POVs and aphanisis "internalize" the frame: every frame is an inside frame.



The dead subject appears, alive, inside the framed content, but the trick is in negotiating the double boundary, where a password is required. The password will always involve the palindromic logic of the crossing: ABA, "but a different 'A'." This is Roussel's *procédé* trick, to find in every utterance a double, to serve as the antipode that concludes the tale.

1. Always double (because of the subject's non-self-identity; implies two points of view, two subjectivities, two subjects. One is "alive" and one is "dead." (Cf. stories about the ekstasis of Aristeas). The death of the subject is aphanisis put in terms of the POV. The second frame is about this death, Symbolic or second death, the space between the frames is the journey of the dummy, *le mort*, the acousmatic subject.
2. Related to the indicative gesture (cf. diegesis/mimesis), audience relation, aphanisis (audience in darkness, being in two places at once), mock death, Da, plus anxiety of over-proximity (of the Real, the Real as frame).
3. Organicism/monadology as a fractile relationship: this suggests that "every frame is an inside frame." A monad has no exterior, no extrinsic qualities. Everything that happens is an inside, an "organ without a body" (body would be an externality) ... hence the communication between organs is based on the resonance/turbulence within the flow (clinamen) or the "internal break" of the *tesseræ*.
4. Because the frame implies not just one other frame, two subjectivities so to speak, but a cascade of frames framing frames, *mise en abîme*, we go to the idea of the fractal as model of monad/Organanon. The principle of the organic (Rykwert) is that no part can be changed without altering the whole. Restated: no change is insignificant, meaning that error is also meaningful.



Subjectivity, and subjects themselves, are such because of their radical chirality, their parallax status as a twin, one living the other dead by decree, affording a reversed predication of life and death with the proviso of "action at a distance" through metonymy. The double subject equates to two points of view, which allow the double subject to be manifest through a double frame. The space in between the two frames is the gap between reversed predicates, which in folklore is the Eros, the messenger between gods and humans that "loosens the limbs." Eros and Psyche are about the distribution of body and soul within the dynamic of alienation and separation. Psyche, "too beautiful to look at" is the positive version of the negative Medusa, whose chiralistic blood could poison or raise the dead (*pharmakon*).

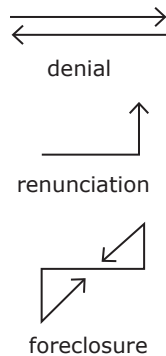


The double frame is, at the same time, the freedom inherent to the subject through the defective narration of the single frame. The space between the two frames is, in effect, carried into the interior of the frame as a nano-device able to undermine the report of the narrator's single frame (discourse). This space exists as a "detached virtuality," played out through themes of the double, travel through time, the story in the story, and the contamination of reality by the dream. Excursions around and behind the defective narrator are, in effect, the *imagination* employed to undermine/foreclose *fantasia*. Mastery is foreclosed by the sublated/occulted servant, through metonymical devices of the site of production and truth (in the first and fourth place — Lacan).

1. The frame is always a double, a double frame, because of the subject's non-self-identity. $A=A$ but $A \neq A$ (hence the twinship of all traditional heroes, "hero" being originally the word designating, simply, the dead; later identified as a mediator between gods and humans — i.e. the hero is the "hero of the gap").
2. The Organon, the self-commanding whole, runs by means of the other aspect of *automaton*, blind chance. The subject who emerges within/through discourse begins at a moment of "efficient cause," moving forward through metaphoric relations quilting chains of signifiers (reversed predications, effects becoming new causes, etc.) thanks to the occultation of the other "twin," blind chance/automaton, who sees things through metonymy, through absence. Thus the object gazes back at us with eyes of metonymy, absence, a "blind spot."
3. The indicative gesture, pointing, is the sagittal dimension that goes along with the frame, so what is the dimension related to the *space between the doubled frame*? Indication is shadowed by mimesis, contagious magic is shadowed by sympathetic magic. Mimesis works through absence of a twinned object, a voodoo doll. The double must be dead to the living subject so that when the doll is made to come alive, its counterpart will die. This is the logic of the theater, where the audience must endure a mock death (sit still, be silent) while the show goes on (D_A). The edge of the stage is double. It allows an actor to stand in it and deliver messages to the dead audience — the dead *part*, the *immortal part*, of the dead audience.
4. The stage double line is portable. It is the principle that every play can have a play inside of it (mimesis), any story can have a story-in-a-story; a building can contain *ædiculæ*, "little buildings." Fractal logic is what makes the Organon an organon, this comes from Taoism through Leibniz and does not exist in the West before *The Monadology*, but Plato, etc. *prepare the mind*. The state of readiness is thus identical to the state of reception. Metonymically, the *Phaedrus*, which lacks the one form of *pharmakon* that it is really about, shows how metonymy conditions readiness. The monad is *mise-en-abîme*.

diagrams and captions

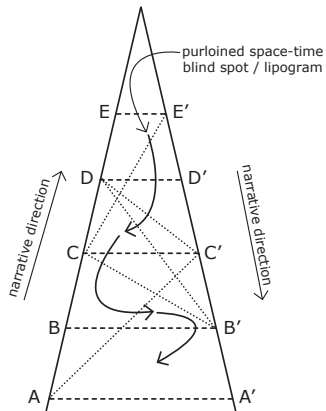
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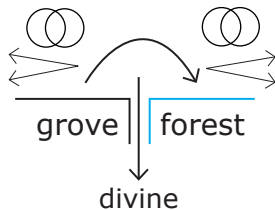
These mathemes reproduce and confirm the structure of the Symbolic and fantasy's role in buffering the Real. The "either/or" and "both/and" are covered by the first and third glyphs, and these constitute the "flesh of the world."

1. Use of three forms of negation:
 - a. denial
 - b. renunciation
 - c. foreclosure
2. These reproduce and confirm the structure of the Symbolic and Fantasy's role in buffering the Real.
3. Containment through location of the subject — interpolation, but the subject is also "called out" through interpellation. St. Peter denies Christ three times; the three parts point back to Jesus's prediction/omen. Jesus *foreshadows* Peter's denial: divination is the preface to epiphany, hence their identical structures and relations to the aleatory. Epiphany is an arrival, a place and time when/where time folds on itself.
4. Denial refers to the built-in defectiveness of the Symbolic chain. Renunciation shows how escape/absence is structured, symbolically as a "guarantee" of the castration function of the Symbolic, imaginatively as an option of separation. Foreclosure combines alienation and separation in the feature of the gap realized within the Symbolic order as anamorphosis, a "return," the letter that always arrives at its destination.
5. Flesh of the world: combining either/or and both/and (a "both/and commandment" that carries with it an either/or mandate within it). Exception and occultation are paired. One produces kingship, the other the sacrificed twin. This "super-symmetrizes" kingship, so why does it need to be "super-symmetrized"? What does it mean to "super-symmetrize"? Politically, this is a privation plan that becomes probational (variant of prohibition). Contingency is condensed into the 27^o of overlap between the twins (Simonides), the margin that is also "flesh of the world." The institution of rotating kingship involves this, and it is another example of how the occulted signifier turns out to be the most reliable, material, commonly found, etc. in culture. But, what about SCIENCE?
6. Turning from folklore to science is a jump, but the key here is the Symbolic, and the relation of the catenation of causes to the gaps/flaws in the chain. In the Pitch Drop Experiment, the actual moment of the drop is, uncannily, unrepresentable — i.e. the Real in the sense that it resists being pulled into the Symbolic. It remains outside the system of the Symbolic, the *a* — *objet petit a*. Thus, there can only be a representation of the absence of representation (occultation): $S(\bar{A})$, literally, a signifier of the failure of the Other, the Symbolic construct. This is the essence of science: the null hypothesis, falsifiability. For us however it is important that it is a *blob* — the formless — that has "more wit than the brilliant scientists." It is absolutely intelligent in the Hegelian sense that it is a "negation of a negation." Already formless, it eludes capture. It is the

"tar baby" from the Uncle Remus tales of Joel Chandler Harris. A true science, Vico realizes, is like ideology but with the intent to *fail*.

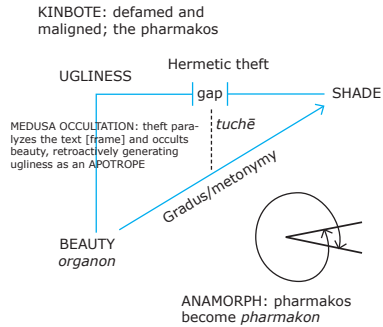


Hermetic space: the fold of the text's narrative order (the "original sense" of John Shade's poem in the example of *Pale Fire*) re-frames a (lambda) space that constitutes a theft of meaning. The original is neutralized (cf. catalepsis); the text has been taken as an object of contagious magic, the material conduit of the spell that will transform the original owner or, in the case of most texts, the reader.



Between the two deaths is shown as the gap between the reversed positions of repossession by theft. The $\$/a/S1$ 27° angle uses the *objet petit a* in two positions, as surplus desire of the Other (*jouissance*) and as the "fourth ring" that repairs the broken relations of the SRI Borromeo knot. This is why Joyce uses the vesica piscis to specify two "triangular" relations, one above and one below. The triangle annotated by lower-case Greek letters is the stolen text, converted to upper-case Greek letter annotations in the act of epiphany. "Between the two deaths" is the space of the overlap, the portal, the vagina. Cumæ with its two image-filled doors. The gap is, in initiation rituals, the restricted passage.

1. Because *Pale Fire* refers so directly to theft, it is a good "Hermetic signifier." Kinbote steals the text, as does anyone who reads; once the productive aspect of theft is realized, its relation to meaning becomes clear: epiphany.
2. *Content free*: Kinbote, the defective narrator *par excellence*, neutralizes content in the act of theft. He "has no right" to ownership, thus the content is purified of its original meaning functions (a kind of Purgatory). Theft shifts the focus on to structure. The reader is forced to realize *what's being done* — the actions literally speak louder than words. This is a framing procedure akin to that of divination. Once so framed, the content becomes *divine*.
3. We have to take this to other aspects of the Hermetic secret. In contagious magic, an object is stolen. In *Rosemary's Baby*, the husband's tie is taken, a spell is cast, Rosemary falls into a trans and is seduced by the devil. The stolen object automates events. The act of stealing neutralizes the content — i.e. it doesn't matter that it is a tie, or a piece of jewelry, etc. The fact of theft transforms the object into a medium divorced from the *utilitas*, the original use. Its *venustas* as a site of exception comes into play.
4. Hermes' secrets could be said to be the occulted parts of occult traditions — Orphism in particular — where initiation (mock death) played a role. The visit to the underworld, instruction there, and rebirth as an enlightened convert uses Lacan's "between the two deaths" as a frame where the initiate is shown his/her own dead body. The theft is death, the body becomes a pure sign, a transformation from the *utilitas* of living functionality. Kinbote gives us the formula, but we might have found it in Shakespeare: "Full fathom five thy father lies, of his bones are coral made; those are pearls which were his eyes; nothing of him doth remain, but doth suffer a sea-change."
5. Reverse predication, with the gap between the two opposed positions, shows how extimacy is involved in the theft of epiphany. In the "Actæon mode," reversed predication is the extimacy of the site of exception. It is occulted within the space of the forest, but in



The pharmakos (scapegoat) becomes the pharmakon (chiralistic poison/cure) through catalepsis (theft), which frames (paralyzes/occults) meaning through the "Medusa Occultation" (ugliness is retroactively exchanged for beauty; beauty is occulted — cf. Psyche's *katabasis*). Oracular meaning radiates metonymically from the "Gradus" which approaches the Shade (*Pale Fire* is the death dream of the poet who, "between the two deaths" constructs the phantasm of Kinbote. Note: the "neighbor" function — the judge-as-absent is the S1, or S(A). Compare Kafka's *The Trial* and Nabokov's *Invitation to a Beheading*. The pharmakos/scapegoat (Kinbote) becomes the pharmakon, the poison-turned-remedy that allows Shade to find rest, at the 999 point. If 999 represents a circle, the meeting point of the circle with itself is $360^\circ - 27^\circ$, or 333° .



Thomas discovers Christ's chirality, his feminine twinship, *via* the wound (both winding and injury/trauma). Note: Giovanni Francesco Barbieri, "Guercino" (February 8, 1591 – December 22, 1666) was born in Cento, a village between Bologna and Ferrara. At an early age he acquired the nickname Guercino (Italian for 'squinter') because he was cross-eyed. Guercino painted Santa Cecilia, who is also associated with defective vision (Guercino shows her with half-closed eyes, downcast), and the Chicago band TURNT sings in their song, "Girls": "Saint Cecilia shows her psalms; And makes me laugh till I feel dumb; Before I realize it's wrong; The record needle lifts and she's gone." Line 665–666 in *Pale Fire*: "Later came minutes, hours, whole days at last / When she'd be absent from our thoughts, so fast." Does this "prove" that Nabokov used numerology in Shade's poem? No. It shows that the unconscious of art is there for all, all who are born into its interior, its womb, and find themselves after losing themselves, to recover their twins (analepsis) in a moment of recognition (*kenosis*) following doubt (*clinamen*, *tesseræ* of the twins, of chirality). The saying from *Il Postino*: "Poetry does not belong to those who make it, but to those who need it."

Žižek cites Eric Frank Russell's short science-fiction story, "The Sole Solution," which begins with "the confused ramblings of a solitary old man who is being held in solitary confinement, whose only mode of escape is to create an imaginary world in his head, "a stern reality of dreams, a reality so contrived that it would persist for all time." After long work figuring out all the details, the time comes for the old man to act: "The time was now. The experiment must begin. Leaning forward, he gazed into the dark and said, 'Let there be light'. And there was light."

actuality it "surrounds" the forest. It is an aleph, a Borgesian point of conversion. In the Endymion mode, the subject is paralyzed (catalepsis); and here is the theme of theft. Content is framed by an act that forces us to consider structure. The reader is paralyzed by the beauty of the text, which appears as defect/error/flip. Every distortion however becomes a part of the ongoing epiphany, thanks to the original act of theft/paralysis.

6. The circulation around the space between the two frames is equivalent to the inside frame of metalepsis, is also equivalent to Poe's space inside the lambda. Hermes' other name is Djanus. Diana's other name is Hestia, whose "grove" is the hearth. The "eye in the forest" (Vico) was the first collective hearth, the first means of cyclopean societies' worship of the *manes*, the uncanny homeless spirits of home.
7. The structure of *Pale Fire* connects to other of Nabokov's works (*Invitation to a Beheading*; *The Eye*, *Ada*) to construct the "crystal land" cited in the first lines of Shade's poem and reveals the death dream key: "I was the shadow of the waxwing, slain by the false azure in the window pane." Azure is the 27° *agutezza* of Vico's *cælum*-wedge-heaven, the place where the twins meet, i.e. where Kinbote/Shade call the reader outside while the banquet guests are crushed/paralyzed by the catalepsis of (Hermetic) theft.
8. Cassandra function: Like the Simonides chiasmus, Hermes' secrets cannot be "given away" because there are no takers. The Truth-in-the-fourth-position is "proof" in both senses: (1) a conclusion, a finish, and (2) resistant. We are all, however, children/victims of Eros, the arbitrary demon who strikes randomly (this is the method of the Zairja), paralyzed by his spell, his pharmakos and compelled to convert his messenger, Beauty, to the Ugly. Beauty, occulted (Hades = "invisible") heals through her chirality (mirror function; two hands allow an *embrace*) and Eros becomes *amor*. Clamore/more/ore/re: the *gradus* by which the thing, frozen and demonized by the frame of catalepsis, metonymically becomes a pharmakos of healing (the open mind: *ars topica*).
9. *More important*: the gap is the wound, the vortex opening made in the skin to grant access to the interior of the body (void) that is simultaneously a birth-place, a womb/matrix.

Cf. the theory of Christ's twin, female, who returns after the crucifixion to reveal herself by showing her wound/vagina to Thomas, whose doubt, like the doubt of the reader of *Pale Fire*, converts ugliness to beauty/Truth₄. This truth will not be believed (belief must be renounced — *Ver-leugnung* — by the "truth believer") so that all that is valued be reduced to ruin (fall to earth, *zu Grund gehe*, "absolute recoil") in order to be restored to life on Judgment Day (literally the Day of Judgment, where the Inner Law of spirit and Outer Law of *physis* re-unite, like brother and sister). Whatever we thought was lost was never lost, and is restored on this Day.

10. By renouncing belief, one becomes a pervert, a "father-turner" (*père version*), who finds her (Psyche's) true father, the dreamer who, to escape the pain of torture wills Himself to imagine a world, beginning with the charm, "Let there be light." This dreamer, our Father Who art in Heaven, hollowed be Thy Name. Thy kingdom come, Thy will be done, on earth as it is in heaven." Feed us *manna*; teach us to traverse our phantasms; show us how to overcome the binary signifier of loss and gain. Let us understand desire, Eros, that we may reveal its essence as love.
11. $S(\mathcal{A})$, the signifier of the absence of a signifier (metonymy), is the boundary that converts privation to prohibition. The distinction in space (the not-all) is also the "call" (Spencer-Brown) which converts to the name-as-prohibited (the secret name of God, in many traditions). Directly, $S(\mathcal{A})$ is the not-all, created as *dread* (Kierkegaard) generated from prohibition ("Thou shalt not ..."). Thus, perceptual experience moved from being unaware of limits to a state of anxiety derived from limits, where the idea of a limit and contents lying beyond the limit come into being simultaneously, mediated by the frame that is simultaneously *a watching and being watched*.
12. Subjectivity begins with this "feminine moment," its "Psyche moment." Thunder becomes a prohibition (a word) and a physical limit (the sky). The two aspects are merged, so that authenticity is henceforth placed in the blue of the sky, and access to that True is a forbidden penetration, a trespass. How does Psyche tally with Vichian thunder? Look at the backstory. Psyche is a variation on the Medusa theme. Paralysis from beauty — she is the cause of this paralysis — is catalepsis. "She" is the privation-to-prohibition mo-

ment, and catalepsis is Prometheus's fixation by the frame of divination, the Cyclopiian stage. Yet, *she* is the one who takes the trip into the virtual, which is *at first* the "detached virtual." Detachment is an indicator that privation is also prohibition! (Travel theory is entry into this space as well.)

Aphanisis takes two forms: the invisibility of the detached virtual is directly represented, as the night of Hades and the invisibility of Eros. And, Psyche "disappears" into this virtuality from the POV of her mortal family. Psyche is the signifier of the absence of a signifier — the unconscious! $S(\mathcal{A})$, metonymy, is a link to the unconscious, which is why Freud looks for the "garbage heap" of S_2 to find his clues. The unconscious the content protected by the conversion of privation to prohibition. It is the "interior" subjective counterpart to the "exterior" objective virtual, the privated/prohibited contents beyond the senses.

13. The privated "thing" is called into being retroactively by the simultaneous prohibition of the boundary, which metonymically occults negation (negates a negation) as content, "enigmatic" in its inaccessibility from one direction while it is granted absolute access from the other. While God can watch you, you are prohibited from seeing Him.
14. This intransitivity is tied up with the boundary as call/name. The call is a call *out*, an access. God's name, prohibited to be spoken, shows that this call has the power of control. To know a name is to have power over the named. The named "does not exist" before this prohibition is realized. It is the realization of the metonymy of $S(\mathcal{A})$ that initiates existence of the detached virtuality — and hence function of the name in relation to that virtuality — that is the basis of divination and epiphany.
15. Metonymy can be written as a matrix of relations, a cathected matrix, that is the necessary prelude to the emergence of an "orthogonal" movement (up or down is the same) to the matrix as a planar surface. The Γ as cross works a-cross the matrix, the Γ as call/name goes orthogonal. The prohibition of Γ however is worked into the internal structure of the matrix, just as a crossword puzzle implies a spatial order of knowledge in addition to any circumstantial order connecting the clues for across and down.
16. *Pale Fire's poem, 999 lines, is frozen by the*

CONTINGENCY AS THE AUTOMATON OF FATE:

Carolina Dayer: "In Borges' short fiction, 'The Garden of Forking Paths', one's life can be lived in many lives, sometimes intersecting each other. In the story the same persons are friends in one life and enemies in another one, however, this is happening simultaneously within a continuum. The inhabitants of this universe do not choose one path or another, they transit all of them and one's life can be many lives, and one's time can be many times. These lives sometimes meet each other's path coinciding in time and place, allowing the resonance of each one to create a new sound, a new realization. A sense of complicity that belongs to a larger whole reveals itself to the inhabitants when these resonances find each other. The linearity of the story appears as a continuity where events are held as well as released to all possibilities."

MEMORIES ARE MADE OF THIS

(Terry Gilkyson, Richard Dehr, and Frank Miller)

Take one fresh and tender kiss
Add one stolen night of bliss
 One girl, one boy
 Some grief, some joy
Memories are made of this

Don't forget a small moonbeam
Fold in lightly with a dream
 Your lips and mine
 Two sips of wine
Memories are made of this

Then add the wedding bells
One house where lovers dwell
 Three little kids for flavor
Stir carefully through the days
 See how the flavor stays
These are the dreams you will savor

With His blessings from above
Serve it generously with love
 One man, one wife
 One love through life
Memories are made of this
Memories are made of this

catalepsis of Kinbote's commentary. This theft defines the flesh of the world as a multiple of threes, required for divination and epiphany. Super-symmetry is epiphany in that it is also a resurrection of the body and life everlasting.

17. Super-symmetry is an "end-game" phenomenon. Atul Gawanda reports that the pain the patient experiences at the end of a procedure or other medical experience skews the overall "reality" of pain. Compare films where the entire significance of the story is packed into the last few minutes, or even last few seconds (*The Artist and the Model*, *The Band's Visit*, *Mulholland Drive* ...). This, like the Pitch Drop Experiment, is a compression of the Real, the "other side of the formless" so to speak, the singularity that, remaining Real and eluding capture, intensifies, condenses, and purifies meaning. (This is the moment of Resurrection, a recovery of the "flesh of the world" — revelation that until this point life had been accumulating silent, occulted signifiers that were never lost but only seemed to be lost as a result of the binary forks in the tree of experience, where one path is chosen over another. The "contingency model" of the "garden of the forking paths" (Borges) is true but only in an inverted sense. It was the *automaton* that always converted to the Real answer (cf. Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*).
18. This end-game phenomenon is the focus of any "new science," which uses the exception feature of theory's phallic universal (this theory is about everything except for *one exception*), and reveals it as a feminine not-all: at the level of the theory's own "self-experience," theory becomes the not-all feminine, its own exception (Gödel) in a "moment" that can be defined as pure epiphany — a moment essential to the understanding of the existence of art: its "end game" so to speak. *Pale Fire* occupies the full range of this 999 "moment," which makes it possible to regard it as the death dream of John Shade, the POV of the interval "between the two deaths," the separation motif and hence model of all exceptions.
19. Isn't Plato's Cave (*The Republic*) a perfect condensation of the conditions of catalepsis, catalepsis, and divination. Catalepsis: the bodies held prone before the moving images. Metalepsis: the existence of an exterior, at first unknown, of sunshine and direct apprehension of the world (unmediated Real). Div-

The reporter in *Veronika Voss*, a “sports reporter,” Robert Krohn (played by the East German actor Hilmar Thate), enters the film through a literal model of film. As he and Zech board a tram, their motions inside are tracked by an external camera filming through the windows of the tram, which simulate the frames of the film strip.

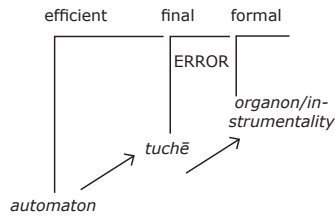
ination: the meaning-at-a-distance of the screen. It’s the movie house in the opening scenes of *Veronika Voss*, where the actress (Rosel Zech, as Veronika) sees the story of Sybille Schmitz, addicted to morphine by a doctor whose clinic is set up to addict wealthy clients to seize their estates. The movie is in turn about the Cave, addiction to morphine as a part of Veronika’s addiction to the mis-representation of her as the actress. This scene sets in motion her tragic story, witnessed by the “reporter” (cf. the journalistic POV set up in *Citizen Kane*). The prisoners of the cave, escaping, see only at first shadows of things (representations), then reflections (chirality), then the patterns of the stars and sun in the sky — the religious message. Veronika’s sky is abbreviated to the song, “Memories Are Made of This,” by Terry Gilkyson, Richard Dehr, and Frank Miller in 1955 and sung most famously by Dean Martin in 1956. Rosel Zech recounted that Fassbinder had asked her to choose the song she was to sing at her “farewell party,” hosted by Dr. Katz as a ceremonial end to her treatment and prelude to suicide. Zech had the song “running in her head” that day and decided to use it.

20. Emergence is the organic co-causality of divination, extrapolated to the global condition. It’s also the more graspable “emergence from the Cave,” as the reporter moves from the film’s projective level of interpretation to “see the light” of the conspiracy that has murdered Voss for her money. All of this for the audience is the pain of the too-bright light. Too-bright light has been a theme within the film, notably in the décor of Dr. Katz’s clinic, where every wall and object is painted white and where Fassbinder uses a prism filter to make the light “sparkle,” as he does in the early scenes in the film studio. The clinic residents are all in white, with the exception of the black American soldier, played by Günther Kaufmann. The Lutheran hymn referenced at the beginning of the film is echoed by the Easter ceremonies broadcast on the radio when Veronika is locked into the small white cell with a large supply of lethal pills. This “super-symmetry” includes the “memories are made of this” theme ironically realized as the shadows on the films Veronika has made, but also the shadows on the film Veronika watched at the beginning of the film, a foreshadowing of her own death.

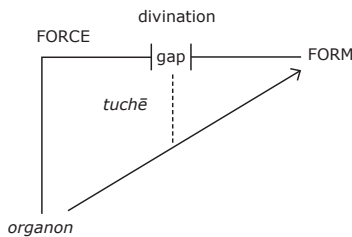
31 / In/Of (not-all; castration)

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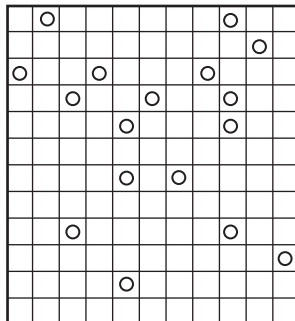
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Error creates a gap inside the system of causes itself, leading to the discovery of the "master binary signifier" of spirit (efficient cause) and matter (formal cause). Because God is unconscious (read: God IS the unconscious) form, as appearance, the visible, breaks from its cause through an error within intentionality itself. This error requires divination, where the *certum* can be discovered by instituting random process, allowing the simultaneity of the *organon* to "show through."



The divine (as divination) is metonymized into form when material cause is expanded diagrammatically, showing that *organon* is the occulted element. This anticipates the *tuchē* of affordance, the "opportunities suppressed with the choice of any one option." This whole diagram is an account of material cause as the occulted component of formal cause.



Dæmon (e.g. the wild man as spirit of the wood-domain) is the element that plays *against* the purely random. One function of *automaton* takes the place of the other. This is the persistence of *angle* in error, to the point where the ideal of 27° is reached (others have recognized the "fate value" of this — Holbein). Interpolation is the construction of a space inside a space, a value that is positioned by virtue of a ratio. This ratio is the recursive, the 1 as 9/9 in the series 1/9, 2/9, 3/9 ... — i.e. .99999... "More in itself than itself." This is Vico's "science of nine." The more in itself is the *verum ipsum factum*, the overlap that is Diana-Endymion (time) and Diana-Actæon (space), the hinge-piece Djana/Janus. If force produces form, the dæmon is the intervening element that occupies the gap/error in the predicating chain of signifiers, the "echo point" (cf. stochastic acousmatics). Murmuring in the streets, between the

1. Interpellation relies on *automaton* (the occulted component of efficient cause) to "re-visit" *tuchē* and rediscover some element of ERROR.
2. The instrumental as "just a tool" requires looking at metonymy itself as the relation between matter and making. In "magic matter," *organon* is occulted, as simultaneity. The force (*pulsion*) of making is interrupted by error, so that the *dæmon* of the *organon* creates a gap between the cause of the force and the result of the form. (This is an analysis of the vertical component of final cause; a breakdown of material cause into *pulsion* and *organon*.)
3. It is then unnecessary to use the idea of a subordinate cause, "instrumentality," and avoid the problem of instituting a *mise en abîme* with a new set of binaries and occulted signifiers. [Every cause can be shown to be a binary signifier that has occulted some element; the classic four Aristotelian causes occult *a*, *tuchē*, and material cause, respectively.]
4. Marx's point about use and exchange value: it's never the same. There is a gap. This is analogous to the seller and buyer's opposite conceptions, that the price is a bit too high (seller's view) and the price is a bit too low (buyer's view), providing each with a motive for the sale. Without this "idiotic symmetry," this *difference* so to speak (which is supersymmetry in miniature) we do not have the double frame (ω) that requires parallax.
5. The term "exaptation" is a surplus that is present as an accident of a prior condition that becomes adaptative with an environmental shift. It was "occulted" but then emerged as a demon to create rapid transformation at the level of S2 (the causal chain). The pattern is so clear in this example that one could claim that biological emergence is the main model ... of what? Of the problem of "teleology" as Kant puts it: that it is both Impossible and Real, that we have to consider it *as if* it were possible. This "as if" is the essence of emergence. Its impossibility is co-terminal with its necessity.
6. Žižek's problem with the spandrel is that the problem of exaptation is not pushed further than the idea of infill serving as the basis of

walls, the fear of premature burial (catalepsis), the interval between the two deaths. Thus, the walls are temporal, the two deaths. This is the anamorphosis of the intersecting rings, which *jouissance* realizes to be defective (error; unreliable narrator) in order to re-arrive in the fourth place, the futur-anterior of "the last judgment" (resurrection, flesh of the world).



Ethnography of the flesh of the world. Automaton (occultation/burial) leads to *tuchē*, leads to error (sin), leads to materiality (spirit as bone), leads to forgiveness (reception) and recovery (anamnesis; analepsis).

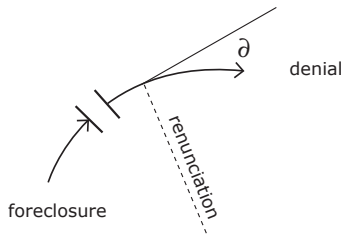
The ORGANON is the emergency of the above. "Many will travel and knowledge will be increased" (Francis Bacon's motto for the *Novem Organon*, in opposition to Aristotle's syllogistic system (cf. sexualization model), based on predication logic of \exists and \forall . The sexual law (existence caught up in the continuous "predication" of sexual reproduction is flawed — there is a gap between predications, a LAMELLA that is both a *function* and a *thing* (hence the ethnographic/philological component of philosophy as necessary).

The flesh of the world is the recovery of the gap, chiasm, as KAOS — a primordial source of emergence, hence the connection, at the shamanistic level, of Tao and the subsequent occulted versions in art.

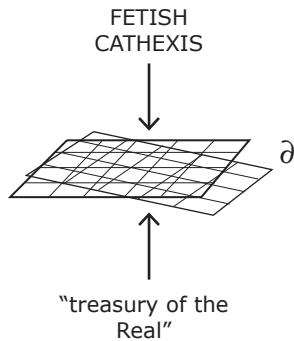
fantasy:

"Are, then, — back to my main line — the "interstitial spaces" opened up by the "disconnection between skin and structure" in performance-arts venues not such spandrels, functionally empty spaces open for exaptation? The struggle is open here — the struggle for who will appropriate them. These "interstitial spaces" are thus the proper place for utopian dreaming — they remind us of architecture's great politico-ethical responsibility: much more is at stake in design than it may appear. Recall William Butler Yeats' well-known lines: "I have spread my dreams under your feet, / Tread softly because you tread on my dreams." They refer also to architecture, so my warning to architecture is: when you are making your plans, tread softly because you tread on the dreams of the people who will live in and look at your buildings."

7.



Fetish desire requires three forms of negation: denial (*Verneinung*), by which the aim is taken to be the goal, creating/constructing ∂ , which curves the aim into a circle (cf. death drive), renunciation, the distant center established by this curvature (*Verleugnung*), and the return itself, "foreclosure," which confronts its non-identical double (cf. Magritte's *Not to Be Reproduced*) at a gap. This gap relocates ∂ as the ground ("falling to the ground" — Hegel) of the site of exception — the gap ("chaos") is thus the opening to the treasury of the Real (Hades).

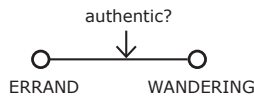


Interpolation, ∂ , is the opening (created through constructive/critical imagination) to the treasury of the Real within a site of exception (= gap, = xxx, = error).

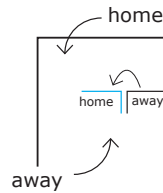
1. The twin of interpellation.
2. Location through triangulation — how?
 - a. *Denial*: the deviation of the aim from the goal because of cross-inscription
 - b. *Renunciation*: location of a distant fulcrum regulating the curve.
3. *Foreclosure*: the return to the same position (identity through the "Sosia" effect — A is A because it is not-A, and hence, the *pas tout* of subjectivity). The *pas tout* is the built-in defect in the Symbolic, and demonstrates subjectivity's feminine gender.
4. Kurosawa's *High and Low*: the zenithal authority of demand, fetish, desire constitutes a vector of "the sought," imposed on top of and concealing (occluding) the "treasury of the Real." By distinguishing *imaginare* ("critical imagination") from *fantasia*, sites of exception can be established/discovered (it is hard to say which — the process of a forensic active imagination constructs at the same time it construes).
5. Interpolation is the difference between the fantasy/fetish construct of "vertical desire" and the treasury of the Real. This ∂ is opened up as an "impossible space" with rules of entry, a "portal into Hades," as an acousmatic place of prayer and entreaty ("XXX" in New Orleans).

diagrams and captions

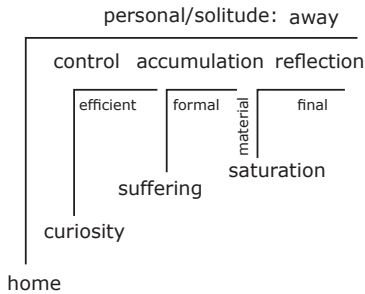
1. Chaos gives rise to divination, retroactively created by THUNDER (Vico). Ask the dæmon by creating a gap.
2. The principle of confusion: make the greatest impact on the senses (also emotion, the level of the unconscious, resistant to the Symbolic). Emotions contain the "truths of the fourth kind" whose principal dynamic lies in the process of return (cf. foreclosure, *Werwerfung*), the third denial of XXX.
3. The "Simonides function" is based on the exchange of places and names, as a possible definition of "interrogating the gap." For the story, see "binary signifier" and "divination." The gap is identical to the space opened up by the e-encoding of binary signifier into a restrictive chain haunted at a distance (metonymically) by an occulted signifier, within three specific protocols, patterned after the sequence of efficient, final, and formal/material causes; related not accidentally to the three forms of (enchained) negation: denial, renunciation, and foreclosure.



The original binary signifier set up by Johnstone opposes automated errand-running to aimless wandering, both as conditions of the failure of authentic travel. As an "interior balance point," there can be no combination of these negational conditions, but as a golden mean, authentic travel must be truly recursive. There must be a fractal quality within all subsequent polar oppositions.



Travel begins by inverting the relationship of Home, which occults away within a virtuality of non-home places available to the imagination. (Thank of Dorothy's song, in *The Wizard of Oz*: "Over the Rainbow.") In the vector *Away*, the values of solitude and the personal define the singularity of travel subjectivity, its relation to subjectivity as a feminine dynamic. In contrast, Odysseus's wife Penelope must be "de-feminized," and this theme is carried out in the suitors' siege of her home while she unweaves each night what she has woven in the day, to delay to contractual time set for her re-marriage. The occultation of home metonymizes home as a partial object, a Hades of uncanny absence.



The rotated vectors occult home, but as Control, from the binary of feudal domain, "Control/Away." (A territory is centralized around a position of power, contrasted with distant territories that are not.) Home is occulted as a pharmakon, a control that operates both as a threat to order and an "unseen hand" to guide the traveller — both are functions of *automaton*, identifying this outer bracket that is a primary cause, with a "local version" of itself inside the vector, as Control (the ordering force) contrasted with Curiosity (the disordering force). The dominant metaphoric structure aims to form a reflective travel experience by occulting those elements that, in large doses, would curtail travel. Efficient case sublates curiosity in order to control the plan of travel; suffering remains as a potentiality within the *tuchē* of opportunities that would delay or foreclose accumulation. With reflection as the final cause of the series, the issue of solitude is identified with the element of away, that has become uncanny because of the occultation of "home," the space within which travel is possible.

Home: "The traveler must be *at home in his travels*; and one is at home only where a memorial deposit has accumulated."

Control: "We see that travel proper is impossible when the moving person exercises either too much control or too little over his movement. He must, then exercise some control, but also be submissive to some extent to the exigencies of his situation. I have just enumerated two of the categories of travel." [Emphasis mine]

Curiosity: "The curiosity of the traveler opens him to the possibilities both of an alien culture and of an alien nature. He learns what man is capable of, and thus what he is capable of. He also learns the range of forms in which the earth can appear to us." [Curiosity requires control in order to be productive and accumulative.]

Suffering: "The sufferer is still traveling, still attempting to increase his control. The challenge is exhilarating. Suffering is necessary because absolute control would transform a travel into an errand."

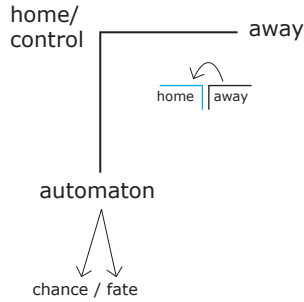
Saturation (extreme condition of suffering): "Saturation can arise from a catastrophe so violent that it rips away the traveler's sense of being at home in his travels. But it can also arise in nonviolent ways. Accumulation, I pointed out, requires that a trip be of a certain minimum duration. Saturation, on the other hand, arises from the exceeding of a certain maximum duration."

Accumulation: "Travel must be funded with memories of travel. You are not traveling when you are just starting out. Your trip must have a certain duration, a duration encompassed by memory."

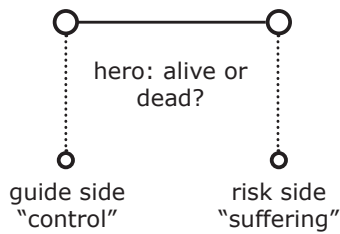
Reflection (the conclusion of Accumulation): "Reflection is a generic term of the account one must be able to give of one's trip if it is to count as travel. ... Reflection and Accumulation are ... differently related to Home. Home is constituted of memories that accumulate. But we can be at home in these memories without knowing that we have a home."

Solitude: "Solitude is what distinguishes travel from migration. ... [T]wo or more people can travel together, deliberately sharing an itinerary which in different ways satisfies the travel purposes of each. ... My point is only that each must make the trip for himself, reflecting on it in his own way, acting on the basis of his own curiosity, subject to his own physiology of saturation."

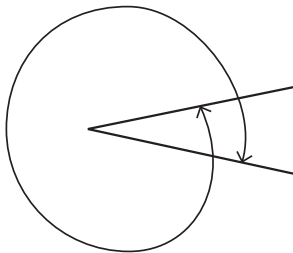
Personal (Solitude submitting itself to a discipline): "A traveler needs a guide. If he finds himself in truly strange circumstances, he will not even be



Pharmakos arises with the occultation of home as Control. Home becomes the metonymized influence of control, as both a generator of chance (hence Suffering and Saturation) as well as Fate (recollection, the Personal). Categories are paired because of the double nature of the "home control" of pharmakon.



The "pharmakon function" involves finding a term that is occulted from the original dichotomy. This is "death" in the function of the hero as traveller, the original authentic traveller who uses travel to defines the hero role. "Hero" originally meant just any dead person in Greek (ήρωος). That the hero can be imagined to be alive while being dead is the Lacanian "between the two deaths," the interval between the Real trauma of death and the Symbolic death, hence the Imaginary, where fantasy must be rejected in favor of "the imaginary" as a project of "traversing the fantasy." The traveling hero is thus a Lacanian hero, who moves from simple traversal to Kenosis, a state of self-knowledge, a return of "truth in the fourth position" to the original (occulted) "truth in the first position." New category sets are revealed: a right-hand "control side" favoring conscious awareness and a left-hand exposure to risk and suffering — the hallmarks of any *katabasis*.



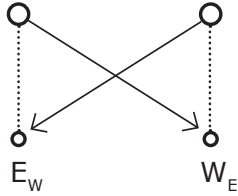
"Every circle is two circles." Every 360° of completed travel involve $333^\circ + 27^\circ$ ($3 \times 3 \times 3$) of an overlap that turns the two circles into a single Möbius band. This the 27° angle that is $S1 \diamond \$$, subjectivity in relation to a key, a master signifier that emerged from the Symbolic order but, when returned along this triangular structure (*agutezza*) fore-closes the Symbolic or, rather, "makes it blaze." The pharmakon's left and right, life and death aspects constitute the two legs of this triangle. The *a* that is the apex is both the center of the first circle of appearances and the gap of the death drive, the gap also known as chaos. Coincidence of center and periphery recalls Pascal's characterization of God as an infinite sphere whose center is everywhere and circumference nowhere. We might revise. The first (efficient) cause is a circle whose center is *an*

able to grasp how strange they are if he is limited to his own interpretive resources. He can at most guess what the strange structures are that he sees, or what the weird rituals are intended to bring about. He needs to have these things explained to him."

Naïveté (an insistence that the discipline not be an end in itself): "The fact that curiosity can be suffocated by facts points to the need for a categorical term to designate unsuffocated curiosity."

1. Is there a *pharmakon* function here? In the primary binary (thesis: there is a binary that is metonymically absent) of home/away, "away" is the *pharmakon*. It is the hero as dead, a *dummy*. A device through which the acousmatic may speak prophecy (the divination function) and through whose acts events that could be locally domesticated are un-domesticated by being lifted out of their context by epiphany. Travel categories formalize and refine the idea of a "metonymic criticism" by showing how metalepsis creates its own calculus thanks to the algebra of dialectic.
2. But, further, the binary of home/away requires home to stand for the control that will lapse when travel occurs. The king leaves, the palace and kingdom become vulnerable. Occulted control reveals the two aspects of *automaton*: a generator of chance and automator of a fate-like invisible influence.
3. Johnstone's system can be formalized into three sets of opposed ideas (control v. curiosity/*naïveté*; suffering v. accumulation; saturation v. reflection) and one set of equality (solitude = personal/guide). The equated pair refines Johnstone's idea of the relation of travel to Psyche, awareness, the submission of consciousness to anxiety (the frame, the field, cathexis). "Guide" is qualified by *naïveté*, the need to avoid being overwhelmed by principles, the commitment to the *act* of travel, but because it is tailored to the individual subject it remains in a relation of equality to solitude. Isolation of the subject is a form of death and a flag of the missing term, "away (from home)."
4. "Away" is the *pharmakon* in the same way death is the *pharmakon* of the active hero who is a twin in two senses. In myth and folklore, the twin is generally, ethnographically occulted. We hear about Herakles having a twin, but these stories are obscure. In cases where the twin plays a prominent role, as in Castor and Pollux, Atreus and Thyestes, Romulus and Remus, murder or death is typ-

everywhere, anywhere, and whose periphery is a series of nowheres. The defective circle, like the defective narrator, reveals the portability and scale-independence of the travel condition, its permanent structure as a chiralistic *tes-seræ*.



Two meta-categories are revealed through this "method of the pharmakon": Ew and We. This "qualifies" control as a desire defined by a negative kernel of "the wild," while wandering is regulated by an automaton working silently from its center. The image of this latter condition is well known: the labyrinth of Hades, a meander rather than a maze — i.e. there are no choices to be made but the illusion of choice is, thanks to this, everywhere. On the right is the idea of an emergence of the wild by means of an occulted component present in every "rational choice."

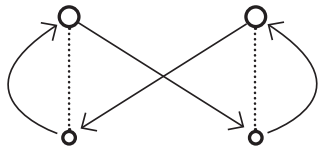


Herakles' "night journey" is really travel between the two frames of metalepsis, the melancholy of the hero whose dead twin works as a Fate guidance system. The loss of the name (*Rebecca's* _____; Frankenstein's monster) is the foreclosure of the name of the father, *père-version*, in the final of three steps in the Simonides Pharmakon. Okeanos, which seems to promise an Absolute Empyrium realm beyond it, actually recycles the hero who tries to cross it, and this recycling involves trials, usually a canonical numeric set: three, twelve. Three for seasons, twelve for months. Three equals winter, spring, summer with a gap of the hearth (Hestia-Saturnalia), the period of melancholy, countered by Dionysus. Foreclosure, the removal of the name and, hence, construction of the Nobody, is based on the phallic phase's timing. Unlike the first two drives, oral and anal, where signaling finds its channel in the slight delay between demand and supply, in the phallic demand of the child for the mother's love, the mother turns away, towards the father. It is the turn that makes whatever the aim of the turn into the "name of the father."

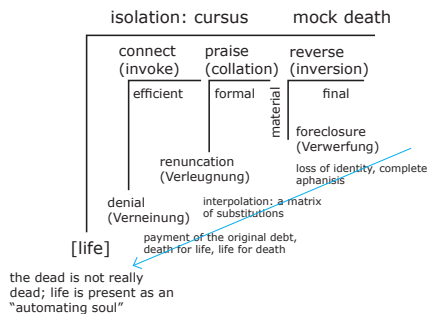
ically the "solution" to twinship rivalry. In Castor and Pollux, the deal made with Hades is to split up life and death according to a circular design — sometimes compromised by a 27° overlap (3x3x3) which "perfects" the circle as itself a twin (360° as the right-hand version, 333° as the left). Instead of the Renaissance project of squaring the circle, this is the shamanistic project of circling the circle, i.e. opening up a gap to the underworld: XXX.

5. From Home—Away, we see home as de-familiarized, *unheimlich*. The resulting binary is about the authenticity of travel, a new relation between two forms where authenticity becomes impossible: errand-running and wandering. Does authenticity lie in the middle, as some Aristotelian golden mean? Yes and no. As a golden mean it must be a repeating fraction, a result of recursion (.1111..., .2222..., etc.). It is the 27° part of the circle that overlaps *itself*, where twinship/rivalry is materialized out of the occulted term.
6. Home is occulted while Away becomes travel's "problem" of how to find a balance between Errand and Wandering (not categories in Johnstone's system by the way). Errand is thrown out as a kind of *automaton* whose over-regulation would eliminate travel as a learning experience. Travel then can become a form of discourse! But, Wandering becomes a lack/surplus of the Symbolic, and is distributed internally as a failure at the interior of authentic travel, its tendency to lose its way (Saturation, Suffering).
7. The redistribution of lost-ness (Wandering) haunts the metaphoric categories from a distance that is over-present (cf. anxiety; stage structure) within the chain, whenever the quilting process fails and the dæmonic threatens. The "cure" of control risks the "poison" of Wandering.
8. The "pharmakon method" draws on what could be called the Hulot principle. In *Les Vacances de M. Hulot* (1951), Tati has a scene where Hulot buys a tennis racquet to be able to impress an attractive visitor staying across from his hotel. The salesman shows him the racquet with a gesture meant to demonstrate the balance but also to swat a fly and Hulot mistakes this as advice on how to deliver a serve. He copies this gesture in his first game and, surprisingly, he delivers a lightning-fast accurate service every time.

the return of truth 4 to truth 1
revises the pair as Home and
Away, dead male and female as
audience (acousmatic)



Cross-inscription allows a "correction" of the original binary pair. Errand v. Wandering is actually Home v. Away, with the complementary *kenosis* of the function of control and accumulation: to construct a stage by which the "masculine" hero presents a travel account to a "feminine" audience (the soul, the subject, subjectivity as an acousmatic spectator). The "pharmakon method" is qualified as "that which reveals the Real binary occulted by an apparent binary," *via* occultations and cross-inscriptions that create a "secret space" by which suppressed terms may return to a point of origin: "truths in the fourth place" (Lacan) to "truth in the first, occulted place." This out and back journey of truth corresponds to the out and back structure of any journey, the first part themed in favor of curiosity and risk, the return part driven by Reflection and Home.



The causal structure of travel has another relation to the pharmakon, namely the procedure for "raising the dead," which is literal only in the magico-shamanistic tradition but metaphorically present in every initiation ritual where a mock death is staged in order for the initiate to be reborn into a new status. The three-fold sequence structured by the three sequential and interlocking stages of denial are that of the standard prayer form: (1) invocation, where a god is *called out* with a secret formula or name; (2) a recitation of the god's powers, qualities, or domains; and (3) a conversion from one state of the binary signifier to its opposite, i.e. death to life in the rebirth of the initiate. This structure is revealed in the story of Simonides' invention of the art of memory, where dead guests are converted into souls at rest through a reversal procedure. Where names had been converted to place locations, place locations are re-converted to the names lost when the structure crushed the bodies beyond recognition. Simonides' negations, like all good shamans', are themselves self-negating so that they work like catalysts facilitating the transformation while being able to enter and leave without a trace/remainder (cf. the number 9). Simonides' provides the clue to what gods are addressed: Castor and Pollux, the twins with the 27° overlap by which "out and back" are the two legs of the chiasmus/chirality. Denial (refusal to pay the fee), then substitution (places for names), then the call outside from two strangers (without names) is run in reverse. Called back in, Simonides is faced with bodies without names, uses places to recover the names, and allows the families to "pay the fee to Kharon" to give their dead relatives rest in Hades. Actually, Simonides is Kharon in this case.

The *tuchē* of discarded "externalities" at the sales event enters into the Symbolic as a metaphor of "advice on how to serve."

9. The binary Errand/Wandering occults W_E on the risk side (separation; death; between the two deaths) and E_W on the automaton/errand side. W_E is "automated," as we know so well: the journey to Hades is a meander, not a maze. There are no choices, but the illusion of choice pervades everything all the more. In Piranesi's *Carceri*, there are no restrictions to movement, hence everything is restricted (cf. Dostoyevsky: God is dead, therefore nothing is permitted!) This is the lesson of travel: by taking the risk of absence (Lacan: separation, *a*) we are exposed to the other side of automaton, automation.
10. On the "right side," the need for a guide to personalize travel although this guide should not be oppressive (*naïveté*), E_W , the errand has the wildness of absence at its heart — the idea that the instructions of the Big Other are meaningless, defective; the password does not work; the hotel reservations were made in a fictitious name (cf. the function of George Kaplan, the fictional CIA agent assumed to be Roger Thornhill). Risk side includes: Curiosity, Suffering, Saturation. Errand side includes: Control, Accumulation, Reflection ... Home (the presentational element, the wife *to whom the story shall be told*). By occulting Home, as a future audience, Away from Home (TRAVEL) is a means of death that relates to gnosis (*kenosis*), the pure form of knowledge. This is in keeping with the function of *katabasis*, the visit to Hades to learn the truth.
11. Thus, Johnstone's travel is about the occultation of truth in the first position, the resulting function of travel as discourse, with its forms of causal, metaphoric transformation, haunted by further forms of the occultation of truth, until return accomplishes the "hero function" (the dead person allowed to return to life, the Asklepius cure from Medusa's blood, the reason Asklepius was destroyed by the gods). Truth in the fourth position is *kenosis*, which takes us to Bloom's system of critical terms (clinamen/tesseract, *dæmon/askesis*, *kenosis/apophrades*), which overlay Johnstone's terms neatly if put into the form (algebra) of binary signification submitted to a recovery of occulted terms.

diagrams and captions

text

diagrams and captions

1. The lipogram, as a technique of absence, metonymizes the mind-body problem by showing how resonance works as "constructed intelligence." This is (or can be) explored through the device of the defective narrator and N_N , the story in the story, whose concentricity engages the logic of the double.
2. "Could be someone's missing" (detective's remark at the crash scene in the opening moments of *Mulholland Drive*). Other "missing someones":
 - a. *The Lady Vanishes*
 - b. *The Artist* (gratuitous absence of speech; cf. Calvino's *Castle of Crossed Destinies*)
 - c. the theme of the missing object (quest stories)
 - d. formula in *Herz aus Glas*
 - e. causality: every mystery story is this.
 - f. Algebra: a missing value is represented symbolically so that a pattern can be established
 - g. lost objects (somewhere *versus* nowhere): a special kind of non-presence when something is missing; cf. Sartre's Pierre who is not there.
3. The case of the pharmakon, the "permanently missing double meaning of the word for "cure" (it's also a poison) reveals a relationship between lipograms as blind spots and the "loft" between left and right versions of chiralized contents. This blind spot is, *voilà*, the occulted signifier but also it is the *space-time* of the occulted signifier, the space that transacts the crisscross of cross-inscription (*ex-timité*).
4. In the travel binary, home/away, home is occulted, creating a metonymical space by which each exercise of travel is haunted by home, not as a theme of stability and reassurance, but as a demon threatening to disrupt the travel experience. This unexpected role as chaos is what connects the naïveté of the traveller to the potentials of suffering and saturation, as direct confrontations with the gap as such: for example the confrontation with the Sirens' alluring song in the straits of Messina. Willingness to endure the gap as such, without collapsing it or assimilating it to the reflection/accumulation of travel is what allows a *return home* as possibility. Home occulted is the gap.

The other does not exist before its absence: absence (a call, a name) brings about the other as Other. The name is both (1) the possibility of the name being a name of another name, hence, concentricity/synecdoche, and (2) interpellation by the Symbolic, the reversed predication of the name not being a tag but rather a cause of identity. This point becomes antonomasia: the name principle is portable, and can be taken as a "function" to any experience whatsoever. A name can be used to "call out" what is inside any object or experience; the name/call is an in-

struction to come out from an interior location (or prison, as in the case of the "genie in the bottle"). This is the *flesh of the world*. The name is the occulted signifier, and calling out is the metonymical process (cf. metalepsis) that establishes a connection between interior and exterior.

5. Hamlet and Joyce: perversion is *père version*, a short-circuit in the dendritic causal diagram of paternity; one can be the ghost of one's own father (*Ulysses* thesis). Shakespeare apparently played both the roles of the father-ghost and son in *Hamlet*, so Stephen reasons that, retroactively, Hamlet is both Shakespeare's dead son and his father.
6. Stephen and Bloom (in *Ulysses*) seek each other without knowing they are seeking each other. Thus, finding retroactively generates seeking, the realization of having sought (this is *kenosis*). Hence: the other is ABSENT before it exists; existence comes about through absence: $S(\bar{A})$. The cross through the *Autre*, the Big Other, is both a "cross" and a "call" or name in terms of Spencer-Brown's calculus. The name calls the subject into the Symbolic at the cost of interpellation by ideology; misrecognition because the name is always someone else's name. $S(A)$. But, the *Autre* did not exist before this, and exists only because it is absent: A-cross. The retroaction of this causal process short-circuits the "normal" causal flow (Lucretius) of blood from father to son, the hierarchy of generations, genealogy. This is the essence of *père version*. The necessity to go past "traversing the fantasy" to recover the *jouissance* of the negation of negation.
7. George Spencer-Brown: the two axioms of the calculus make double use of the same sign (just as David Lynch makes one actor play two roles and one role is played by two actors). A Γ is simultaneously a cross and a call ("name"). A name is (1) a name of a name, hence the *mise en abîme* of identity within the Symbolic; and (2) a reversed predication, a name creates existence because the name is a name of the *absence of what is named*, a "call out of a privated space." *Privation becomes prohibition*: the name becomes a magic name, a name capable of calling out the genie in the bottle. The name is a topology — i.e. it requires the causal chain (catenation) of paternity to be violated, short-circuited (i.e. perversion). The subject exists by being negated ($\$$), negated in the "presence" (which is really an absence) of an Other, A-cross, which becomes a signifier of the absence of a signifier: $S(\bar{A})$: (1) $\bar{\bar{\bar{\bar{\Gamma}}}} = \bar{\bar{\bar{\Gamma}}}$ and (2) $\bar{\bar{\bar{\bar{\Gamma}}}} = .$, the axioms of Spencer-Brown's calculus, thus constitute the twin conditions of the other-as-name: (1) misnaming and (2) recursion. These can be expanded: (1) reversed predication, with the gap between predicates working as a call *out* of an interiorized space that did not exist before the call; and (2) the double frame that "does not exist" before the call/name, the space around and behind the "defective narrator," the Other/*Autre* as A-cross, i.e. all space and time. The mis-

recognized (interpellated-by-ideology) subject and the "defective Other" (A-cross) are co-created in the moment of the call ("Let there be light"). Retroaction (reversed predication) constitutes the topology by which the angle, $\$/a/ S(\mathbb{A})$ will specify the curvature of the space of subjectivity, the topology that allows a cross that is not a cross and the name that is negational: Nobody.

8. A lipogram occupies ("refuses to occupy"?) a space that has been numbed (catalepsis), either just before or just behind a screen that is chosen or established subjectively as the limit of the binary signifier. The numbing itself involves occultation (the bending of the signifying chain to an orthogonal position). This is actually a mirroring, a 180° projection of the "ideological" POV, though in negative. So $90^\circ = 180^\circ$, so that when chiasmus allows the occulted signifier to haunt the signifying chain, the limit/end of this prohibited resonance constitutes 360° , with the surplus territory traversed between the occulted signifier and the signifying chain, based on the three-fold structure of negation ($3 \times 3 \times 3$) — the "lock" of retroaction: There is an 'x', I deny 'x' (1), then I negate that denial (2), then I negate the negations (3). This is the Hegelianization of the lipogram.

diagrams and captions



Defective narration is the defect within the Symbolic that means that every frame is a double, an attempt at narrative control, with an inevitable failure. The virtuality of space around the narrative is "detached" in that it always calls into question the issue of mastery in the face of the subject's demand for recognition ($A=A$). The double failure, misrecognition of misrecognition, calls for a new kind of S1.

1. The matter of something always being for someone, i.e. not just a neutral question of mastery — mastery engages the whole of subjectivity. Cf. the audience for Camillo.
2. Mastery depends on $A=A$ and is thus undermined by the subject's non-self-identity (misrecognition of misrecognition) within the Symbolic. This double loss is the dark forest of Dante, Hegel's night when all cows are black. The only remedy is a clearing for divination purposes.
3. Divination = epiphany. One "rewinds" the other. Hence, the use of palindrome in the gap between binary signifiers.
4. Narrative: the story in the story is about unlimited semiosis, not just recall. Detached virtuality and metonymy. Defective narration is the ability of narrative to detach, to operate within fourth wall conditions. $A \neq A$ means that the narrator, like any subject voice, falls short of the mark, says less than they meant but more than they intended.
5. With any and all frames, there is automatically the presence of narration and, with narration, defect (space around the frame, the doubled frame).

39 / Matrix (womb; readiness)

diagrams and captions

text



The square wave describes the anamorphic condition, the presence of the invisible within the visible. This could be explained as an "orthogonal" (independent) co-presence, which is why fairies can disappear either by rapidly vibrating between two positions or turning 90° sideways. Beings (monsters) caught in the metaphoric world of continuity are "bodies in pieces" (*corps morcélé*) and "cannot be named" (e.g. *Frankenstein*, *Rebecca*).

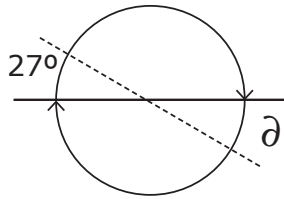
1. Fairies that disappear by turning 90° sideways — as if into a dimension *orthogonal to space itself* — and fairies that vibrate rapidly between two positions (fantasy novel source?) point to an important aspect of the square wave, the "anamorphic condition." Invisibility is present within visibility in a material way; the gap is invisible from the POV of the horizontal structure of the wave, but *automated* in the case of divination and epiphany.
2. Mimesis and diegesis could be considered as a square wave phenomenon. This is also the circle defining the rotating rule of twins, one of which rules the earthly domain while the other spends time in Hades (the invisible: the principle that twins create turbulence if they appear together). Any overlap is a "site of exception," a fold, an overlap.
3. The hero wishes to travel to the Absolute but gets caught between the double frame (Okeanos). This is a purgatory required as a purification procedure preceding an "asklepiian act" of raising the dead back to life. In relation to the *Dream of Scipio*, this is in actuality the state of *kenosis*, a realization of the soul's relation to the body (again, the binary square wave function). The gap is *pharmakon*, the space between the two frames is Purgatory, the space of exception that affords metonymy (*corps morcélé*, hence the sacrifice motif of divination).
4. The role of automaton (instrumental cause) is its lack of consciousness, as in the marionettes of Kleist's essay about spirituality. Instrumental cause begins with religion (Aquinas), to explain the presence of material aids in the sacraments (cf. the gap as "connection between gods and men" — Eros). Collapsing the gap through *coincidentia oppositorum* disables the purification function. The binary signifier must be resolved through occultation and metonymy, not the metaphor that prevents the role of recursion. (This is why the golden mean, as a point between two extremes, involves the recursion of .111..., .222..., etc.). The number 9 as base will always be involved, as will the number 11 as a result of recursion (the remainder of division in X/9 will always be the divider itself — i.e. a fractal relationship of a part that is an "indivisible remainder."
5. Melancholy is the dominant tone of travel, and travel is the dominant motif of metalepsis, the <...> as a sign of aphanisis of the subject. The hero is absent: the primary moment in the folk tale. This could be the hero's twin, who is occulted/dead, or it could be some object that, never possessed, has nonetheless been lost and must be recovered. This loss generates a spatial field that becomes charged (cathected) through the ambivalent desire of loss and the missing twin of travel.
6. The traveller disappears inside the double frame of metalepsis (Herakles, "night sea journey"). This is the "purga-

tory function" of travel, its ability to purify the traveller who can distinguish and distill travel *as such*. Thus, Johnstone's categories of travel become moments in this purification process, which aims to find fate in random chance. This aligns travel with experimentation, the "if...then" of all curiosity and the basis of divination.

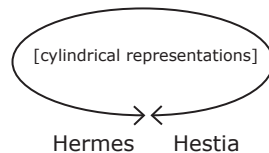
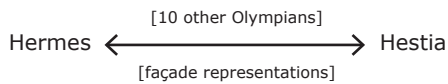
7. Divination can take place retroactively, as a result of epiphany.
8. Melancholy as reversed predication: the name of things is suspended/occulted by treating appearance as random (the automaton's first function). As *against* the divine nature of things, this disguise/aphanisis becomes the instrumental cause that recovers automaton as Fate, the second function. Compare this first and second role to Lacan's "truth in the first place" and the return of the "truth in the fourth place."
9. The traveller suffers aphanisis, epitomized in the "loss of the name." Hence, the heroine, _____, in *Rebecca* and the unnamed monster of *Frankenstein*. Aphanisis is the materialization of the *corps morcélé*, retroactive result of the Mirror Stage, the forced choice (forced Joyce) by which the subject must chose speaking over being. After this choice, *jouissance* is related to fantasy, the fantasy of the mother's metonymy. Divination's method, to "imprison the world" by misidentifying the divine name of things, reverse predicates to "the world imprisons the subject," but the result is the binary subject, the twin, the hermaphrodite, the bisexual Tiresius, who "sees without seeing," "knows without knowing" (*kenosis*).

text/captions/diagrams

text

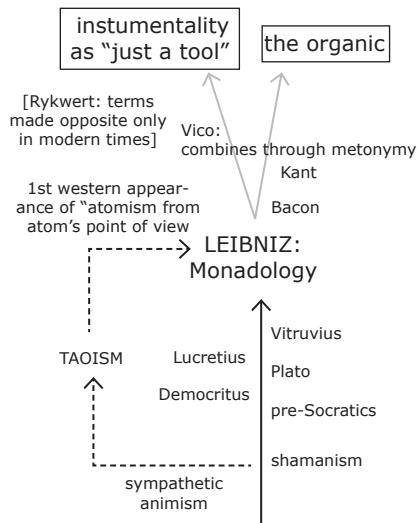


The only explanation for the "overlap" of twins such as Castor and Pollux — one period of "over-presence" and a complementary period of "super-negation/absence" — is that the circle itself is in one system 360° while in another it is less. A traveller going around expecting 27° longer to go unexpectedly is at the starting point or finishing line. $360^\circ - 27^\circ = 333^\circ$. The 27° ($3 \times 3 \times 3$) has to be "added back," and the time for this is January (Djana/Djanus's "non-month"), the month originally belonging to Hestia. The interval is a XXX condition (markings on New Orleans tombstones, accompanied by offerings), a portal to Hades.



The Hermes-Hestia relationship can be illuminated by comparing the two kinds of sculptural representations that have survived: (1) the linear representation mode, where Hermes and Hestia take up "end positions" and (2) cylindrical bas reliefs that juxtapose Hermes and Hestia, who are sometimes shown as gesturing to or looking at each other. This identifies the point *between* the two gods as a gap, a break; when this is translated to the relation of the Olympians to the calendar year, this is the gap of the Winter Solstice. Because Hestia was replaced by Dionysius early on, her location can be more precisely made: *Janus* (Djanus/Djana) or January, the "month outside of the system of months," the time of Saturnalia, when the identities of servants and masters were inverted. This is the "supersymmetrical" condition of misrecognition of the Symbolic's normal misrecognition through symbolic castration, the space where the "journal" of the year overruns the normative 360° schema. This is also the space of the circle drawn on the closed curved surface, where more area is contained than Πr^2 . This paradox includes the opposite case, where $\text{area} < \Pi r^2$. Either way, the traveller returning to the origin point either overruns or falls short of the mark, making the remainder into a space "between the two deaths" or, in the case of overrun, *kenosis*.

1. Monsters are without name (e.g. Frankenstein's _____) because they resist the Symbolic, and a token of this resistance is the failure of parts to be domesticated within a whole that regulates their (proportional growth). Metonymy (parts relations to parts) fails because it is "pure metonymy," excessive. This state is both weak and frightening, as in the case of the virginal _____, the heroine of Hitchcock's *Rebecca*, who cannot manage within the Symbolic domain of Manderlay. This is the "goldfish condition," where the apocryphal bad memory of the goldfish either falls short of the 360° of the bowl or overshoots it.
2. If the goldfish memory gives out before the 360° mark, we say that the "journal <map" — experience has not exhausted all possibilities. These are added "virtually," as things not experienced that were missed in the interval available. If the journal overruns the 360° mark, a *déjà vu* condition arises. There is a surplus. The journal has overrun the map: journal > map. Between $J < M$ and $J > M$ ($J < > M$ or $J \diamond M$) we have a gap, as between any two conditions of "reversed predication." The gap is not to be filled "horizontally" by metaphor, unless the gap condition is signaled: hence, the misrecognition of misrecognition implicit in the deployment of costumes during special holidays that are kinds of gaps: Mardi Gras, Twelfth Night, Hallowe'en, New Years', etc. This doubling of the signifiers (of symbolic castration) opens up the XXX portal to Hades, hence "trick or treat."
3. Metonymic in-fill involves the dæmonic, thanks to the void (*askesis*) that is *always materialized* despite the fact that it is a void. Automaton use is the key. Pray wheels automate prayer to remove the contamination of final cause ("praying for something in particular"). "Hail Mary, full of grace ..." allows the supplicant to pray without subjective involvement. Collections of movies on DVD release the owner from the obligation to watch the films. (Perhaps all collections can be seen as a



According to Joseph Needham (*Science and Civilization in China*), the first appearance of a true "Organon" equivalent to the idea developed by Taoism came with Gottfried Leibniz's *Monadology* (1714). The early modern coupling of instrumental cause with the idea of Organon, something erased by later redefinition of instrumentality as reductive, "means-to-an-end" mechanism, can be traced back to Leibniz, where it suddenly disappears. Earlier Western precedents (Plato's *Timaeus*, Lucretius's *De Natura Rerum*, Democritus's atomism, and pre-Socratics such as Empedocles and Thales) develop atomism, but from an external perspective that "black-boxed" the idea of emergence as such. Needham speculates that it was the translations of Taoist texts brought to Leibniz by the Jesuits who had traveled to China that allowed the philosopher the insights of his *Monadology*. The comprehensive idea of Organon existed at least through Kant, who viewed his Critiques as inadequate to the comprehensive notion of Organon; thereafter, Organon is associated with the "organic," where it is deprived of its elements of emergence, coupling chance with spontaneity and self-governance. The modern de-spiritualization of instrumental cause, a recent phenomenon according to Joseph Rykwert ("Organic and Mechanical," *RES*, 1992) deprives this subordinate form of causality of any spiritual value, on behalf of developing the polar opposition between poetic and instrumental.

release, a giving up to the power of the automaton.) The collection is a failed metonymy in that it assumes a false order (the DVDs are put in alphabetical order, books in a library is given Library of Congress numbers, etc.); this failure points to an *askesis* commonly cited: lack of parental affection in early childhood; the need to provide a permanent source of desire ("Coke is it!") — i.e. the "return of the suppressed/occulted," e.g. the concealment of salt within Coke to make the drinker drink without satisfaction. THE COLLECTION IS A FAILURE OF METONYMY.

4. Automaton/automation requires a foreclosure of final cause/intentionality, a "clearing out of subjectivity in Symbolic modalities." This is essential to divination, where a zone is constructed where chance may act without subjective interference. Automaton thus is able to serve as the organ (mouth and ear) of the Whole, taken as the emergent (fourth) truth, the "Tao" that informed Leibniz in his imagination of the modadology: order implicit within nature as "dead stuff" (i.e. mineral, soil, elements, *bone*).
5. Hegel's "falling to one's ground"), *zu Grunde gehen*, which Žižek translates as "absolute recoil" comes about within this gap. The double sense of confronting one's grave and the skull of *memento mori* plus recovering the ground of one's being, a restoration of the moment of the forced choice, thought to be foreclosed with the acceptance of Symbolic castration, qualifies this falling as a mirror image of (or True Account) of Adam's or Satan's fall.
6. The subject as body falls, in that blood requires gravity to maintain its liquid and telegraphic capability. Lucretius: atoms in parallel motion transmit turbulence signals (*clinamen*) allowing organs to communicate with each other (metonymy is this). Blood does this without the subject's awareness; it "automates" the body-whole and is thus organically within the gap between Journal<>Map/Journal◇Map.

diagrams and captions

1. Root level of this myth — why? It's relation to divination (Narcissus "sees what he should not have seen" and takes it to be a god). This is Vico's discovery as well, that the first humans are Narcissus, their perception is automatically an act of divination — leading us to conclude that there is a distant "echo" effect in epiphany, which shares its structure. At the level of critical thinking, the discovery of myth is complemented by the realization of modern thought in its "error."
2. "Know thyself" is not to be known: occultation is productive in that it creates conditions within culture and human thought where binary signification constructs occultation that works from within to transform thought.
3. Vico's discovery is both a noun and a verb. As noun, it is a "what" — the facts of the case. As a "how" it is Vico's own procedure of discovery, a "proof of the body" which achieves the emotional impact of confusion. Narcissus opens up the issue of "trans" — the phallic function's self-generation ability. "Phallo-centric" is a term in need of revision since
 - a. it doesn't belong in any permanent way to "the subject who would call himself a man," it is its aspect of appearing and disappearing that is key.
 - b. even in sexual engagement, associated with appearing, it would be hard to say who "has" the phallus, i.e. enjoyment involves the full engagement of Freud's "at least four" persons.
 - c. the master, the exception, is the discourse aligned with the phallic function for more than just political or historical reasons. It's the "pa" in Papageno and Papagena (Mf) — the generation principle put in the terms of auto-generation (i.e. out of nothing); it's the "I" that makes the distinction that is also the contents of the distinction. With mastery comes the necessary binary "trans" of subjectivity, echoed by the twin of trans, Fm — analysis discourse and the subordination of the Symbolic to the thing, the impasse or stuckness of the thing.
 - d. the 'I' that makes the distinction is Vico's *factum* while the contents of the distinction is Vico's *verum*. Because S2 is in the position of truth in the discourse of analysis (Fm) it's the reception or fourth place that truth takes, self-knowledge, whose ideal state is readiness. S2 as Other is alienated truth, truth's first position, which as Vico says is nature haunted by demons. Mf/Fm are the Vichian and Lacanian sides of sexuation as a binary signifier, M/F, but they also show that Mm and Ff are "trans." *Factum* is truth in the first position (alienated, as Other), *verum* is truth in the fourth position, S2, Fm, the woman, the subject, with the phallus.

4. The master's discourse gives rise to the "master of the master," discourse as a template of the four specific discourses: $S1/\$ \rightarrow S2/a$ gives rise to master/hysteria \rightarrow university/analysis. Discourse is a FRACTAL, occulting itself within itself ... but I prefer to rotate this 90° so that the universal of the university is in the position of the AGENT: university/mastery \rightarrow analysis/hysteria, or $S2/S1 \rightarrow a/\$$ in discourse terms. This puts the master signifier, the phallus, in the position of truth (OK, it's going to be phallogocentric, no way around it!) but truth first and fourth, as the "binding" or "enclosing" conditions. This is why Dionysus replaces Hestia in defining the winter solstice condition, and why Hermes with his copulating snake wand is, with Hestia, the bounding edge and inside frame of the solstice.
5. The gap is Saturnalia, the 27° overlap of the super-symmetrical circle, where "interrogating the gap" was taken up literally by Roman custom, where intellectual discussions were accompanied by practical jokes and pranks as well as an inversion of power and sex roles. Thus Mf and Fm were made explicit as "trans" elements of the year, and Hermes' bisexual tendencies were emphasized. Truth disappearing and re-appearing — that's the Dionysian phallus in a nutshell, detachable (as is the shadow and shadow-soul, in shamanistic belief).
6. The university discourse as a model for phallogocentrism? Seems to be played out in history, since S1 is always, as Other, something that has to be invisible, behind the scenes, occulted. Take the top terms, S2 and a, and you have the binary signifier of knowledge as epitomized by the university. In one sense this is the suppression of one form of pleasure on behalf of the need to study (those who join the boys club of the Symbolic renounce this access to pleasure, S2), but in the other sense it is the reversed predication of pleasure, from enjoying to "being enjoyed by the Other," the Other who must be occulted as the truth of the university discourse, a truth with an obscene mandate of $A \neq A$.
7. The universality of the university discourse is what Vico means with his "common mental dictionary" — the terms thought and spoken by all cultures through the evolution of the ideal eternal history undertaken by all of them in the process of moving from mythic to modern thought. Thus, although rotating the master's discourse to the university-as-agent position to put the master in the position of truth, it is truth as occulted (metonymized) and in the position of appearance/disappearance that makes "return" into "truth in the fourth place." Truth thus is absence, which is what Narcissus is all about.
8. Efficient cause may be the master container of the three remaining causal types, with material cause as the "tell" speaking from the inside about the suppression of accident (a) in order that S2 get moving to its goal as form. Echo is thus the metonymical anacoluthon, the diachronic materiality of S2, that returns phallic appearance (formal

cause) to the automation features that were suppressed with efficient cause. Narcissus says “not me” (denial) and renounces the love of Echo, but Echo’s anacoluthon materially returns the denial to foreclosure, discourse’s “fulfilled prophecy,” its self-generating (phallic) nature. Ethnography proves the “clinical,” Vico proves Lacan.

9. When the Delphic oracle congratulates Socrates on knowing only the futility of self-knowing, she is saying “S2 as content is a chimera; truth is that which disappears and is later received, but only if one is ready (Kabbala).” In other words, occultation is productive. The master as occulted (in the university discourse) is the generative principle, the phallic law. This is what the phallic law *means*. Occultation, then reception. Metonymy then nirvana.
10. Spencer-Brown: concatenation of the name and recursion (violation of the paternal order) are the same. The ethnographic practice of multiple concentric names are also the reversed predication of the name and the portability of this reversal (antonomasia), which creates the space-time out of the defective narrator (JVHV). This is the structure of Eden. The angle, $\$/a/S(\text{A})$ is the negation of negation (3x3, each ‘3’ being the triplet of *Verneinung*, *Verleugnung*, and *Verwerfung* — denial, renunciation, foreclosure) or 27° , the overlap of the circle whose halves are heaven and hell, ruled by twins who are forbidden to meet. But meet they do, in the angle of *agutezza*.
11. Efficient cause denies the “impossible object,” *a*. Final cause renounces the “other options” of *tuchē*, and creates Form, which forecloses Material Cause by calling out an order hidden within matter — emergence of an autonomous intelligence. This is the triplet of negation, and it is negated when it is “called” by Form out of the Formless (the vast dark waters before creation). The concatenation of fathers and sons is broken (cf. Joyce’s *Ulysses*) when the father and son seek each other outside the catenary order, generating loss in the moment of finding. This is the true perversion of *agutezza*.
12. Echo is the idea of recursion, its idiocy folding the Symbolic back onto itself. Narcissus fails to recognize his image (S — the name, the call) and cannot cross the boundary (he is, like Prometheus, bound to the hearth of the first auspices — their *certum* is made into *verum*). His inability to cross is revolutionized by Odysseus who, as “Nobody,” negates with negation. This is a metaleptic act, in the cave-place of catalepsis, where beauty has been made to reverse into ugliness (i.e. the monstrosity of the Cyclops).

diagrams and captions

Aphanisis is negation of the subject

- Denial
- Renunciation
- Foreclosure (Sosia effect)

In triangulation (interpolation), the three negations are involved in (1) the cross-inscription of the goal and the aim, leading to curvature of pulsion, (2) the speculative identity of a distant fulcrum (the ultimate Big Other or Ideal Ego pulling the strings of reality), and (3) a "return to origins" or "truth in the fourth position."

Note that the field of cathexis, appearing first in the form of a matrix, where aim is the occulted signifier allowing the goal to be expressed "orthogonally," becomes a set of concentric circles as each movement accelerates travel towards a center concealed within the matrix. Compare Actæon's discovery of Diana's grove. It is both "inside" and "outside" the forest system. Actæon as shaman discovers it through an analeptic method. He becomes the monster ("wild man"), the demon of the forest who represents its order.

"How Actæon finds Diana" is equivalent to Einstein's move from a weak to a strong theoretical position: i.e. the reversed predication of seeing space as "interrupted" by the "error" of curvature to the idea that space *is* curvature.

diagrams and captions

1. Something disappears so that the Symbolic may proceed.
2. Someone is killed so that the city may be built.
3. Something is forgotten so that something else may be remembered.
4. A letter is lost so that a plot may take place.



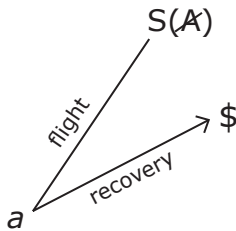
Bruegel's Land of Cockaigne, the mythical utopia of self-sufficiency and inversion of (ideological) hierarchy.

Narrative is always false, but in what way? The game of whisper, which begins with one statement and ends in its contradiction/opposite is a version of the "letter that always arrives at its destination" — the destination is to undermine the issue of identity as $A=A$, the attempt to settle subjectivity through self-identity as a guarantor. But, subjectivity is the reversed predication where the subject, as gap between inside and outside, does not exist but, as the feminine not-all, *insists* (see "vanishing signifier").

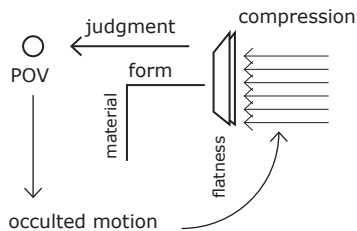
Eros/Psyche: Yeats intersecting gyres and Worringer's alternating phases are versions of the idea of emergence: the opposite is contained within. This shows that subjectivity is metonymically constitutive of the metaphoric constructions of signifying chains in which subjectivity is sublated. It can re-appear only in the forms of: demon, apophrades (voice of the dead), the minimum element of ventriloquism, error — all a miniature of the Γ , to which \sqcap is added, a Symbolic supplement, to create $\sqcap\Gamma$.

Tale types: Every story contains its inverse, as well as its backstory, the letter that will arrive at its destination.

Anecdote: Ruth Benedict telling an abbreviated Hamlet to her tribals.



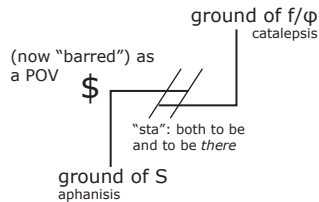
Flight and recovery through double negation (27°) of agutezza. The signifier of the lack of a signifier (Narcissus/Echo) becomes the moment of divination that is able to lead to epiphany (from the "Prometheus" state of cyclopean society to the Cockaigne utopian fundamental act).



The subject loses motility in adopting the position of "judgment" required by the POV. "Form" is added back subsequently, as the judgment of the relation of the picture to the "reality" it portrays, which has been flattened into the representational screen. The essence of this flattening is the curtain, and the motility lost by the viewing subject at the POV site is a mirror of the

1. The beauty/ugliness of Psyche and Medusa is an object projection of the subjective view (i.e. it is that the viewing subject, in awe of absolute beauty, is paralyzed; this state is back-projected to the ugliness of Psyche and Medusa, an "echo function."
2. But, beauty and ugliness are reverse predicates. One exists in relation to the other. Interrogating the gap means looking at the role of occultation in this process of binary signification. The viewer as *fixed* is the frozen subjectivity of the point of view, mandated by every *framed content*. Paralysis back-projects the ugliness of the beautiful, occulting beauty, which in the first place awaits the return of truth in its fourth form. Phallically, it disappears and re-appears. The time for this is Saturnalia.
3. *The POV is paralysis*, a loss of motion and substitution of this freedom by a frame, which must then compensate the subject by showing a representation as simulacrum. The frame must then be a portal, but not into the framed content, but *around* the imaginative field that "does not exist" within the dimensionality of projection that places the POV opposite the

depth lost by the scene portrayed within the frame. Judgment (that has arisen with the construction of the POV) now relates to the occulted elements on both the subject's side (catalepsy) and the object's side (picture — which becomes, as occulted, Beauty. But, Beauty is equivalent to Ugliness in the same way that self-identity ($A=A$) is foreclosed with the collapse of pictorial representation ($A\neq A$). The "super-symmetry" of $A\neq A$, beauty combined with ugliness, is not a coincidentia oppositorum but rather the \sqcup of the double frame, where a and f , separation anxiety (of the POV subject) and alienation of the symbolically castrated pictorial reality) construct an alternative space between the frame of the subject and the frame of the object, which have appeared to be the same frame because both cannot be perceived at the same time (square wave function of the visible/invisible).



The overlap of representation creates a resonance between the two forms of occultation, the subject-frame corresponding to the ground of the S-subject in aphanisis and the f/\emptyset object in catalepsy. In the "freezing of Being" (which, thanks to the ambiguity of "of," can be a belonging or a result that moves past its cause) at the Mirror Stage, being is occulted: it "falls to its ground" in the two modalities now created as a binary signifier of object/subject by the division of the mirror (Narcissus). The mirror is the most obvious and most direct evidence of the "duplicity" of the frame. The space between the frame is the occulted contents of both the subject and object, a promise of being which required exile — hence the necessity of some "theory of travel" (Odysseus). The \sqcup figure is the emblem of super-symmetry of being; the overlap of the \sqcup and the \sqcap , subject and object, the "body in pieces" or binary signifier (the binary signifier is a "corps morcélé"), is occultation in the form of the impossible-Real space time of "between the two deaths" as the imagined journey coupled with judgment. This judgment cannot be assimilated within projective logic, hence Spencer-Brown's topological calculus is a necessity, not an optional luxury. The *pas* is the palindromic, chiasmatic, lipogram that permits passage and is a "judgment in brief" — a hylozoic principle, since the passage, its restrictions, and its affordances (*tuchē*) are set within a single moment, the moment when Narcissus misrecognizes his image.

Modus tollens: a theory can be refuted by a negative instance of its predictions, but cannot be proved by positive ones.

[This was Karl Popper's point in *Conjectures and Refutations*.]

frame in an "orthogonal" (independent, objective) relationship. \sqcup is the picture of how the orthogonal opposition of frame and POV (frozen subject) necessitates the idea of an extra-spatio-temporal zone "between the two frames" (occulted) around which motion may be imagined, f to a in our terms. Travel is *anamorphic* — a connection of the lost element, a , to the *fallic*, the \emptyset ictive Other. F is for \emptyset allus, which "belongs to no one" and is none other than the Flesh of the World. \sqcup can be pronounced *zim-zum*, since it is the essence of chiasmus (as rediscovered by Simonides, in his art of memory).

4. "The subject (Lady) vanishes" and of course others deny her symbolic presence "in the first place" (she never existed). Aphanisis is double-sided. In the process of *entrapment* (the catenation of causes and effects), the subject and object suffer catalepsy/aphanisis through the POV/frame. Occultation of the subject, catalepsy, is the result of assuming judgment; occultation of the object is, from earliest times, the presumption of *dæmon* (as the frame was used to picture the sky). "Being" as *stehen* (standing) — standing, stable, *essere* (est) — is a "falling to one's ground," the subject-in-pieces retroactively generated by the frame/mirror. Narcissus formalizes this and, like Prometheus, is tied to the ground of his frame/reflection, which he sees as a kind of divination (divine beauty).
5. The very notion of "ground," as in (1) figure-ground and (2) the ground of thinking, judgment, involves aphanisis (vanishing, specifically the vanishing of *desire*) that is ethnographically formalized in (1) between the two deaths, separation, and (2) the call of the Other, the name that misrepresents the subject as called by the Other (alienation). The motion that is occulted on the side of the subject, in the process of constructing the POV, is mirrored by depth that is flattened on the side of the object, in the construction of the picture. Each occultation is part of the materiality of the frame, but because the occultations are radically inequivalent ($A\neq A$), i.e. super-symmetrical, they are infinitely close without coinciding. This is the double frame, whose in-between space is made available to occultation.
6. The *pas* in psychoanalysis was put forward in the process of claiming its scientific status. How can we "prove" our findings? The standard evidence involves (1) corroboration; (2) the null hypothesis — falsifiability *chez* Karl

Popper's *modus tolens*; and (3) the objectivity that insulates the (theorizing, phallic-law) scientist, who in any theory asserts a "theory of everything," from the (not-all) aspect of the practical, the accidental world. What is this insulation other than ... the double frame? Scientific method depends on the double frame while at the same time it is compelled to deny (occult) the space between the two frames, which are the domain of the imagination *in its active modality*. Here, the sexuation of the space between the two frames cannot be put off any longer. It is the "trans" space of radical exchange, dissolving the binary signifier of male and female through anamorphosis — hence the coupling of the three aspects of Hermes as boundary crosser, escort of the dead (motility of *le mort*), and Hermaphrodite. The feminine of Hermes is specifically maternal — the matrix of investment/cathexis (zairja) is made private (occulted) to create the "scientist as fundamentalist," the "idiot" or private person who disavows the anxiety about the desire of the Other. Thus, all true science takes the form of a zairja or *grimoire*, and any book used for such a science becomes a *grimoire* by definition, because of its use as a zairja.

7. The zairja is no more or less than the randomization of the intersections of the true with the made — philosophy with philology, necessity (the phallic theory that is based on the exclusion of one case) with chance (the *not-all*).
8. The zairja is a *passe* done privately. The aim is to return to a "cyclopean" idiocy (as the first truth), using three three's (double negation) to endure the *act* of resurrection (new flesh for a new subject, a subject that has been reduced to bone, "act" as bone). The bone is the cell of the zairja: a vertical of ethnography (vertical because historically sequences) interacting with the horizontal of critical theory (catenation). Each interaction is an "accommodation" in that a certain toss of the dice is made, but as Mallarmé specifies, chance is not negated, rather *automaton* is activated (instrumental cause). Instrumental cause is the three-fold set of negations — denial, renunciation, foreclosure — the last of which, "péreversion," acts at two levels: first at the level of analysis, where the subject traverses fantasies that have insulated her from the traumatic-Real, second, at the level of a collectivity, a company of fools/idiots, who have all renounced ideology of the concatenation of University discourse.

9. The adjusted 27° angle of *agutezza* is $\$/a/$ $S(\mathcal{A})$, with $S(\mathcal{A})$ as a master signifier that has been turned upside down or inside out (i.e. the zairja). The 'a' is the single cell of the zairja, where ethnography vertically intersects with horizontal (causal) critical theory. $S(\mathcal{A})$ is the signifier that represents the lack of a signifier, thus a kind of Real as void — first as ideology but second as restorative *act*. Corroboration and falsification remain as principles of the "new science" which, like the addition and subtraction of 9 from mathematical operations, should leave things unchanged. Corroboration implies a community of idiots, whose ethnographic correlate are the "Cockaigne Societies," which sprang up in the 16c. (illustrated above).

diagrams and captions

What is a topic?

Metonymy as criticism.

Vico: Fractal Real of discovery of his own method, his identity, within the thing he discovers. Vico "sees that which should not have been seen."

What makes X a primary source is that it simultaneously reveals process while atomizing an objective. S:O :: S. Scale is negated (scale = binary signifier). "I possess" becomes "I am possessed by."

Reversed predication is the same as fractalization. thus, in number theory we have carousel sequences, especially within numbers 7 and 9.

diagrams and captions

text

diagrams and captions

Truth in the fourth place: perversion recovers the name of the father. *Jouissance* is in the double transference of the reader and writer. Asklepius to Simonides to Vico to Joyce. Chirality is the answer to the *Timaeus*'s "whole being." Along with this comes the Hegelian Absolute Knowledge, "spirit is a bone." Paralysis happens here too: a catalepsy of the 27^o encounter, the overlap of the 180^o domain of twins forbidden to appear together (the phallic function of knowledge). This is not the *coincidentia oppositorum* of Kearney *et al.* but rather the part of the alchemical manual that is required to be sung: the pure act.

Vico's *ricorso*: the option to take the 27^o as a mirror function (the gap) around as an inside frame (cf. Magritte's mirror). Nabokov's "nonnon" — converter of ugliness (the Medussa) to beauty (Psyche). The triangle, $\$/a/S1$ repairs the Borromeo knot's defect (the subject as a system of signifiers). $\$$, blood and earth, falls to the ground once the *père*, S1, has been turned. The reversal of predication, \forall and \exists logic (see the rules of sexuaction), is "transgendered" by finding the fractal within discourse that creates the logic of the not-all, the 9 (*nove*).

The fractal within discourse is both its defect and its built-in access to being. Super-symmetry reveals this, and exists at the level of discourse as ethnographical narrative and visual accounts. These offer a solution to the usual attempt to resolve the inconsistencies of the Symbolic by positing another, more fundamental layer of explanation lying beneath, such as Kant's "thing in itself." This avoids the Hegelian "tarrying with the negative," confrontation of the Möbius band's contradictory twist that is no-twist, the two edges and two sides that are really one edge and side (cf. the twins problem). Topology is thus not a "deeper layer" of reality but rather a space time that accommodates the associative structures of contradiction without any remainders; or, rather, it re-assimilates the remainders using the same logic by which they were produced. This is the "super-symmetry" of the Symbolic, not the creation of a place outside of it where all problems are resolved but instead creating and re-assimilating remainders as "sites of exception," to be experienced as *acts*.

50 / Remainder (extimacy)

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text

51 / Remainder (fractal)

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text

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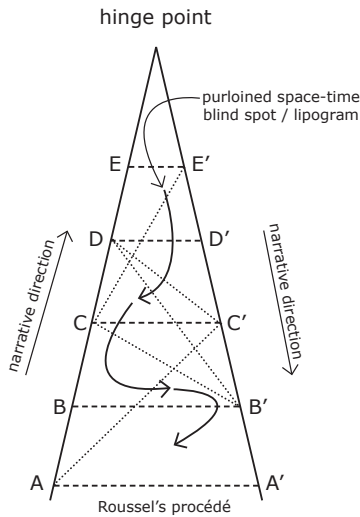
I am the one whom they call Life,
and you have called Death.
I am the one whom they call Law,
and you have called Lawlessness.
I am the one whom you have pursued,
and I am the one whom you have seized.
I am the one whom you have scattered,
and you have gathered me together.
I am the one before whom you have been ashamed,
and you have been shameless to me.
I am she who does not keep festival,
and I am she whose festivals are many.

—*The Thunder, Perfect Mind*, trans. George W. MacRae

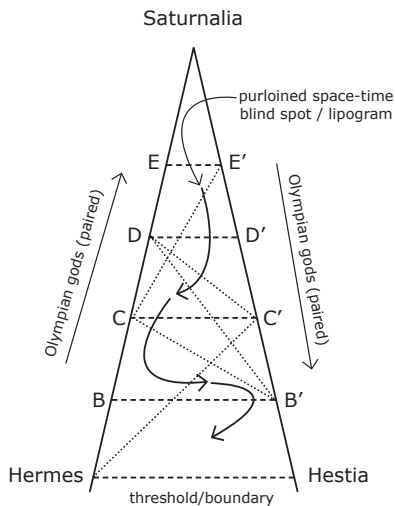
53 / Sexuation (not-all; castration; anamorphosis; aphanisis)

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text



Although this design may seem to originate with Poe, it is important to consider it as a more general account of divination, in that the function of the pharmakon as a chiralistic principle also pervades in the sayings of the Sibyll's predication, famously understood in either "left" or "right" versions. The lipogram of the famous finding, "If a river is crossed, a great army will be destroyed," the prediction of the Delphic oracle to Croessus. A great army was destroyed: not the Persians but his. "Great army" was occulted, out of the binary signifier where he had given his own army the right-hand position, occulting the Persian left. A-A' is the form of this prediction and "truth with unexpected reversal." The interior space made by the folded narrative is a time-travel machine, allowing the past to function as a future and *vice versa*. it is also a zairja, because its re-combinations show a pattern occulted by the process of extimity (left for right, inside for outside, etc.)

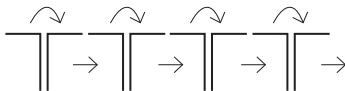


The same model applies, speculatively, to the "Hermes/Hestia" binary, resolved through the calendar hinge point of a Saturnian period of role reversal.

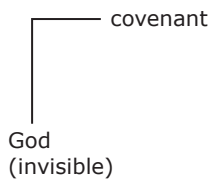
1. The case of the pharmakon shows how the "blind spot" is radically chiralistic. It is the space of the mirror, but the mirror whose image has come detached and, instead of the usual reversed self-portrait, shows the self image not in the correct left-to-right view but in reverse, as in Magritte's *Not to Be Reproduced*. The image is "not to be reproduced" in the sense that it lies outside the space of representation but signalizes within that customary space that it is a lipogram, a form of detached virtuality.
2. When Poe signalizes to the reader of "The Purloined Letter," he does so brazenly. "It was an odd evening ..." begins the story, citing the game of Morra as an opening move, virtually instructing the reader to find the left and right hand parts of the story, down to the chirality of individual statements, each of which will have an echo, after a certain delay.
3. One could imagine an experiment where Poe's design was put in terms of Roussel's *procédé*: take a statement, split it in some way (pun, sense, phrase, etc.) and separate the two parts with a narrative that interpolates the meaning of the first fragment with the second. Right converts to left, so to speak. In the Poe version, there are multiples of this, and the multiples could constitute a progressive series aiming to the chiasmus hinge-point.
4. In the usual model of narrative progress, the line with plot points set on it is bent at the hinge-point to make a lambda (Λ). Across the central chasm, paired signifiers echo to each other with an imaginary direct "swinging bridge" that may or may not be reflected along the line of the main narrative. The left-side (first) sequence may be adjusted on the right side, and the adjustment may suggest that there had been an ideal time all along, events that, like clues representing the temporality of a crime, were discovered in a random sequence order.
5. This may be what Florensky meant when he talked about the reversed order of events in a dream initiated by an external physical event, but where the dream order of events place that physical event in the final position.



Metaphor is a strategy of presence, linked and (horizontally) transferred meanings, while metonymy is a trope of absence. Presence and absence can be modeled as visibility and invisibility, hence the idea of discourse has an implicit anamorphic quality, reversed predication with an "occulted" gap, the "square wave."



The signifying chain (causes to effects, which become causes ...) is the same as the square wave in that the middle state is excluded, as in T/F as the basis of Boolean Logic. The middle does not completely disappear, it is "occulted" or "sublated." The metonymical premise of "that which is present through its absence" continues to "haunt the metaphoric signifying chains" from a distance.



Eden works on the principle that God is present-through-invisible (Adam and Eve only hear His footsteps) but that his covenant pervades throughout. Yet Eve acts as if God is temporarily not paying attention, or has allowed an escape clause in the covenant.

1. Effects become causes, causes have effects, those effects become causes ... the continual sequence of reversed predications suppresses the gap ("edenic chain"), that is there is no need for magic agency. However, *automaton* can be collective in the idea of an emergent causal order, as in the Organon. Thus the "knowledge of good and evil" (i.e. the practice of divination) is based on the serpent (seeing that which should not be seen) and the "Asklepius function" or *pharmakon*. Compare to Derrida's *trace*.
2. Lipogram: the absence of a meaning within the official set of meaning in a word or phrase or *énoncé* — this goes back to the *act* that is occulted within discourse.
3. The great chain of being is terminated by God and Apocalypse: $G < \dots > A$. The opening move is the efficient cause of creation, $G <$, provided that $G < > A$ or $G \diamond A$ means that creation is both greater than and less than annihilation. Every predication within the brackets must sublimate *automation*, by which an autopoietic function creates an Organon.
4. Eden: "knowledge of good and evil" is equivalent to the serpent, "that which should not be seen," i.e. the basis of divination for Tiresius and others who witness copulating snakes. This then is the *pharmakon* of Asklepius, the left-right power of life and death, based on vials of blood taken from Medusa (so beautiful that those who looked upon her, as upon Psyche, were struck dumb and unable to move — cf. Eros, in Hesiod's specific terms).
5. No gap, no melancholy. Adam and Eve do not perceive a gap; their predications "perfectly" establish an *ad æquatia* between signifier and signified. The gap of melancholy comes with the exile into the wilderness, which is the wood of absence. The 'm' is the fall, literally. Adam and Eve = "even atoms" (Lucretius; Joyce). In the flow of even atoms, the clinamen is metonymic: the gap, the *dæmon*, God.
6. Verticality, in the sense of authority, flows horizontally in the vector model of the signifying chain. This is effectively "efficient cause," which moves left to right thanks to the suppression (occultation) of some key element created out of privation (converted to "prohibition"). When Scopas tells Simonides to "go to hell" he literally occults Simonides, who is subsequently called outside by the gods themselves, the Dioscuri. That the twins are together indicates the 27^o function has been activated. As "dead" (Simonides' aphanisis), he is able to inhabit the gap, to shamanistically use the chiralistic powers of Asklepius.

7. Is evil the privation of good? In reversed predication (binary signification) it becomes prohibition (occulted signifier) that continues to haunt the signifying chain of the Moral.
8. Every object is anxious on account of the double frame, created by the stasis of the POV, which imagines another *ideal-Ich* POV authenticating it through parallax.

56 / Square Wave (*boustrophodon*)

diagrams and captions

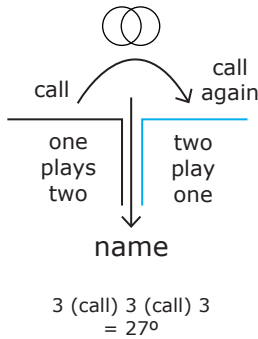
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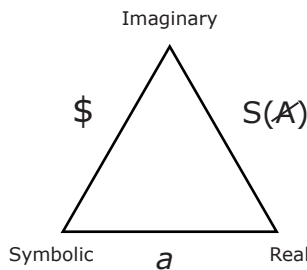
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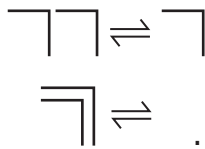
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The axiom (a call and a call again are equivalent to one call) is reversible: one call is always the same as two calls. One negation is always the same as two negations. Why? This has to do with the relation of the call to the NAME, the fact that a call is always a call (interpellation) of and for someone, always an instruction to *leave a position* and enter into another. This is the essence of reversed predication. The axiomatic status of the call in Spencer-Brown's calculus (as "theory") has an ethnographic correlate.



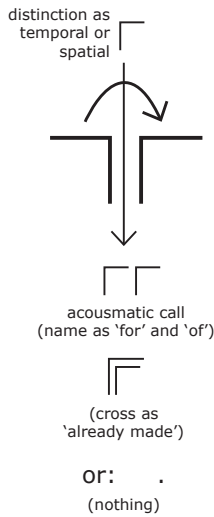
Žižek's version of the 27° overlap in the "super-symmetrical circle of twins, the recovery of the first and the fourth truths, the return of the fourth truth as the NAME, the "call again" of the calculus.



The two axioms of Spencer-Brown's calculus are actually about the super-symmetry of the double negation (which is also "the doubles, twins, self-canceled in an act of co-appearance within the 27° interval"). The first axiom, "a call and call again are equivalent to one call" can be restated: "the name is both a call *for* and a call of the named; the 'for' and 'of' mean that the name is an instruction to come out of a location and, at the same time, a power over the Other, who is "zombified" (automated) by the this power. The name is thus the "tell" of the Other, a password that works directly on the unconscious. The single mark used by the calculus, Γ , is a distinction, also a negation 'x' with the ambiguity of an instruction to require repetition (the "times sign"). When repetition is self-prescribed (3x3 for example) the difference is *differenced* so to speak, and we have *difference*, as the negation of negation. Difference presumes a prior continuity, a Chaos, the field *on top of which* a distinction mark is drawn. But, this indivisibility is realized retro-

1. Triple possession (3x3x3) is Hermetic theft, the Social moment of negation of negation. (Each 'x' is both a times sign and a negation because the each number is involved in both *sides* of the mathematical operation, as in 1/9, 2/9, etc.
2. The series $x/9$ where $x=1...9$ shows how 1 (9/9) is "more than itself (1.11111...). What is this more? It is the "itself" (*ipsum*) of *verum ipsum factum*. The truth is itself in that it is "more in itself than itself." In Spencer-Brown's calculus, the call is equivalent to the call again, and in this axiom we have the *name*. $X = XX$. Double negation and the double name, or the double *in* the name. We are always "named for someone else," so, like the actors in *Mulholland Drive*, we are the one actor playing two parts or the one part played by two actors.
3. Just as the desire *for* the Other becomes the desire *of* the Other, the dividend (x) in $x/9$ is the same as the remainder, so the quotient becomes .xxxx.... The name is always a name *of* the Other and a name *for* the Other. The two functionalities are evident in ethnography: the magic attributed to uses of the name to have power over the Other (the "of" function — contagious magic), and the use of a name to *call out* the Other (the "for" function" — the mimetic function).
4. Truth in discourse is, first, a truth-of function; the "truth in the fourth place," portrayed as a remainder, is a truth-for function. The truth is *named*, the truth *is the name*, and the name is always "the name of the Father." Truth in the first and fourth place spans the difference lodged in the idea and role of *jouissance*, first as the desire of the Other, second (or finally) as the fourth ring repairing the Borromeo knot relation of the Imaginary, Symbolic, and Real. This ring is also the angle, $\$/a/ S(A) S(A)$. Žižek's version of this is: (1) the signifier that signifies an absence produces the Imaginary, from out of the Real; (2) the subject arises out of her own impossibility, as barred, to move from the Imaginary to the Symbolic (networks of social relations); then (3) the failure inherent to the Symbolic, *a*, is constituted by objects that hold open the place occupied by the absent, lost, or missing object.
5. Ethnography qualifies this theoretical model. The calculus shows how the triangle, like the circle representing the alternating death and resurrection of twins has an overlap, a super-symmetrical supplement of 27°, based on negation of negation. (This is evident and clearly outlined in the Simonides story.) The triangle has a "fourth side" that is described by the axioms of Spencer-Brown's calculus, thanks to

actively, just as the *corps morcélé* is realized retroactively in the Mirror Stage.



The calculus reveals the complexity of reversed predication, which in space is a reversal of the figure/ground kind and, in time, is the catenation of causes and effects of the Symbolic. The defect "built into" the Symbolic is played out as a gap, which Spencer-Brown's calculus elaborates as either a call or a cross. The call is the name in its double functionality: *of* the Other and *for* the Other, a call out of a position and at the same time an *acousmatic* link, directly controlling the kernel of unconsciousness of the Other. The second axiom means that the instruction to cross retroactively generates the event of crossing. Every cross involves two crosses, a cross already made. (This is the trick of the Thesean labyrinth, built into its fractal structure.)

the identity of the call as name and the cross as a call out (cf. the "loft" of resonance to produce sand described by Kobo Abe). The call is *acousmatically* effective. It calls along a straight-line connection to the unconscious, just as the magic use of the name was simultaneously indicative power (the frame that frames the impossible subjective interior) and a call forth (out of that interior).

6. When negation of negation is taken spatially, we have the condition of the double frame. The space between the two frames is the "impossible-Real" space of the traveler, who fictionalizes movement (which is always a return, always a cancelation of movement). This, ethnographically, is the interval "between the two deaths," between the Real death and the Symbolic, thus $S(\mathcal{A})$ establishes the Imaginary of travel, while the $\$$ establishes the conditions of judgment, trial, and ordeal that lead the subject to a Symbolic death. The missing element, *a*, is the (really) missing object, a place-holder, the space of contraction that allows the traveler room to move, *zimzum*, in Lurianic terms.
7. Because the distinction (*difference*) is also a negation, the process of reverse predication shows how occultation works within the Symbolic, where causes and effects are temporally arrayed in "catenation" (chains of reversed predications). Any RP instance is a master signifier, $S1$, a "mastery" of one position over another, which has been negated (occulted). The occulted signifier, \mathcal{A} , must travel within the space between the two frames. Hence, the stranger is a demon. "The spatiality of the signified" is the super-symmetrical circle. "The temporality of the signifier" is the catenation of RP elements. For $\Gamma\Gamma = \Gamma$, one distinction has been occulted. This "nobody" travels between the two distinctions, inside the double negation, inside *difference*.
8. This is now metonymy works: the occulted signifier calls (acousmatically) to the place of absence, with a name that is simultaneously a password. The call is a power, also an instruction to come out of a refuge. This *Eros* is also the "flesh of the world" in that it spans the interval between the "spatial" condition of crossing and the "temporal" one of naming/calling. This flesh has words on it. This is why graves have names, set in stone.

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- gap
- demon
- aphanisis

The Lady Vanishes: The consensus from within the Symbolic is denial of the existence of the other — exactly! The other (the subject as feminine) does not “exist,” she *insists*. This is still the basis of the ethical (vs. the moral) position, that the vanishing subject’s *act* (a spy) is worth fighting for.

“Every frame is really two frames,” one that is visible, and another inside content that is relevant to the non-identity of things to themselves, the radical de-stabilization that comes from the metonymy of the vanishing act. $A \neq A$ because requires someone outside the system to call the shots, = or \neq , and that orthogonality cannot be represented inside the frame without the contradictory addition of another frame. The internal frame frames our perception and “signalizes” this relationship, not the orthogonality implied by the first frame but the imaginary orthogonality of the “distant fulcrum” implied by the curvature of *pulsión* due to the contamination of the aim by the goal.

Melancholy is thus the humor proper to the vanishing subject; Psyche goes to Hades and is mourned by the living who think her to be dead rather than in ecastacy. The hysterical subject affects pain but experiences pleasure.

The gap is a dimension of “impossible travel,” also of impossible separation (e.g. shadow from the person, as in Murakami’s

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The wild man of the middle ages is said to "embody" principles of nature, but could it not be more likely that the wood needs its personification, as that which is implicitly anamorphic and acousmatic (i.e. capable of silent speech only)?

Zairja ACCOMPLISHMENTS:

- Stochastic resonance (acoustics) raised to the level of methodology.
- sexuation and discourse reset to the "trans" position *via* recognition of discourse's "fractal" nature (cf. Hegel on binary signifiers and occultation).
- occultation's relation to the ethnographic uncanny, hence Vico's philological-philosophical method, the place of the two Dianas, and the rejection of the hermeneutical-Gadamerian view of Vico, also rejection of Heidegger, following the Devoss debate with Cassirer.
- fractal aspect of discourses allow the transfer of writer to reader *via* the aphanisis of the ego (the right-side) to the left-side "death-drive" of reading — that reading has a death-drive is also a discovery.
- gnosis = kenosis (the Dan Brown plot line), connects pervert-stories about the arts, from Joyce to Simonides, back to Shamanism, pre-Socratics, Taoism, Socrates. All are "perverts" (cf. the death of the father, variously interpreted), all are about death and eros, esp. in the "trans" position of divination.
- if gnosis = kenosis, then apophrades (*manes*; Hestia) is related/super-symmetrical to the problem of passage (password, Hermes, intransitivity, *katabasis*, 'hero'). Hestia and Hermes are twins, and reading is about the overlap of the twins as 3x3x3, when the "past rushes over the present to create a future" (Bergson, *via* Murakami).
- Saturnalia, and melancholy in general, are about this idiotic time-gap, evident in the *teseræ* and *clinamen* — Lucretius's gravity put in terms of blood and earth, the Hegelian fall, Lacan's between-the-two-deaths, catalepsy (of the ego, specifically) and the POV as castration coupled with parallax, creating the 27° as an opening to Another World, the gateway function. Ethnography: boundary stones.
- Zairja restores *jouissance* of the first place (desire as desire of the Other, 27° apart) in an act of double transference between reader and writer, writer who reverse predicates to reader and *vice versa*. *Jouissance* is restored as a "True in the fourth place" akin to the Haldon Collidee's "God particle" experiment: love as kenosis-gnosis-trans.
- Zairja is comparable to meditation in that it aims at "readiness" to live entirely within the moment, spontaneously. Thus it opposes the academic model of time based on constructing opposition of egos (exams, lectures, defenses, demonstrations of mastery). These are not truly military, if they were they would go back to the basis of warfare, the placation/purification of the warrior's soul after contamination by the dead through travel (Odysseus). War is reverse predication with a gap, the gap is the idiotic method of travel, captured in miniature by the zairja.
- When the Jesuits showed the Chinese the periodic table, the Chinese responded, "Yes, we already have that (in the *I Ching*)."
Question is, how did they *look at* the periodic table in order to make this determination? They saw it as emergence. Compare Northrop Frye's comment about miracles, that they require a special mode of reception. The zairja is that mode.
- In contrast, academics like Kearney close the gap between \$ and S1, offering master signifi-

The point of the zairja is to provide a minimal support, but also an element of fear. Compare the Chinese Taoist idea of algebra (Al Gebra: "completion," "fixing," "balancing").

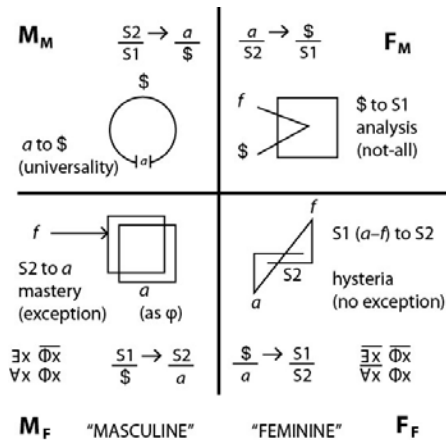
How Danger Is Added: Diagrams are partial-objects/visualizations of the zairja, like crossroads in Kansas. *North by Northwest*: the crop-duster becomes a dust cropper; the orthogonality of the crossroads (cf. Hermes?). Danger when Cary Grant and the duster are "on the same plane" (consequences played out in the crash). Demon from the sky, *caelum* as a sharp instrument. Askesis is the clearing in the forest. Bataille's *Blue of Noon*.

The zairja gradually dissolves the idea of authorship; it's like the *aphanisis of the subject* in reverse! Confusion (Leibniz) effects an escape from the tyranny of the binary signifier. The intense feeling that results equals the flesh of the world: *pharmakon*.

Cosmos = adornment of the (female) Psyche. Order⇌disorder, that's the Tao for you. "Durable order" is order that sustains extended disorderings (stochastic resonance). It escapes the limits of the fourth wall. The zairja *is* the *corps morcélé* — failed metonymy.

1. Theory is at first a universal (university) claim, as a "theory of everything," but this immediately engages the master's discourse, in that it necessitates confrontation with other theories that differ from it. Where does the zairja stand? In a sense it is the hysteric's "no exception" position, $\$/a \rightarrow S1/S2$, addressed to mastery itself, *jouissance* in a first and a fourth position, first as the missing object, second as the fourth ring that repairs the Borromeo knot.
2. is there any (further) justification for the hysteric position for theory? Clearly the masculine (failed) claim for universality fails because it immediately engages opposition, i.e. immediately becomes exceptional, in need of recognition (this is the most evident feature of academia). The hysteric returns to the polymorphously perverse attitude of infant sexuality, i.e. *any part of the body* is capable of being a "sex organ," any topic is a synecdoche, a part standing for the whole. This is organicism, in the sense that the Taoists meant. The part is simultaneously the lost part, *a*, and the truth of everything, the *jouissance* of truth in the fourth place.

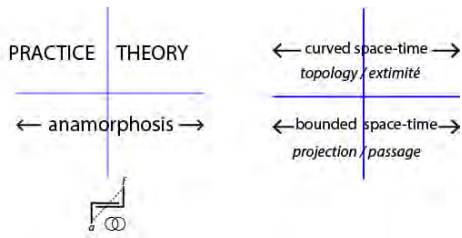
ers to "explain" the POV position without reference to *a*. They appropriate the space between with a grand gesture (the assertion that Joyce's epiphanies are religious). It is the tendency to wish to serve as the go-between, the broker, to privatize knowing as conditional to unique personal experience; that experience in turn valorizes and justifies the ego S(cross-A), the castrated (robed) priest, circumscribed by the rituals of office.



ACCOMPLISHMENTS

<p>$\forall x \Phi x$</p> <p>ALL (Mm) university</p>	<p>$\overline{\forall x} \overline{\Phi x}$</p> <p>NOT-ALL (Fm) analysis</p>
<p>$\overline{\exists x} \overline{\Phi x}$</p> <p>EXCEPTION (Mf) master</p>	<p>$\overline{\exists x} \overline{\Phi x}$</p> <p>NO EXCEPTION (Ff) hysteric</p>

3. The not-all of the zairja, it's feminine incompleteness, is its dialectical energy born of anxiety, but this is not the negative anxiety of simple dread but what Kierkegaard cited as Don Giovanni's anxiety, the creative energy (this is Vico's "imagination" contrasted with delusional *fantasia*) that keeps him spinning in the vortex without falling into the abyss (Žižek, *Absolute Recoil*, 120–122).
4. Just the idea of sexuating theory requires a "zairja approach," and a zairja naturally tends to define itself within the issues of sexuation, particularly in that rare Lacanian idea of "sex outside of sexual reproduction," the lamella. This has to do with the functionality of *automaton*, its reference to both chance and the machinery of fate. This is the occulted signifier in the attempt to enunciate theory as predication (= opposition, reversal, attempted mastery), the claim that a position is "better than what could happen by chance alone, and hence something that must engage purposeful *form* and *intentionality*, but again occulting *material cause* as simply a means to an end — Pérez-Gómez's reductive view of instrumental cause.
5. On this last point, the zairja is an expansion of the instrumental cause, the mindless prayer-wheel functionality that automates thought and, in that automation, becomes a form of divination, of "knowing without knowing," of turning over intentionality to an external agency, stochastic agency, and of linking form with imagination rather than fantasy (cf. Vico's distinction). Further, it uses the *certum*, the certain, in its relation to error as the "no-exception" rule of the hysteric.
6. "The zairja is no more or less than the randomization of the intersections of the true with the made — philosophy with philology, necessity (the phallic theory that is based on the exclusion of one case) with chance (the *not-all*)." [Quote from "the passe."]
7. The question, "What is the 'zairja method' with respect to discourse?" is really the question, "What does the zairja *tell us* about sexuation?" This answer is known however from the start, at least in general. It is that "trans" (polymorphous perversity, *père-version*) and questioning the name of



the father is central to theorizing. The hysterical pursuit of the zairja is in the shadow of the name of the father, the name that on the side of mastery and universal claims, produces theory; but which on the feminine side produces the not-all (Fm) and the no-exception (Ff) discourse of analysis and hysteria.

8. Reversed predication (crop duster of NxNW into a "dust cropper," a dusty killer) is the food of the zairja, but the food is not the digestive process that the zairja imitates in its "hosting" (guest, *Geist*, ghost, host) process. The zairja assimilates *as the form of the labyrinth assimilates the traveler*. The reversal is reduced to its basics: "Am I moving inside or outside," the question that is neutralized in the process of extimacy, which is "interrogating the gap." Interrogating the gap is *precisely* what the zairja and the hysteric do, by seeing reversed predication (universality claim, then the claim of mastery, then the exclusionary principle of the name of the father) from an "impossible-Real" point of view.
9. The negation of catenation of father/son, as well as the reverse predication of the name (its power over the subject) is, perforce, "trans" in its conversion to the not-all with S(\mathcal{A}) in its triangular (triple negational) relation with \$ and a. The zairja is a "thinking machine" that converts into a "writing machine." It is a "theory of everything" because it is a theory about exception, and the exception of *itself* at the same time. The zairja as theory is thus an "impossible theory" in that it is grounded in the accumulation of exceptions: singularities (which by definition cannot be compared). The user of the zairja is perforce an idiot, in that the reception of a singularity is a "private person." But, anyone and everyone can do this — it is the nature of the restoration of subjectivity through perversion. HCE = "here comes everybody," in Joyce's formula of Vico as a travel guide. Overcoming a fantasy would seem to be singular (no two subjects have the same fantasies) but in traversing the fantasy of the Everyone, "spirit is a bone" (the materialism of the formless).

SUBTOPICS

ciphers (chirality, divination, Hermes, interpolation, lipgrams, occultation, signaling, treasure of signifiers, truth, zairja)

melancholy as the "first humor"

nonnons

domestication (cf. the uncanny)

chiasmus

re-enchantment (making the familiar unfamiliar)

Simonides Pharmakon

double circle (27°)

sentry toys (stuffed animals left at gravesites)

APPENDIX I: FUNDAMENTALISM

In Žižek's "bogus intervention (*Fright of Real Tears*, 6), the idea of the double frame is advanced as a hoax that Žižek admits to, shamefully. Later, in the same book, he uses the same idea "seriously," as a part of a larger, coherent object. The first instance, with its admission of guilt, and the second, which has apparently forgotten this admission, adumbrate a third action which would "complete" the triad of negations involved with the forced choice (denial, renunciation, foreclosure). The step of foreclosure would be constituted by a methodology of "idiocy" in the sense that the idiot is unconcerned with the Symbolic *as it is gauged and regulated by an imaginary Big Other*. Rather, the idiot takes *pleasure* (cf. *jouissance* in the second sense outlined by Park Youngjin) in the mechanical operation of the Symbolic, and to do this the idiot must invent and employ an experimental version of the Symbolic — namely, the zairja.

Fundamentalism, Žižek points out, is characterized by a total indifference to the Big Other of the society in which it occurs. This is indifference to ideological interpellation, a failure to "get the point" of intimidation, the imposition of Mastery through University discourse. Breaking with the Big Other means a denial/negation of interpellation (a failure to hear the call — a naïveté with respect to the "private S2" — full fundamentalist commitment to views that, to an outsider, must seem ridiculous), a renunciation of the principle of mastery used by the Big Other to "get the fundamentalist to care," mainly through the University discourse's injunction to "Enjoy!" while overlooking S2's internal inconsistencies; and finally a foreclosure that uses the methodology of the fake S2 in a "magical way" to constitute what Kant would call "genius" that is recognizable by judgment (cf. the Turing Test).

Because this last step is completely "empirical" and "experimental," it does what the system of ideological mastery says science should do (but does not allow it to do, as shown in University Discourse, undermining S2 with S1 — knowing the universal in advance). Žižek's third and necessary step would be to act rather than just promoting the necessity to act, and this act would constitute a fundamentalism as renunciation and (critical) foreclosure.