Cards, House of

card 1

My experiment is to look at what amounts to "primal ideas" — early formative but continuing (and usually difficult) concepts — in both Freud and Lacan to ask (1) do they have anything in common but, more important, do they have a *structural* relation; and (2) is there another line of inquiry that, instead of being a form of study that *follows* the sequence of Freud first and Lacan second, develops a "secondary discourse" that, like atemporal cinema, "forgets where it is" and violates sequence and its historical/developmental causalities. This secondary is required to be passive rather than active. By abandoning the causal order, it forsakes any claim to scientific proof and becomes a conjecture. However, the conjecture, in its ability to travel through time, construct *Doppelgängers*, equalize fiction's relation to truth, and merge dreams with actualities, activates an antipodal Real. Clearly ersatz, this conjecture adopts the logic of Vladimir Nabokov's novel *Pale Fire*, where a delusional thief steals and annotates a poem, eventually compelling the reader to consider an *ansatz* outcome of the *ersatz* conjecture: that the poem was "really about the thief all along." The argument of this irrationality is that nonsense, in abandoning the conventional structuring of truth, arrives at a higher goal, an "irreal."

card 2

Freud's primal idea is, almost all would agree, the death drive. It begins to trouble him in his consideration of how *neurones* strive to maintain their low–energy levels in the face of stimulation from outside perception and internal bodily needs such as hunger and sex. Instead of allowing himself to accept the idea of two different kinds of neurones, Φ and Ψ, he opted for a cross–inscribed system of overlapping functionalities, $\Phi\Psi$ and $\Psi\Phi$. This overlap sustained his view that social aggression was secondary to self–aggression, native to the young subject in its fantasies of autoeroticism and megalomania and evident in play, most famously exemplified by Freud's grandchild's play with a spool tied to a length of thread (the game of "Fort!" and "Da!"). Again, the contrasting conditions of possession and loss were cross–inscribed. The pleasure at the pain of loss was an obverse companion of the pain of recovery. The death drive thus seemed to penetrate to the cellular level of human mental life, providing Freud with a neurological and, hence, "scientific" basis for the "contronymic" quality of the unconscious. Cross–inscription would surface as a theme in other considerations: negation, primal terms, the uncanny, and (more specifically) the pleasure principle.

card 3

It would be hard to deny that Lacan's most public and central idea is the Mirror Stage. Although the term and concept was introduced by Henri …, Lacan took care to obscure this fact and erase Wallon's historical primacy. While there is no advantage to denying the primacy of the Mirror Stage, it is possible to see a logic of division working inside the Mirror Stage that survives Lacan's original emphasis on the *imago*, continuing through the later theories of discourse and the Real of *jouissance* in Joyce. This is the theme of the extimate and the role of inversion/obversion in the topology of the gap that "powers" Lacan's interests in the uncanny, the death drive, aggression, sexuation, and ethics in psychoanalysis. Although these topics

are anything but secondary in relation to Lacan's schema of the Imaginary, Symbolic, and Real (RSI), the connective tissue binding them into a unary experimental apparatus is secondary and constitutive of the "author Lacan" who has multiple embodiments and distinctive voices and dedications. The problem of defining this secondary requires a separate line of reasoning, one that links topology with desire and — which is the focused pursuit of our inquiry — *the desirable*. It may be necessary to import alien mathematical methodologies to articulate this secondary, but the rule should be that no logical "step" taken in this alien *technē* should be made without immediate reference to Lacanian *topoi*. This *technē* is George Spencer-Brown's calculus of form, in particular the Ninth Canon of his calculus that treats the issue of self–reference. In this Canon, recursion continually calls into question the relationship of thought's (unconscious) medium and its (conscious) message. Because Lacan initiates his thinking with the proclamation that psychoanalysis is primarily evocative, we justify this as the link between the theme of extimity and the (Freudian) concern with self–aggression and, hence, the death drive.

card 4

Within this system of conjecture, we create a "disaggregated web" that, in order to maximize the number of links and their associational "depth," disavows hierarchical structure. This strategy is reflected in our decision to create separate "strings" of aphorisms (in the style of Norman O. Brown's 1966 work, *Love's Body*) to preserve Lacan's rule of evocation. The reader must be "called out" in both a rhetorical and self–aggressive way, making specific use of the theme of the "passive hero" who willingly subjects himself to suffering. Is there any specific advantage of this *technē*? By disavowing the traditional rhetorical goal of conclusions, we aim to induce a lucid collective dream inside of which the issue of agency and authorship are minimized, while the role of *topoi* in their potential re-aggregation/re-association is maximized. Because errors and misunderstandings are unavoidable in any conjecture relating to psychoanalysis; and because geographers who are not trained in analysis, working either as clinicians or academics, make extraneous demands on psychoanalytic literature; the strategy of disaggregation may serve to preserve both negative and positive results of conjecture without pre-judging their value. The aphorism is not ideologically neutral. Like Lacan's practice of the variable–length session, it disconnects argumentation from temporal structuring that "favors" certain rhythms and sequences, but it imposes another tacit structure that validates through incompletion (*prosopopoeia*, *anacoluthon*). Thus, it is important to address these incompletion strategies directly, as constitutive of the primary orientation of research. Incompleteness is inherent to Freud's and Lacan's "primary ideas," where first articulations constitute a Hegelian *Aufhebung* by both cancelling (negating; suppressing) and preserving their content. So, incompletion can be justified as a methodological identification with research's targets.

card 5 (non-public)

Spencer-Brown's Ninth Canon has to do with how a single cut implies a generative series of nested frames, the outermost of which is to be found within the innermost — a mathematical demonstration both of the necessity of space's radical curvature and an axiomatic extension of the idea of cross–inscription.
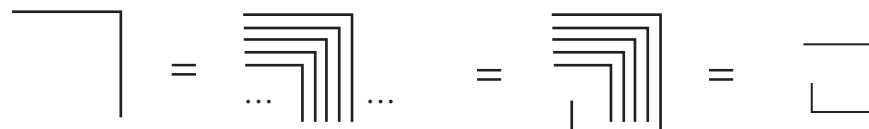
The radical nature of the Ninth Canon has to do with the undecidability of whether or not the medium of a demonstration (i. e. the role of the paper in writing an equation on a sheet of paper) "counts" as a distinction. In this, the issue of whether or not the piece of paper is flat or curved is critical. And, this issue cannot be decided. Consider the definition of "flat." (1) On an ideal smooth (large) sphere, a selected domain would be considered flat if all point were equidistant from the center of the sphere. A spirit level placed at any part of the domain would register the flatness of the plane. (2) However, any line drawn on the surface of the domain would be curved, because it would be a line drawn on a sphere. The definition of a line as the shortest distance between two points could not be shown to be the case anywhere. But, a flat surface is presumed to be able to accommodate the construction/drawing of straight lines. The paper of demonstration cannot be flat in both senses. Thus, a cut on any demonstration surface necessarily divides a space whose "left" continues to curve until it meets up with the curved surface on the "right." There is no discrete surface of demonstration. Note that this informal proof raises issues related to Euclid's fifth postulate about parallel lines. The Ninth Canon is significant because it is related to the issue of why extimity is a rule and not an exception; and how any cut of a domain within curved space is simultaneously two (overlapping) edges of cross–inscribed territories.

card 6 (non-public)

Not only is the surface of demonstration not flat, it is curved in a radical way. It twists not just in a single dimension (which would produce a cylinder) but in two, producing a Möbius band. Because any inscription on the surface cannot escape the axiom that a twist of a Möbius band is "non-local" (an "event" that happens at any point along the band), anything drawn on the surface is subject to this proviso. Two parallel lines drawn on the surface *will intersect*, not at an impossibly distant imagined to represent the value of infinity, but "in their nature," i. e. anywhere. At the same time, any one line is non-local in its attempt to represent the shortest distance between two points. This attempt is complicated by the fact that the line on a curved surface is also curved and therefore *not* the shortest distance between its terminal points. The line is a cut dividing one space into two parts, but as demonstrated above, the two parts are, thanks to the curvature of space itself, the same (joined by curvature), so the line is, simultaneously, the overlap between the two edges.

card 7 (non-public)

Thesis: every line segment is a Jordan Curve. In effect there cannot be a mark made on a surface of a representation that does not cut the space in such a way that an interior and exterior are automatically created, with the proviso that what "side" is exterior and what interior is reversible.

The objection would be related to the line's finite extent. It cannot contain space unless its two ends join. But, if the line's termini define a frame within the original frame, the surface of demonstration. Because the surface is doubly curved (Möbius) the frame inside it is also doubly curved. The curvature's "flip" translates to the inner fame's line, which now cleaves the space of the inside frame. Because the curvature of the space of demonstration is not dependent on scale (every part is equally curved), no interior frame can avoid its finite curvature. And because any mark can be brought into coincidence with a frame, where space is no longer allowed to "flow around" it, any mark or line segment is a Jordan Curve. It has an interior and an exterior that are interchangeable. And, because any cut is simultaneously the inside of an

outside and the outside of an inside, any mark is "infra-thin." It is a double line representing the limit of the single line within the context of curvature, i. e. that it cannot be "coincident with itself."

card 8 (non-public)

Because the construction of a mark on a demonstration surface is "clouded" by the necessity to consider the effects of the (seemingly unavoidable) curvature of the demonstration surface, there can be no way to exclude the question of the role of the edges of the surface. Do they count as a frame or not? As in the case of Kant's famous antinomies (the ground of critical theory's relation to perceptual experience), there always seem to be two sides to the story. Because one cannot make a mark without presuming flatness (locality), the edges of the surface cut off a segment from an infinite extension. But, because there can be no infinite extension in a finite space, and because within this finite space all extensions must meet, the surface must be curved. The mark is both possible and impossible. Any cut of space necessitates the series of nested cuts described in the Ninth Canon. And, this series necessitates the conjunction of the outermost region with the innermost, as a corollary to the fact of spatial curvature. One consequence of this extends to the "observer" who makes or regards the mark. The observer–observed distinction cannot be excluded from the Ninth Canon's rule. The observer is, simultaneously, the observed. The "truth" of the demonstration is the fact of its being made, the distinction between the observer/maker and the observed/mark. Because the Ninth Canon allows the maker/made distinction to be optionally incorporated, it allows tunnels, holes, and other "violations" of the integrity of the surface of demonstration. These are finite, imaginable, and anecdotal ways of demonstrating the fact of the surface's "inevitable" curvature. They, in effect, constitute a "gaslighting" of the maker — a self-reflexive relationship that returns just at the moment when the maker had thought to effectively exclude it. The maker's operation on the "left–hand side" of the demonstration reappears magically from the "right–hand side" (a reference to the tangent curve effect). In other words, extimity is built into the process of observation and demonstration, and Spencer-Brown's Ninth Canon is one way of showing how this happens.

card 9

While self–referential questions call into question the role of the observer in the observed, or the maker in the made, they are not in themselves unreal. Rather, they are (in Lacan's terms) "irreal" — a purely topological reality.
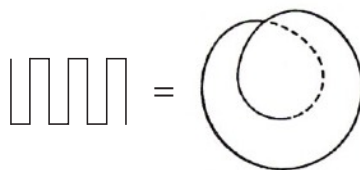
When there is no way to resolve options represented as "inside/outside," "observer/observed," or (in Spencer-Brown's terms) "marked/unmarked" the expression of the square wave represents the *palintropos harmoniē* that is the essence of the temporal, simultaneity being the requirement of elements residing in a single space. Here, popular culture may have something to offer. In the pickpocket's art, spaces close to the body, that would normally be a part of the subject's defensive/aggressive warning system, are numbed with repetitive contact. We might consider that these "cataleptic zones" could be created inside as well as

outside the body's external skin, and that after creating them, the subject is unconscious of the traffic that takes place inside them. For the pickpocket, this means that wallets, watches, fountain pens, etc. may be removed without the "mark" being alarmed. For psychoanalysts, the analysand's cataleptic zones are well known. They are the "inner" aspect of the unconscious (the notion of thought's lock-box) and the zone of speech where words "slip out" unaccountably: slips of the tongue, devalued comments, and the other verbal behaviors that are the basis of Freudian treatment. Here, the question of flatness, and whether or not to include the "edges of the surface of demonstration" as a cut or simply a trivial material limitation, bear on the matter of whether the outer cataleptic zone can be regarded as significant in relation to the inner; whether signifiers "trapped inside" may escape their prison. The two zones are, in relation to the consciousness and the body that is the valued object of the subject's attention (particularly in relation to well–being and self–image), dead. However, we are in a situation akin to that of Scipio the Younger, who dreamed he was taken to heaven by his deceased uncle, Africanus, and shown the "truth of things," that those who thought themselves to be alive were actually dead (in terms of their souls), and those who were thought by the living to be dead were enjoying eternal life.

card 10

The Dream of Scipio presents us with a case where the connection of two domains, heaven and earth, is made through a demonstration. *The Day the Earth Stood Still* is, if anything, a demonstration that condenses, into an *act*, the content of a message that bears the stamp of *evocation*: a communication whose main intent is to require the other to respond. Klaatu flies his space–ship onto the Capital Mall to *require earthlings to respond* to his demand. This clear evocation, the conjunction of two "impossibly separate" domains, earth and outer space, and the firm belief from the point of view of either domain, that it is alive while the other is dead (although reversal plays the role of the main plot point in every story) fuse an algorithm akin to the Golden Ratio. This magical relationship is created by cross–inscription. To calculate the ø of the Golden Ratio, ø must be used: $ø = 1 + 1/ø$. Substitution shows how a series is created, a *mise-en-abîme* of re-entries of what is unknown into what is need to calculate an answer. What is unknown is presumed to be mortified in the process of calculating a value for ø. But, of course, the whole expression is vivified in the surprising act of re-inscription, which when considered from the point of view of the symmetry of the zones, a double or cross–inscription.

card 11

Cross–inscription creates a palindromic condition, like that of Scipio's dream. Without the reversal, the story would not work. Scipio, like the audience members in a magic show, must not believe in magic. They must maintain a skeptical position so that the body–loading of the magician, the deadening or numbing of spaces within the perceptual field may be removed without their knowledge but also without force/coercion. The fusion, however, of distinction and indication in Spencer-Brown's "command" that comes automatically with the drawing of a concave enclosing mark, >, is paralleled by Lacan's idea of communication as primordially evocative. "I say something to get you to say something" is the essence of psychoanalysis, viewed from the analysts or analysand's angle. The analysand rambles on in hopes of getting some show of interest out of his complacent, un-energetic analyst, who is costing him a lot of money. The analyst, in turn, uses his silence as his evocational command. "I'm going to sit still here until you say something." His is the logic of Joel Chandler Harris's character, the effigy made of tar ("Tar Baby")

that, though unable to respond to the rabbit's attempts at polite exchange, reflects/inverts the rabbit's expectations by seeming to be *unwilling* to respond. Privation, in other words, is converted into prohibition. This is the logic behind Wittgenstein's famous advice, "Whereof one cannot speak, thereof one must be silent." Žižek has pointed to the gratuitousness of the command to remain silent, given that one can't say anything anyway. But, it is *precisely* the reversing of the usual order, of intentionality following inability, that makes the story funny. The palindrome is this reversal, and the reversal "locks in" the ethical aspect of the trick, that it is a *set–up* that, in advance, intends to trap the subject, who is "called out" (evoked) but paralyzed (his seemingly free choice is in fact *paralyzed* by the symmetry of the situation).

card 12

In the case of the uncanny, Ernst Jentsch identifies two primaries. (1) There is the subject who attempts to run away from death but, thanks to a demonic logic that turns every every left into a right, every up into a down, every out into an in, finds himself running directly towards the thing he fears and has fled from. Then, (2) there is the subject who has "forgotten how to die," who has suffered literal death but, thanks to an inertia of motion that carries him past this traumatic event, glides into a state of being "non-dead." Jentsch hasn't created two separate, unrelated atoms of the *Unheimlich*. Rather, he has created a dyad, a recto and verso. The reverse-directional flight from death and the continued movement past the inverter switch commanding a death–for–life exchange are two aspects of the same phenomenon. The former is an inscription of death at the central void of the living person, while the latter is an inscription of life at the central void of the dead person. Because the uncanny is palindromic, thanks to this cross–inscription, we should also ask if the antipode of the *Heimlich* is not also palindromic? When something is domesticated, "taken into the home," is this not a kind of palliative treatment that ignores the fact of death and aims to provide a comfortable end by banishing the specter of immanent doom? But, isn't this doom what lies at the center of the comfy home, *just as the space–ship* in *The Day the World Stood Still* is lodged at the center of the earth's "comfy home."

card 13

Central Park resembles, if nothing else, a comfy home. It offers the ultimate means of banishing fears (the anxiety of the city, represented by a grid of infinitely varying challenges): an inclusive landscape gradient joining up the pastoral (large open fields) with paved walkways (combining ambience and leisure) and simple earthen trails over manageable obstacles. Sometimes the connections are darkened by tunnels and copses, but the duration is timed for a quick release from this temporary anxiety. The schema seems to fall on the side of Jentsch's second uncanny atom. Visitors to the Park "do not know that they are dead." They are supplied with just enough miniaturized, attenuated versions of life in the city, from movement to rest, to mortify motion without stilling it completely. The "eye" of the visitor is fused with the feet from which care has been subtracted by this cataleptic "body–loading," this numbing of anxiety and neutralization of aggression. At the same time, Central Park is a Tar–Baby. Its silence evokes a response from its visitors. It is a space–ship that has landed in the middle of the "earth" of Manhattan, whose Klaatu has come with a demand for peace. "Cease your aggressions or be destroyed." Talk about a forced choice! The structure of the visit, the eximity that is the landing site of cross–inscription, is the palindromic lock of "Whereof one cannot speak, thereof one must be silent." The Tar Baby in this case are the visitors who are under a spell,

who are "domesticated" by being doubly domesticated and, in Spencer-Brown's terms, > = >>, hence … >>>>>>>…, or ⊡ . The catalepsy or body–loading of the visitor enacts the second of Jentsch's uncanny conditions. Like the heroes of ancient times who visited Hades, the present–day visitor is able to descend into an underworld (the *katabasis*) where a dream–like illusion prevents thoughts of death and a sense of eternity presides over smooth, spirit–like movements along curved pathways. The palindrome lock works like a loose leash on a dog. It allows a minimal sense of freedom while, ultimately, cancelling the possibility of escape. This is the logic of the *dream*, which strives above all else to keep the sleeper sleeping, even if just for one second more. Without this interval/gap, established palindromically by a < and a >, the <…> enclosure, which is simultaneously extimate, ><, could not exist.

card 14

Freud lays out rather clearly the principle by which all aggression begins as an outward manifestation of an inner condition of *self*–aggression. In both inner and outer forms, it is equally clear that aggression is inseparable from the act of doubling the self. In the external world, this is the generative idea formed most famously by Réne Girard: that human culture grows itself around the potentiality of mimetic rivalry, the challenge put to every subject that another subject wishes to assume its place and identity. The calamity of the *precise* double — the predicament of Plautus's Sosia when, to delay his return, the god Hermes disguises himself as the servant and claims to be "the real Sosia" — allows twinship to serve as the figure of aggression's "impossibility thesis": that it is impossible for one person to occupy two positions in space, with the corollary that it is impossible for two persons to occupy the same position in space. Such a thesis guided David Lynch in his design for *Mulholland Drive*, where two actors play a single character and one actor plays two characters. The double directly and literally instantiates the idea of *self*–aggression: a self *against* itself. Lynch's version comes complete with an extimity device: the blue box that re-absorbs Rita/Camilla after a visit to the Club Silencio, where she and Betty/Diane have been frightened by a show of lip–synching performers proclaim *No hay banda* ("There is no band").

card 15

Aggression's inside–out structuring, combined with its themes of doubles, gaps, twists, and extimity, point back to the theme of space–travel, where what is imagined to be unlimited (the ground against which the known universe appears as a figure) turns out itself to be a figure re-inscribed into the center of the domestic hearth, bringing its evocation of a forced choice. You can't say it but you shouldn't anyway: the Tar Baby syndrome. You can't but you *shouldn't* is the privation–to–prohibition sequence Vico discovered with the imaginative universal, by which the first humans, to become human, perform the same figure–ground trick. Seeing nature suddenly as terrifying, they impute their own terrifying character into it, but from behind its appearances. What appears to pierce the plenum of appearance is always armed to the hilt. Athena pierces the skull of Zeus (= blue sky) to create a triangular, acute/"argute," weaponized exception; and as we know, the exception is always the basis of the rule ($\forall x \varphi x : \exists x \sim \varphi x$ — everyone obeys the rules as long as there's at least one who doesn't). The "one who doesn't" at first appears to be the kind of exception made to exempt the flat white paper on which an expression is written from being a critical part of the expression. Yet, as we have seen, the issue hinges around the connectivity (or lack of connectivity) of this flatness once flatness is seen to be paradoxical, i. e. as spherical or Euclidian. The difference is critical. In topological terms, there is never a single boundary, but a "twone" — two in one — mark with an infra-thin

space between the inner edge of the outside and the outer edge of the inside. These edges can never coincide (the "non-zero rule") if a-temporality is to be admitted (*palintropos harmoniē*). The single boundary cannot be used without generating two sequences, an entry and exit sequence. Movement, inherently temporal and temporalizing, creates a small difference, ∂, that renders the boundary into something that faces in two opposite directions. As is the case in mythology (Castor and Pollux), symmetry is never symmetrical. One part is always mortal (Lacan: "dying all over the place") the other divine and eternal (analogy for space).

card 16

No one to our knowledge has worked out the story of Athena's birth in relation to the contronym, *cœlum*, which means both "heaven" and "wedge" (or burin; burins were originally wedges). Similarly, no one to our knowledge has compared the debris field strewn with corpses in the Simonides story to an orthographic collapse leading to an orthopsychic revelation, with psycho-theological implications. Yet, both of these anecdotal experiments have depended on the view that the contradiction of such "primal terms" is akin to the paradox that allows thought to go forward. This has a key relationship to the necessity of aggression in thought. This is not the same thing as the desire for theoretical mastery over others, for "superior" thoughts that compete and win in contests with other thoughts. Rather, this is thought that identifies with its own self-aggressive origins, its paradoxical state as self-duplicating and self-antagonizing. Thought's internal dialectic structure give rise to this; and in this Hegelian aspect, there is no thesis without an antithesis because the thesis already–always contains the antithesis within it, *just like the "primal words"* that Freud found attractive in the work of Carl Abel. Dialectic maximizes the way in which thought sensitizes itself to the presence of small differences, ∂, which prevent smooth synthetic unity. Instead, these $\underline{\partial}$'s become the seeds of crystals that grow around the antagonism. The antagonism is not domesticated; rather the *domus,* the *Heimlich*, is antagonized, set in commotion: uncanny-ed. The condition of narcissism, of "inner doubling," is the instance of self–aggression required to become "orthopsychic" in the sense of *self–correcting* because equally *self–deconstructing*. This is what Dan Collins meant when he advocated for "interpretation by the cut" as opposed to interpretation that merely supplements an incomplete fact or observation. "The cut … isolates S1 [the master signifier] in its non-meaning and halts the obsessive pursuit of meaning as explanation." If one speculatively merges the goal of "unlimited semiosis" (Umberto Eco) with the aim of the dream (to keep the sleeper asleep), the relation of interpretation by the cut — a method inherently perpetuating antagonism in a Hegelian dialectical way — to self–aggression becomes clear. The thinker is able to artificially reconstruct the pre-subjective condition of autoeroticism and megalomania that Freud said were the hallmarks of childhood. These are a form of "magical realism," undoubtedly, but they suspend the anxiety associated with the loss of Symbolic identity (recognition within networks of symbolic relationships) in favor of an activated automaton that, following any small disturbance, ∂, responds with a crystallization of new meanings and relationships.

card 17

When Collins defines S1, the Lacanian master signifier, in terms of its non–meaning, we may understand this as an example of the Real in that it resists the Symbolic. The S1 is thus akin to the exception to the rule, $\exists x \sim \varphi x$, that like the phallic law, allows/requires all others to obey. It is, similarly, akin to the "eigenvalue" in mathematics: a value that is either irrational, non-real, or indeterminate; however it allows

all other values to exist, coordinate themselves, and work predictably. The S1 is, in essence, that which moves. It is the perfect space–ship, and the space–ship in *The Day the Earth Stood Still* is perfect, since Klaatu brings with him an enigmatic message that is also written in the form of a forced choice. S1 = motility opens up an opportunity to consolidate a series of (previously) separate theory domains. First, there is the theme of extimity, since by travel what is meant is that the space–ship inverts what is "outer" (outer space) into what is inner, the site on the Capitol Mall. The message goes "straight to the heart" of mankind's nature, i. e. its aggressiveness. In the context of bracketing *all humankind* in Klaatu's evocation, this aggressiveness should be read as "self–aggression," taken at the level of the collective. This is embedded as the irony in Lacan's discourse of the master: the guarantee of mutual self–destruction. Klaatu promises to cut earth off before this can happen, so in addition to extimity, we have the death drive in the form of assisted suicide. "You are killing yourself, so allow us to hasten the process so that the rest of the universe can be preserved!" Earth's death will constitute the destructive project of starting over. From the extimity of space–travel comes the opportunity to see how Spencer-Brown's Ninth Canon, where concentric containment, cross–inscription, and the realization that the coincidence of indication and distinction (a divisive mark is simultaneously an indication of what's inside the mark, and also a "twinning" of an inside with an "occulted" exterior), relates to more general ethnographic themes. Here, I would suggest Borges' four "detached virtualities": themes of the double, travel though time, story in the story, and contamination of reality by the dream. In the case of the dream, we see how the "one story more" function (to keep the dreamer asleep) implies the sequence: dream>deathdream>deathdrive — all of which are strategies of continuance by means of discontinuity (i. e. akin to "theory by the cut"). Lacan cites the double as the key to the inside–outside transference of (self–)aggression. And, the concentric containment elements, travel through time and the story in the story, connect directly to Spencer-Brown's demonstration of how the double nature of the mark (simultaneously a cut and an indication) leads to the echelon series.

card 18

Because Borges' four forms of detached virtuality *are* virtualities but, at the same time, counter to the idea of perspectival virtuality (= "interpretation by punctuation"). This opens up the relation of these "ethnological" themes to the necessity of extimity, *via* the Ninth Canon, and also to the death drive's "paradoxical" combination of a Nirvana function (maintaining a low–energy circuit by shielding it from external and internal stimulation) and the "start–over function" of destructiveness. The point is to stop seeing these as a binary and regard them as parts of a "primal term" in the language of psychoanalysis. This primal term is the death drive, the aspect of the uncanny where whoever would flee death instead constructs a precise trajectory guaranteeing a perfect moment of coincidence. This is the same as the search for any "interior essence," such as atoms, quarks, etc. One begins at an "outer" position, characterized as normal, and begins to dive. The story is the ancient one of *katabasis*, "descent." The journey is inward and down in space and backwards in time, seeking out a primal, generative moment. In the spiral downward, time and space fuse. Both self–destruct, both find their goal in the featureless merger of a timeless space and spaceless time (space and time *minus* the conditioning binary oppositions). This is the interval between the "too early" and "too late," where within the void between the two positions a palindrome locks in and holds open this "space" as an escape/delivery route for *jouissance*. Another way of putting this is that the palindrome reconstitutes systemic noise so that it (stochastically) reinforces the

weak signal. This weak signal is (spatially) the gaze and (temporally) the voice. Both are in the mode of the evocatory, the primary condition where the Other *calls out* with the enigmatic command that makes the subject structure itself in relation to a "Che vuoi?" — what does the Other desire (me to desire)?

card 19

The quest for atoms is always down and in. The echelon Spencer-Brown describes in the Ninth Canon grows from a single cut, which (because it is both a distinction and an indication; and because these embody "contonymic" forces) continues inward while it also implies that the same echelon must logically expand outward. If we can tell a story and one of the characters in the story can tell another story, then we ourselves must be subjects of a "larger story" where we are, unconsciously, the fictional characters. And, that story may be contained. In other words, the echelon, …>>>…, is mobile. It can move in or out, or rather it moves *simultaneously* in and out. …>>>→… is the same as S1→ beneath a series of signifying chains, S2 … S2. These could be movies, books, situations, etc. The echelon explains why S1's nature is *primarily* its motility, i.e. why it is an extimating space–ship. S1 is inherently an inside-out function. It's status within the set of detached virtualities is mainly as a double; it identifies with self-aggression that rivalry and mimicry embody in the theories of René Girard. At the same time, one cut, >, is simultaneously multiple,: >>>…, because (as Spencer-Brown demonstrates in the Ninth Canon), the interiority and exteriority created by the single cut is equally cut-able: the theme of the story-in-the-story or travel in time — both are echelon formations.

card 20

The fourth form of detached virtuality, "contamination of reality by the dream," brings up the matter of the dream as a function of continuance. Written in Spencer-Brown terms, this is: > → >> → >>> → >>>> …, or the theme of the *Thousand Nights and One Night*. There is always "one more" because > is both an element and a principle, and the principle can expand to additional elements. In the Golden Mean, the Fibonacci series makes the same use of element and principle works through a kind of "look and say" logic, where the *position* of a number replaces its value, as the S1 moves along the number sequence: 1 1 2 3 5 8 13 21 …. The combination function "slides along" the sequence, converting each number on the left from a value to a position ("the number before") so that the next number can be produced. This is the contronymic eigenvalue that, having no meaning in itself, allows other signifiers to take on meaning and, not only that, to achieve stability, i. e. φ, the Golden Ratio. Note that the formula for the Golden Mean is also a "moving echelon": $\varphi = 1 + 1/\varphi = 1 + 1/1+1/\varphi$ … etc. etc. The idea that something is infinitely extendable but also has an "inner value" that stabilizes it, like the expanding rectangles or triangles of the Golden Mean, is the logic of the dream that aims to keep the dreamer asleep. The inner value is the palindrome, and we borrow from Pavel Florensky the story of the event dream, where the last event in the dream narrative is the external stimulus that initiated the dream. The palindrome is, like the Golden Mean, expandable: 12345… 54321; 12345678…87654321. Each pair of elements locks in the palindrome. In the first sequence 1/5 could be expressed as the '6' that is the same for all pairs (1/5, 2/4, 3/3 …) or '9' for the second sequence. The point is that there is both movement (the 6 and 9 "move through" the palindromic number sequences) and stability (the lock of the sums of each pair). This is a numerical *analogy*, not a proof through quantification! The palindrome lock shows how "contamination of reality by the dream" can occur any time a palindrome condition locks in a stabilizing feature, an S1, within an infinitely extendable sequence,

S2 … S2. Whenever this happens in such "waking realities" as films, personal experience (*déjà vu* is a good example), or communal conditions (the "dessensus" of misunderstanding which, as Baudelaire says, is essential for our ability to find common ground), the S2s can vary all they want. After all, they are stand-ins for the function of freedom of choice. Like the servant in the story, "Appointment in Samarra," they believe that they are choosing their own escape routes to avoid death. It is precisely because this choice is free that S1 has its lock-in effects. The S2…S2/S1 → expression shows how stability is brought about through the motion of S1, and motion is also a *palintropos harmoniē*, a square-wave oscillation between two values (the function of the contronym, the "primal term"). The point is that S1 resists domestication. It identifies with the Real. And, this resistance (a non-sense term that allows other terms to have sense) is what allows the domestication issue to be taken to the case of the "woman who steals from offices." Flight, theft, and other forms of "acting out" demonstrate the variability of the theme of resistance to domestication. This is transformed in *Rear Window* by reversing the agent (the "feminized" Jeff refuses to be tied down by marriage) and the action (Lisa's stealing the ring from Thorwald's apartment is what makes Jeff love her). Note: I call reversing the agent and act the "Schreber transformation" because Schreber, the famous paranoiac that Freud analyzed through his autobiography, loved his analyst but converted the agent to the analyst, who Schreber said hated him. This is also a kind of palindrome lock, with two "mirroring" functions that, in negating a negation, create a double.

card 21

extimate flip
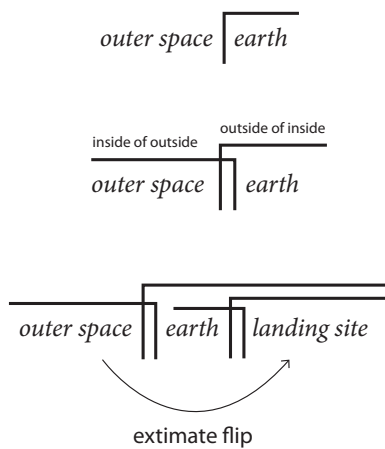
The S1 is: (1) portable/mobile, (2) extendable, both towards an "inner essence" and a "outer contextualizing meta-state, and (3) resistant to what it organizes, i. e. an "eigenvalue" conforming with the Real in relation to the Symbolic. Also, S1 demonstrates that it is implicitly extimate: its motility is not simply through a series of S2…S2s but across a boundary between an inside and outside, that, in crossing this boundary, inverts the boundary's polarity, so that, like the space–ship that lands on the Capitol Mall in *The Day the Earth Stood Still*, the soldiers are looking *in* to what is essentially an *exteriority*, an out. This is a direct consequence of the *single boundary's doubling, as two overlapping edges with a non-zero space between*. Topologically this >=>> means that, topologically speaking, A(B) is equivalent to B(A). The perimeter of outer space as an "enigmatic" S1 — S1(S2) — converts to the space–ship's landing site on the Capitol Mall: S2(S1). The topology of *The Day the Earth Stood Still* could be seen to be the general topology for all interactions of S1 with S2. "Movement" is not simply though a sequence or succession of S2 chains (one movie after another; or one scene after another in each movie) but an exitimate *flip* from an exterior that bounds a formed interior with an indefinite infinity (as in the case of outer space) to an *interior* whose topological impermeability is translated into the properties of the "impossibly durable" materials and superior weaponry. Like Athena who emerges fully armed through the carapace of Zeus's skull (*cœlum*), the flip — topology's equivalent of the contronym — portrays spatial impossibility as military invincibility. This is perhaps why hilltop forts, citadels, etc. have both a topological and a political/military mastery over surrounding territory. Their connection to the "authentic" sky is built into their relation to the double boundary. It would be useful to research this

instance of reverse predication (reverse engineering) by studying the ethnographical attributions of defenses, particular in cases of the uses of elevated sites, to political power based on *sky gods* and celestial observations. It would be interesting to see how the Ninth Canon is implicated in this ancient motif of theo-religious power's relation to terrain. And, it would be equally interesting to correlate this notion of political mastery, as "enigmatic," to the general enigma of S1 within the psychoanalytical context of the emergence of subjectivity out of the autoeroticism and megalomania of the pre-subjective. It could perhaps be argued, after such comparisons, that the pre-subjective corresponds to the decentralized worship of ancestral gods at family hearths and a shamanistic/individualized mentality, while topological consolidation of power supplants this model of culture by relating a weaponized landscape to the authority of sky gods.

card 22

The doubled boundary, which doesn't just "allow" an extimate landing site for the flying saucer but *necessitates it*, bears some looking into. It is an overlap. The inside has "gone past" its limit; and also the outside has penetrated further than the point where it had met up with the inside. The confrontation of > with < has produced not >|< but a || whose inside is an |<>|, a reverse–order space. This is not a space characterized *by* reversal, but rather a space that materializes the functionality of reversal. Everything that falls inside this space has a double. This is the space of the autoerotic, the space of self–aggression, the space of the palindrome. Once inside, you're outside; when you escape a trap, you're in the trap. Thanks to Spencer-Brown, this space can be defined mathematically (the Ninth Canon). Out of the parts of this proof, we can see signs ("sigla," the term used by James Joyce to mark primal situations) of the four–part system of "detached virtualities" that turn out self–aggression's double into echelons (travel in time, the story in the story theme) and use the palindrome to lock in the dream. The > and < run past each other and form the two faces of Janus, who guards all boundaries. His name, really "Djanus" reveals that he is the male consort of the Djana, or Diana, the goddess of hinges. Diana, like Athena, is an armed goddess whose proper domain is the wilderness, an > or outside. However, she too comes into contact with <, and this | <>| place has a prominent location in mythology: the spring where She and her attendants bathe to be discovered by Actæon. Their encounter is a "too late + too soon" situation. She has not finished her bath, while Actæon has overstayed his welcome in the forest, returning for a second hunt to round-up more kills following his successful morning hunt. It's also an inside/outside situation, since the spring is an opening inside the closed condition of the forest. It brings the sky into the interior, and is a case of Vico's clearings that give rise to human culture, *bound to location* (the key to the Prometheus story). Location and value, position and prophecy — this is the "look and say" palindromic/positional logic of the Golden Mean and the Conway Constant, where an eigenvalue of no value (position) affords the perfect value of continuation that locks in a ratio (1, 11, 21, 1211, 111221 …). Content and position are the key to the Vichian clearing and, in the Actæon story, to Djana and Djana's inside frame.

card 23

Metalepsis is the metonymy proper to the inside frame. It simultaneously refers to itself (its own genesis and logic) through the equal negative of something omitted. We all know the saying about the bird who must be early to catch the worm. We can leave out the bird and, to say why we are getting up early, say it's to "catch the worm." We automatically become the bird motivated to set the alarm for 5 a.m. Our dawn

flight is intelligible *because* we have left out the bird that we are, and held open the blank spot by replacing a sensible explanation with a nonsensical one. We're not really going out for a worm. The displacement that makes the expression funny/unusual is one that intensifies the *sense* of the situation. The sense is nonsensical. It's the only kind of sense that is portable, that lives because it is re–*fashioned* inside each individual mind of each individual listener. With this refashioning, the different demands of different minds can be met. They are "inside" before they know it; they are not left waiting at the door while the butler announces them. They are *already/always* inside the parlor. This |<>| as internal refashioning of metalepsis is directly referenced in David Lynch's *Lost Highway*, where a sinister–looking guest at a party reveals himself to be the demon who has been watching the house of Fred Madison. The demon gets Fred to call his home from the party and the demon answers it. Fred has *placed* the demon and simultaneously produced a nonsensical but "locked–in" meaning based on palindromic actions. Paradoxically, this reverse–order boundary space of two simultaneous overlaps guarantees the possibility of "the same." The double is born inside this space. The double is "the same" as us, only positioned apart. The same is not coincident; rather, it requires spatial difference; and when the difference is temporal it is the quantum leap taken by the curve between the high and low values, ⊓⊔. The leap is a "quantum movement" that seems to take no time at all. Hence, like the tangent curve's coincidence of disappearance with antipodal re-appearance, it identifies itself with the "pure function" of the boundary. Timeless time (hence, time travel is possible) and spaceless space (hence, the double is possible). Extension (the story in the story) is possible, the point of which is to *extend* the dream of the dreamer by positioning the first (external disturbance) event as the dream narrative's last event.

card 24
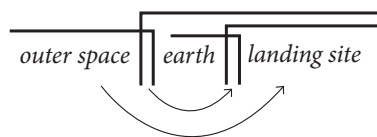
The salient spatial structure in *The Day the Earth Stood Still* is the space–ship's landing site, an anomaly in the Capitol Mall's privileged space, with the "anomalous" extension of outer space. The boundary separating earth from outer space is transposed to an interior position, where the double boundary overlap of the former is reconstructed at the interior. In the illustration on above, the salient transposition (outer space > landing site) is made possible and actualized by the "inner transposition" of the |<>| overlap boundaries, which construct a new palindrome, outside–to–inside becoming inside–to–outside (order doesn't matter). Because order doesn't matter, *position* is neutralized. Position therefore is the negative that the dream cannot recognize. This is why the double can exist in the dream–logic of detached virtuality. The double (a negation of the individual) is, in waking life a problem but in dream life not a problem; its position is allowable, spatially and coincidentally. *Position is the negative* that the dream cannot detect and disallow in the case of the Same. This is the logic of Lewis Carroll's *Through the Looking Glass*, but in less evident ways, it is the logic of all works of fiction that require the double negative, suspension of disbelief. I *disbelieve* in order to honor the power of negation. This is the necessity for one rival to kill the other, because "the two of us can't live in the same town." When this necessity is itself negated, the two can live in the same town, but, more perversely, there are two towns as a result. Each town overlaps the other town. There is a town of the living and the dead, another of Calvino's "invisible cities." Position is no longer important in the dream world. It's OK to have two towns in one. Perhaps "town" should be spelled "towne" to better express this point, which we could then "own." We should cheat the *città*. What happens when Actæon discovers Diana

in her bath is that the two are now allowable because position has been neutralized. His punishment is specified by Spencer-Brown's Ninth Canon. The outer meets the inner, the dogs (customarily the animals associated with the boundary) are echeloned (all 33+3 of them) so that the inner meets the outer, the hunter becomes the hunted. Just before he is killed, Actæon resembles the shamanistic dancer who, in donning a mask of the animal he would, magically, wish to inhabit to learn and gain its powers. The "return to the animal" is to return to the animism of the autoerotic and enjoy its self–aggression and omnipotence. Who wouldn't desire this?

card 25

In his essay on (Lacan's story about) the Three Prisoners, Derek Hook creates the category of the "trans-subjective" — a point beyond the inter-subjective, the standard model for consensus and social relations. The trans-subjective stand in relation to the idea of inter-subjective as the basis for conventional subjectivity as the hapax stands in relation to words with agreed–upon uses and meanings. The hapax is a unique term that has no history, but once it is uttered, it is understood perfectly by all who hear it. More radically, the word itself *tells those who hear it* who they are in relation to the word. The Ur-example would be Joyce's invention of the word of the thunder, presented in four forms in the book *Finnegans Wake*. Instead of seeing the four appearances as four versions, it is more accurate to say that the single word is rotated to face each cardinal direction of the reading of the novel, in effect saying that the word has four faces, four potential readings or manifestations. The hapax cannot be easily explained as a happenstance invention of a single individual, made to produce an effect. Rather, the immediacy by which it appears and is understood without prior use references means that it, like a "quantum exchange," comes with its enunciation and interpretation simultaneously. Instead of being "later" than conventional usages and "earlier" than comprehension in a given exchange, it is paradoxically prior to convention and posterior to comprehension — as if to say that the word has simply confirmed its own understanding, which must have existed before in order that the enunciation has any sense at all.

(a) The hapax is trans-subjective in the sense that inter-subjectivity is co-equal to conventional communications. In this light, the three prisoners, who have black or white dots pinned on their backs to see which of them can win freedom by guessing the color of his own dot, pass through the simply subjective and inter-subjective stages of their predicament. During these, the presence of a black dot would be detectable "by the usual means." The prisoner with the black dot would see two white-dotted prisoners *both* try to figure out what seeing one black and one white dot would mean, deduce that they would immediately see that their 50/50 chance of having a black dot is negated by the fact that there is not one white-dot prisoner who sees two black dots. The conclusion that there are three white dots is trans-subjective because it occurs one step past this inter-subjective consideration; it calls for the realization that the situation is a hapax, and that it *inverts* the usual observation/deduction sequence. Action must be immediate, so all three prisoners rush out of the door in a "quantum fashion," i. e. *at the same time*.

(b) The short delay Lacan cites that is just prior to the rush made by all three prisoners for the exit is, in Hook's words, trans-subjective. I take this literally, that is, in the manner of being an instance of S1 in its "nonsense." The moment clearly lacks linear temporality. It is a "time by which" something is realized to already be the case. It is thus "too late" but, simultaneously, "too early," in that the convicts
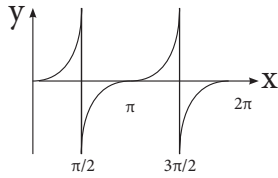
must all *rush* to the door to avoid being any later. That their realizations are separately experienced but "jointly made" points to the need for a "quantum" explanation. In Bruce Fink's visualization of the position of the woman as "not–all," the tangent curve behaves in the same way the interval between the too late and too early overlap, producing a palindromic non-zero interval. The palindrome is evident in the conjunction of early and late; the non-zero refers to the fact that, while there is no possibility of linear time lapse, there is the necessity to consider that the interval is radically and purely temporal. To say that "no one moves" allows that movement is still potentially possible, but that no one takes this option. Simultaneity here does not specify a spatial condition, but a temporal one, where there is a time that is no–time, just as there is a non-zero distance separating the y-axis related to the curve's exit off the top of the chart to its re-appearance from the bottom.
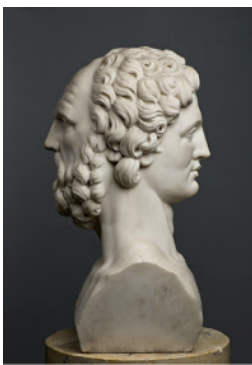
(c) The gap is not really a blank between two limits but a zig-zag space where the inner bound of the outer and the outside boundary of the inside overlap. The palindromic *harmoniē* inside the non-zero space maintains its status as both a gap and a negative. In this way, the classic herm representing the Roman god Janus (see above) is accurate. The face on the left comes from the right and the face on the right comes from the left. They "run past" each other to face mutually outward, creating a reverse-order interval. Once the visual logic of the herm is realized, it is hard to see it any other way. It would be impossible to imagine the two faces, with voids behind them, backing into their seamless unification. Each face sees what is behind the other. This complicates the conventional reading of the herm as a temporal boundary between past and future. Rather, it's more of a literalization of the the future anterior, or of the Hegelian moment of *Gegenstoss*, when meaning is realized retroactively. This reading is essential for a reading of the Three Prisoners' dilemma in terms of its temporality, which Hook sees as demanding a third category, the trans-subjective. Note that this category is the condition surrounding the visit of Klaatu and Gort to deliver the forced choice demand to earth. True to the rule of trans-subjectivity, Klaatu refuses to speak to any one leader or even the conventional collections of allies and the United Nations. He must speak to a collectivity, an All, although for practical reasons he cuts back this demand to a requirement that all peoples have a representative in the audience. In other words, just as the Three Prisoners could only solve their problem simultaneously, the forced choice (give up aggression or face annihilation) brought to bear in *The Day the Earth Stood Still.*

card 26

Since, Lacan's emphasis on language and the Symbolic as a form of alienation, psychoanalysis has emphasized the functions of inside/outside primarily in terms of how signifiers are capable of being trapped *inside* while their "normal" presentation at an exterior threshold constitutes the primary means by which the subject can construct a retreat. In the former case, analysis structures a/S2 → $/S1 as the shape discourse must take for the analysand to "traverse the fantasy" that has thus far falsified but, in falsifying, preserved the traumatic Real. The escape of trapped signifiers in slips of the tongue, unnoticed repetitions, and other errors in conventional speech are, like the escape of the Three Prisoners, through a gateway

where time has momentarily given up its demand for linear forward projection. The rush through this breach in subjectivity's projective ego-wall is a quantum leap in the literal sense. What was trapped within reveals that, in the unconscious, there is no temporal before and after, only a "now" in which what has died has refused to realize it is dead. Repression has not been able to kill it; rather, its defiance of death has come in the moment of negation. So, the escape is like the liberation by the woodsman's axe of all those Little Red Riding Hood's wolf has eaten over all these many years. No one devoured is any the worse for wear despite the ordeal. It is through Red Riding Hood's careful prodding interrogation, focusing on the enlargement of certain physical features, that the analysand's wolf–defense, his/her ingestive repression function, is defeated. "You are what you eat" in psychoanalysis, but you may know this only when the *axe* penetrates your skull as it did Zeus's, revealing that only a *double*–edged weapon (a labrys had just such a blade) could make the connection: what is caught by the contronym must be freed by a contronym.

(a) Zeus swallows Metis (ingenuity, cunning), who is pregnant with their daughter, who promises to be "smarter than Zeus." Indeed, she cannot be contained by Zeus's head (the limit of the visible world, materially represented by the blue of the sky), so she breaks through it thanks to the contronymic deployment of the *cœlum*, the word meaning both an axe and heaven. Her occupation of the civic defensive citadel is a topographic repeat of this contronym. The pinnacle is weaponized because of its connection to what is "argute" — meaning sharp in both geometric and intellectual terms.

(b) When signifiers escape from the analysand, they make an equally dramatic appearance, occasioned by the deployment of another kind of double–bladed *cœlum*, an expression that has both a *position* and a *value*. The value connects the expression to conventional communication in traditions of use/exchange. The position has to do with being in place or out of place. An expression which is out of place attracts attention because it pretends to carry its value to a place where it is not needed or, in fact, unwanted and embarrassing. The conjunction of position and value runs parallel to the divided registers of language, as both enunciative *act* and conveyor of meaning. The Liar's Paradox exploits this double register by referring to a self that should be one self but isn't. The Liar who tells the truth says that he is lying.

(c) The unconscious, as is well known, cannot fault or even notice what the Liar is up to. Contronyms are tolerated; the unconscious is a "sanctuary city" for undocumented signifiers, i. e. signifiers that have not agreed to subordinate their positional status (they are in fact illegal immigrants, "without names," *sin nombre*) to their value. Hence, the claim against actual illegal immigrants is that they are stealing value from legitimate citizens by working for lower wages. They are thus accused of "being out of place." They have escaped through a break in the protective border apparatus, whose contronymic filter has in fact given the illegal immigrant this stigmatizing bivalence of (out-of-) position and value (threat of theft).

(d) In the discourse of analysis, the story is told that *a* (concealing its truths, S2's, signifiers that have been repressed), allow the escape of the subject, \$, as an Other who carries an ambiguous value, S1. This

border–crosser has hidden pockets (that's what the bar across the S indicates) where position is carried along with value, so that being out of place automatically means that something is going to be stolen from the "right-full" (*orthos* = right) citizens. This relation to the right angle is what allows them to disappear out of one infinity only to appear from the midst of another. The immigrants are thus accused of "enjoying themselves" at the expense of the system (health care, education, legal protections).

(e) What we know by this is that the palindromic gap that seems to guard the continence of the protected interior that thought imagines itself within is a *pleasurable phantasmagoria* of free exchange, which is anything but continent. At the non-zero boundary, what is happening "is a scandal." The overlap of inside and outside have created a mechanism of idealized permeability, which in admitting "the false" (illegitimate applicants for asylum) have perfectly identified, selected, preserved, and certified the True. The contronymic immigrants have escaped *into* the armed encampments, being doubly negated and thereby purified. In their pockets, these $'s have magical passports, S1, i. e. *passports that purify the holders* by converting them into "motion–essences." They are de-*portees,* im-*migrants.* The preferred ideological response to these pure motion figures is, of course, *stopping* or, more radically, i*mprisoning* them, since as "pure" signifiers, S1s, their non-meaning must somehow be contained. But, of course, the psychoanalytic as well as political reality is that S1s of any kind are not containable. They arouse, in the neoconservative consciousness, primitive fears of contamination.

card 27

The political realities surrounding immigration issues are unlikely to prove the validity of psychoanalytic theories about the unconscious's *jouissance*-saturated gateway allowing the escape of undocumented S1's. Yet, the parallels — especially when revealed by the "naive informants" of popular culture, such as the film *The Day the Earth Stood Still* — are compelling. It's as if the intimate operations of the brain at the level of Freud's imagined "neurones" is acted out in a public theater. It's as if we can *see* the operative defense against stimulæ, internal and external, the pleasure in bringing the system back down to a low–level energy circulation; the employment of diversionary circuits to store energy, to delay action and, along with this postponement, reward that is now minted in the currency of social–cultural recognition. And, with this recognition (whose logic of delay is built in) we finally return to the moment of the Mirror Stage, where the masterful image of the self in the reflection of the mirror *self–aggresses* against the very pre-subject who produced it, "tearing the poor child into pieces" to convert the disorganization of the autoerotic pre-subject into a *corp morcélé.* Once the full circuitry of delay is mapped out, the terminal reward of recognition gives us a retroactive understanding of the moment where the pre-subject becomes a subject *because he/she has been made to feel ashamed*. The disappointment of the Mirror Stage is that the Symbolic has, thanks to the collusion of the Imaginary, produced a superior virtual domain to compete with the motor–domain in which subjects circulate, interact, compete, and achieve. The virtual is superimposed over the inter-subjective. Is it the trans-subjective? There may be a useful relationship to the coincidence between enunciation and interpretation in the hapax. The hapax is the face of the trans-subjective, a moment *by the time of which* something that is already the case (but lain hidden) suddenly comes to light. The Mirror Stage is just such a moment. The pre-subject realizes that his/her body has been in pieces but that its disorganization has been suppressed; it has not been a problem until now. All of a sudden, in a trans-subjective incident, a reflection presents the Rule that will guide the new subject's career

as a subject: the rule that what it *is* will be a case of *what will be* — its obligation to forego immediate pleasure on behalf of symbolic recognition, postponed until an indefinite promised moment in the future *by the time of which* the pleasure stolen by the Symbolic will be returned. This return will most likely be in the form of a tombstone or, perhaps, an expensive funeral; or it might be imagined less morbidly in a scene of restoration, vindication, or return where the hero is still alive. The coincidence of the structure of the theater and the imagined cosmic rings appearing *past* the celestial (but given a shadowed double in the rings of planets whose intersections with the positions of the sun, moon, and constellations constitute the primitive astrological basis for all sciences henceforth) is no accident. The subject takes the form of a Psyche whose desire is to know, whose central void continually hungers for the precise truth that tells its Fortune. This payback comes with a connection of an external extremity with an internal intimacy; but of course in the topology of Truth, it will be simultaneously realized that the two points are the same point.

card 28

Thus, the Symbolic contains mirror conditions where an error of communication is also a revelation (of the unconscious). The issue of self–aggression is what connects the two forms of coincidence: of enunciation and description, and of distinction and indication. Self–aggression is definitively interior; aggression is definitively exterior. *Therefore*, enunciation/description and distinction/indication are likewise related to this gateway function. The echelon of cuts that Spencer-Brown shows to be necessarily the consequence of a single cut are *delays* of these coincidences: inside–out constructs that all for the "unlimited" aggregation of events or elements (the prison or palace with seemingly infinite walls/rooms). But, of course every maze has its escape route, and the "answer" of the echelon is the echelon itself. The popular culture images of the echelon (theater seats arranged to form concentric cosmic circles) visualize the logic of detached virtuality: the story in the story and travel through time that *extend* the moment, the hapax, by stretching it out between its implicit presence and its conscious recognition. Naturally, this stretch is palindromic. Just as astrology defines death by examining in detail the moment of birth, the former is defined as a return trip through the same space of concentric divisions. The two antipodal points are the double in the scheme; the aim has been to preserve and extend the dream, the illusion, the Symbolic, the life in the mirror (how come we didn't see this before? — it literally screams out the answer!) that will find its answers in the very *forms* of the questions.

[LATER: about tee-taa's and pun reversals — finding within language the means of killing language, in revenge for language's killing things]

card 29

Phonic pairing in language (see-saw, gee-gaw, spic–and–span, tip–top, tit for tat, etc.) is meroic and symmetrical. "Meroic" is the phenomenon of the part object; the fragment or component that, in absence of the whole to which it formed a part, continues to exercise magical power: the severed head of Orpheus

or, in the horror film, the hand of the pianist still able to play Liszt. Isolation of the part is the essence of the clue. Isolation is a part of the "answer" that the clue will provide: why the detachment, why the location, why the manner of separation. The clue is the perfect model of the pronoun, because it holds open a place in which an echelon (in murder mysteries, the echelon is the causal chain, >>>…) fills the empty space. The symmetric phonic pairing to indicate alternating completion (*palintropos harmoniē*) acts as an internal gate or pivot in speech; non-phonic examples of call–and–response also abound in the form of epithets that present a problem and its solution in a compact saying. "What goes up must come down" is the formula for accruing and paying off a debt; just so, Freud's neuronal model of stimulus and pleasure, Λ, modeling the low–high–low energy level of the brain's circuitry, can be "set on delay" — /…/…/… — by the reality principle that allows (negative) stimulæ to build up (sorites?) for "symbolic/social" reasons (sacrifice, duty, loyalty, etc.) in anticipation of a greater reward at some future and more highly significant moment, where the *jouissance* will be interlaced with social reinforcement. The \ is thus staged in full, and by bringing in this event from the a-representational Real to the intensely symbolic Imaginary, we can see its structure more clearly. As in Francesco Botticini's painting of Mary's Assumption into heaven, the echelon–plus–meroic–flip structure is clear. The tomb at the nadir (the *occasion* of death) is directly connected to eternal life at the zenith, bypassing the rings of saints, angels, seraphim, etc. in between. *This is a literal picture of the sorites aspect of the echelon*. As always, the short–circuit connecting antipodes is the event of *astonishment*, the event that Lacan sites as the *jouissance* specific to science. So: we must consider that the mind models its pleasure after the body's enjoyment, and that its delays are unconsciously structured to intensify and condense the quantitative pleasure because the postponements will be pulled into the event, retroactively.

(a) The delay of the clue in the logic of meroism provides one half of the "phonic pair," the "hip" of the "hop," so to speak, and by not specifying the distance from its twin (notice the presence of this theme of the double), a metonymic tension is built up, by absenting the S1 from the S2…S2 sequence. S1 "resonates from a distance" (Ed Pluth, *Signifiers and Acts*). This resonance has played a significant role in the history of philosophy, namely in the distinction between true teachers ("philosophers") and false ones ("sophists"). This line of reasoning borrows its analogy from the Liar's Paradox. While the sophist will strongly proclaim that he is telling the truth by suppressing thought/language's double structure (of self-reference), the Philosopher accepts the double and inscribes it as the ironic center of his expressions. This is why Plato was the first to write down Wittgenstein's saying, "about which you cannot speak, you should not speak." In *The Seventh Letter*, Plato wrote that one should never try to write down what one is actually arguing, in a literal form; anyway, the task will prove impossible.[1] This explains why Plato's dialogues cannot be read literally, as representations of "Plato's views." In a radical

---

[1] Plato, too, is subject to the question of why, if something is impossible, should there be an ethical/moral warning not to do it. The point is that language/thought's double structure constitutes the impossibility component of the saying, and that the ethical component is the obligation to nonetheless establish a position in relation to impossibility. Thus, the argument in *The Sophist* is about the ethics of truth. Truth, to be truth, comes in the form of the impossible. What is possible may exist or not exist, but what is impossible is definitively in the state of non-being. The opposite of impossible is not possible but True, in the same way that Athena escapes through the azure carapace of Zeus's heavenly head. To be definitively true (the only way to be true), possibility (sorites; echelon) must transcend. The causal chain, >>>…, must thus be "violated" or "short-circuited" in a way that supersedes its "signature figure," the binary. This is why primal terms seem to contain Truth simply by combining opposites.

sense, Plato had no views, or rather, his philosophical position took the form of S1, resonating at a distance from each of the dialogues, S2…S2's.

(b)   The meroic aspect of truth, its metonymical distance and status as a *mi-dire* or not–all, re-directs Plato's "acousmatic" relation to the text. The antidote to sophism is not simply the alternative position of the Liar's Paradox. The Cretan who says all Cretans are liars stays within the bounds of the *act* of enunciation. He has not admitted that act and content, *énonciation* and *énoncé*, are simultaneous, just as distinction is simultaneous with indication. Thus, the ethical position opposite impossibility is not possibility but extremity. This is evident in the way that Athena breaks through the limit of the azure. In terms of writing, Gongorism (the excessive elaboration of options, elements, positions, etc.) is an effective mechanism of extremity because its elaborations come with the necessary self–deprecation (the speaker makes himself to be a fool and aligns with the discursive traditions of comedy) and open up his performance to "anyone who will play."

(c)   In science, the proof of truth is limited to the negative. One either follows Popper's idea of the *modus tolens* standard ("whatever cannot be refuted cannot be science") or the negative hypothesis standard of experiment (where one demonstrates the positive indirectly, by refuting a negative). But, the idea of truth as provable is innately impossible, hence these negative methodologies are ultimately unsatisfactory. The fact that there can be no positive "statement" of truth takes temporary refuge in the negative proof to leave rhetorical space for possibility: possibility of refutation, possibility of development, possibility of revolution (Thomas Kuhn). But, the "Athena solution" of meroistic excess and extremity is not simply effective, it is evidenced in history, as the story of Athena suggests. In line with the wide acceptance of the "validity" of the Eleusinian Rites, where the intended effects of revelation were 100% effective and no one, with the possible exception of Diagoras (executed) and Aeschylus (acquitted) broke the vow of silence, the alliance of Truth with the unsayable was, again, put in the paradoxical terms of "about which you cannot speak, you should not speak."

(d)   "Not speaking" can take the form of foolish speech that, in its self-destructive twists and turns, disavows any connection to wisdom and extends (soretically) itself beyond the limits of convention and possibility. To do so requires armor, and in speech the "armed" saying is "argute" — pointed, acute, witty, viciously intelligent. Nothing more perfectly exemplifies the traditions of witty–but–pointless speech than the *encomium*, the form of entertainment rhetoric used at *setesis*, celebratory dinners in ancient Athens. Some humble object would be arbitrarily selected and a speaker, voluntary or assigned at random, would extol it in detail. The ridiculousness of this combination of praise and a virtue-less object echoed the ambiguity of the funeral speech, where the deceased was praised objectively with the intent of banishing his ghost forever. The encomium's double logic was radically contronymic. Each phrase had to "lower" its object while seeming to "raise" it.
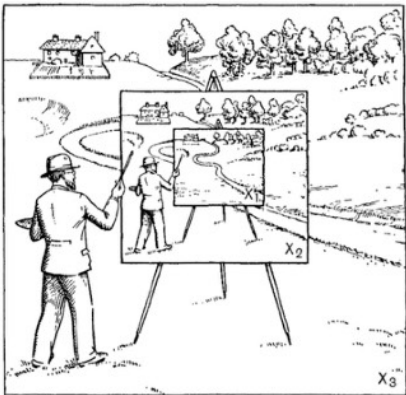
card 29

The space-ship lands on the Capitol Mall, Central Park "looks back on" the city from the inside-frame perspective … both are conditions of the *lipogram*, a place that is "held open" through negation that is not fully negative. The opening is a negation that is "waiting" for a future moment. It is a "not yet" that anticipates a future in which something will have been given, a "too late," in effect, a moment by the time of which something will have already been accomplished. This accomplishment takes the form of an

automaton, in the sense that whoever has been waiting will be ethically and objectively freed of any responsibility (this ethical insulation is significant — key, in fact, to Klaatu's claim to be "just a messenger" of a forced choice that will be *automatically* imposed).

(a) There are two kind of negation that work to hold open places as "inside frames" where waiting activates an automaton set to pay off "whoever stands and waits" (Wordsworth: "They also serve who only stand and wait"). One is impossibility: this is the relationship between the S1 and S2 of the master's discourse and the *a* and $ of analysis. The other is the Hysteric's impotence (/S2 to /*a*) and the $'s impotence in regard to the Master of University discourse.

(b) Impotence and impossibility are dysfunctions that free whoever is obliged from any ethical responsibility. In the forced choice, the victim has his free will robbed from him. There seems to be a choice but, really, there is none. But, in Schreber's paranoia, the ethical is felt as objective; choice is "robbed" and put into the form of an ontology. Schreber's analyst seems to hate him. But in fact Schreber has transformed the agent and act of this situation. It is Schreber himself who loved his analyst but who can't face his homosexual desire as such. So, he must imagine that the analyst, Fleschig, is the actor. At the same time — as as a component of this change of agent — the agency, the action, must also change, from love to hate.

(c) In the discourse *mathemes*, Agency in the upper left corner and Production in the lower right activate negation in the form of impossibility and impotence. Like Schreber's paranoia, which clears him of the guilt feelings of loving his analyst, impossibility and impotence clear these discourses of any culpability. This plays a key role in "holding open a place" in the function of the lipogram.

    (i) If a place is held open intentionally, to be filled in a particular way at a particular time, motivation makes whoever or whatever holds the place open responsible. Like someone holding a place for someone in a long line, those waiting in person will feel cheated. The absent person will not have paid the price of waiting in line, and whoever holds the place open is breaking the implicit rule of cues, i. e. that everyone suffers equally, but in order of their place in line.

    (ii) A place held open is not a lipogram unless this intentionality, and the guilt that is attached to it, is absolved or missing. Thus, the element of choice must be absent: the choice must be *forced*. This relates to the way that the inside frame created by extimity is a function of the boundary itself; i. e. no one "magically creates" this hole in rational space, it is a property of space itself.

    (iii) The value of whatever is to appear "by the time of which" the empty lipogram will become a point of revelation, where what is given will be given *retroactively* ("I don't need to give it to you because you already have it yourself") appears thanks to an *automata* device. The TRUTH of what appears is a species of the "letter that always arrives at its destination." Because it is *inevitable* that the letter arrive, its arrival (the product of the *automata* of secondary effects that were suppressed and unnoticed as conscious agents did things consciously) will be not a truth *of* anything, but a truth that *generates* centrifugally, outward to the things that *will have become true* thanks to this arrival.

(iv) Truth as "truth *of*" can be parsed by Boolean logic and is a "consequence" of relation to other signifiers. Truth-of is the validity or non-validity of S2s, which are always what they are because they form *groups* (sets) whose relation can be modeled in truth tables. Truth–*as* is the retroactive truth that radiates outward and is "prior" to the constitutive parts it empowers. In other words, this is not truth determined by judgments or calculations, but truth that exists as a power, a form of energy.

(v) Truth–*as* comes as a consequence of absolving all parties of guilt, as in the case of any automaton that "runs on its own." This is the unconscious in a nutshell: a secondary function of conscious thoughts and actions that, once detached from consciousness by resistance, negation, denial, forgetting, suppressing, etc. becomes an autonomous circuitry whose *self*–engendering owes nothing to external agency. It is self-regulating in the same way Freud proposed that neurones were. Its aim is to maintain homeostasis by neutralizing internal and external stimulæ.

(vi) Radiant Truth–as creates/requires lipograms whose negation frees the site of the lipogram from any choice relationships. Ethics is replaced by necessity and impotence: necessity as *automaton* and impotence as the status of the subject in relation to the automaton. Thus, the landing site of the space–ship in *The Day the Earth Stood Still* is a place where an automaton, personified by the robot Gort, forces humans to accept the ultimatum, reform or die. Thus, Central Park frees its occupants from life defined by intentionality (represented by the street grid of Manhattan, a *mons delectus* or "pile of choices") and replaces this either/or life with a nothing/everything condition, "impossibility/impotence" represented by the forms and furniture of nature: life as motion within the domain of the unconscious rather than consciousness; truth as generative rather than consequential.

(vii) "Icastic" refers to artists who must accept the "evidence of nature" in creating "realistic" representations. "Iconistic" refers to artworks that refer to themselves, their construction, or their destiny. Instead of seeing these as binary opposites, we can regard iconicity as the consequence of icastics, using John Dunne's anecdote about the artist who wishes to draw a "totally accurate depiction" of the landscape but concludes that he must also represent himself in the act of making that depiction.

(d) This situation can be summed up by contrasting perspectivalism's either/or *mons delectus* (soretic) use of the cut to create an "accurate depiction" (icasm) *versus* iconism's extension of the cut's rule (obligation) to the necessity (and hence automatism) of concentric containment. *IF* a picture can be created, then the cut required to make this picture can be used to include the artifact (the making) as a part of the made (Vico's *factum*). In other words, > implies >>>, which in turn implies …>>>…, a *mobile* condition of self–referential concentricity (the twist that occurs at no particular part of the Möbius band). Of course, >>> represents the signifying chain, S2; and the …>>>… represents the S2 as it is mobilized to any point along the chain, S2 … S2 / S1. The cut, >, is *automatically* and

axiomatically >>>…, both a concatenation or concentric sequence of self–referential structures AND the emergent "mobility element," S1, that by *being un-locatable*, is the TRUTH of the signifiers, not as a consequence of their properties (truth–*as*) but as radiant truth, Truth with a capital 'T'. This completes Vico's famous dictum, *verum ipsum factum* (the true is convertible with the made) in a rather unexpected way. The made, >, the cut, gives rise to self–reference and the automation of consequences that reveal the process of making in terms of a "mobile section," S1, which maintains a low-energy-level circuit that neutralizes stimulæ from without and within (extimity) and is thus a *jouissance machine*.

card 30

In Freud's pivotal work on neurones ("Project for a Scientific Psychology," 1895), the theory of contact–barriers is required to provide this key function: for *motive* to exist, there must be several possible pathways for energy to take. Each contact–barrier constitutes an option; each neurone is a kind of switching station. In Louis Kauffman's explanation of Spencer–Brown's Ninth Canon, he uses a circuit with two inverter switches. Balance is maintained by this pairing of symmetrical functions, a + to – switch combined with a – to + counterpart. The pairing represents the ideal low–energy–level condition, a circuit unambiguously parsed into a positive and negative charge. If one switch of the pair is removed, however, a condition of regression is introduced. This can be described by the equation $x = 1 \pm 1/x$, a condition of self–identity requiring a small interval in proportion to the *x*, either increasing incrementally or decreasing incrementally. This can be pictured as the expansion or contraction of the Golden Mean rectangles, additively growing in an outward spiral or dividing space into infinitely smaller portions, all determined by the Golden ratio.

(a) Spencer–Brown's "circuit" can be described more generally through the idea of *distributed pairings*, where each switch may be separated from its twin. The resulting distribution can result in other pairings with non-twin elements. As long as a twin is in the system, stability can be achieved. If, however, an element is orphaned, an instability is created; the system looks for another orphan to create a "ersatz" pairing.

(b) This schema was laid out, in a different context, by Lewis Carroll in his invention of sorites puzzles. Spencer-Brown discovered how the puzzle statements could be notated to work within his Calculus of Form, leading to a quick solution. In a set of sixteen statements, all but two statements constituted a predication. One element "contained" (predicated) another element: "The local constabulary love my cook's sausages." *WHAT* the local policemen like finds its match in the WHO LIKES of my cook's sausages. It's as if each statement of fact is the combination/satisfaction of two "pronoun conditions." Each "satisfies" the other, one in a predicating role, the other in a complementary, predicat*ed* role.

(c) Two statements however contain elements that are not paired. One is a predicat-*or*, the other is the element in the mode of being predicat-*ed*. Although these "stand out" from the odd/even matching of the fourteen statements, they are re-settled/resolved by being combined with each other. This is the story of the unpopular weirdo boy in the senior class who finds that he adores and is adored by the unpopular weirdo girl, and that, together, they constitute the ideal couple, both rejected by their own normative reference group but now attracted by their mutual personal affection and understanding.

(d) Taken as a whole system rather than at the level of a single *neurone*, the contact–barriers can work *both* as switches providing "options" (and, hence, the role of *motive*) for the movement of energy. Movement sets the circuit in a positive charge that, when the contact–barrier setting eventually finds its "match," an equally charged negative, returns the circuit to neutrality and stability. If there are "orphans" — outliers that cannot find a twin match — these are combined to form new conjunctions. At the worst there will be a single remaining orphan (an odd number of orphans), waiting for the next orphan to occur in the system.

 (i) This converts Freud's *neuronal* theory into a field theory, where the issue of scale is neutralized. In other words, the brain is not a hierarchical structure, with a central "executive function" distributing thoughts and jobs to lower–level cells, but a distributed field where charges define the units in which they operate *ad hoc*, temporarily, and re-set as activity continues. The principle of symmetrical pairings to maintain a low–energy–level stability uses a distribution strategy that works across the whole field of cells.

 (ii) As a field rather than a hierarchy, the brain is able to create contexts along with connections. The "delay" of pairing one orphan with another is a part of the "idea" that is produced. The greater the delay, the higher the production of "stimulus energy," and the greater the *jouissance* experienced at its neutralization. The delay is the context of the event of connection/ neutralization; each neuronal "success" that the orphan must bypass in order to find its mate is both a part of the problem and a part of the solution.

 (iii) Thus, the Freudian brain can be modeled by Carroll's sorites puzzles in two senses: (1) there is a field rather than a hierarchical "decision tree" circuitry; and (2) novel combination of "orphans" has meaning because context (of denial) is brought into contact with the success of the delayed–but–eventual pairing.

 (iv) The regression issue somewhat proves this point: although the Golden Mean specifies a means of both positive and negative infinities (the need to add an interval at each step, as in the case of numbers $1/9 = .11111…$; $2/9 = .222222…$; etc.) the *conjunctio* occurs when $9/9 = $ both $.99999…$ and 1. We have to conclude that each unity is equivalent (indistinguishable from) an infinite series. Similarly, in the "look and say" sequence, combining *position* (distinction) with *value* (indication) creates an equally stable outcome (the Conway Constant).

 (v) In all these cases, we see that sorites (= field) relates directly to the model of the boundary as a fold, where inside and outside overlap in a way producing cross–inscription, A_B/B_A. This phenomenon can be expanded to the conditions of extimity, the uncanny, the "in-between," pre-Boolean logic, Spencer-Brown's calculus, the Lacanian forced choice, quantum relations, orthography/orthopsychics, sexuation, and other conditions where the single boundary is also a double bound (overlap) condition.

card 31 (speculative)

The critical shift is, here, from an "atomistic" search for the *neurone*, as the basic building block of the brain, to a field idea whose "atom" consists in transactions that occur as the result of both interior and exterior stimulæ. The action is the basic unit rather than a physical cell, but the notion of the cell can be

retained in the replacement idea of a field, network, or set/domain. The *neurone* is akin to the *act*, in that it is irreducible and non-determinative: it can be described in a number of ways (some of them contradictory) just as its real effects can take place at a variety of levels and manners. The most obvious comparison to make at this point is to theories of *stochastic resonance* (SR) and *neural networks* (NN). In both SR and NN, field theory dominates. In the phenomenon of stochastic resonance, a weak signal is reinforced by a field of "idealized" white noise.

(a) What constitutes white noise is somewhat open for interpretation. In auditory cases, this is literally white noise, sounds whose mathematical properties resist consolidation or modulation into identifiable "sounds." At best, white noise sounds like a gray whispering. It is acoustics' counterpart to "the formless" in art. When the volume of white noise is increased, a signal too weak to be detected is amplified to the point where its tonal qualities can be heard clearly.

(b) Neural networks could be said to employ stochastic resonance at the level where the *network* is the level of effective operation. By analogy, one could say that a single buyer–seller transaction may somehow not involve the notion of a market, but once any aspect of a market can be said to exist, then the transaction is not an individual exchange but, rather, a phenomenon of a *market network*. Even if the network contains only two "agents," the network is the "lowest level of analysis"; there are no more "atoms" that make up the parts of the network; the network is its own atom, albeit an atom defined as a multiplicity or commonalty.

(c) To prove this point, one should remember that there can be no sales transaction *unless* the buyer conceal his belief that the price is too high, but not so high as to draw attention; and *unless* the seller think that the price is too low, but not so low as to seem obvious. Both buyer and seller work within a "too little" and "too much" margin, an overlap where contradictory views nonetheless "lock in" a transaction. This means that there can be no individual sales transaction, no "atom," without the presence of the market idea, which can admit an infinity of buyers and sellers. In effect, the atom of trade is the market *as a field condition*. One transaction, one buyer and one seller, *is automatically* a market; and in many ways the field cancels out scale distinctions between large and small markets. The market is "infinitely large" at the moment it is implied by the single transaction.

(d) Neural networks could be said to be bi-polar in their ability to switch quickly between a field condition (scale–independent) and a local condition, where it seems that hierarchies and layered contexts establish what could be called a "perspectivalism." The field and the atomistic or material instance thus seem to penetrate each other in a cross–inscribed way. Any event could be analyzed, alternatively, as either "quantum" (according to field conditions) or "perspectival/local" (according to a localized context ordered hierarchically.

 (i) One could say that perspectivalism works "analog," while at the level of the field, there is a "quantum" reality. Analog metrics include: linear space and time, Cartesian independence of *x, y,* and *z* "axes," the idea of locality and role of a "point of view" in relation to representational "planes" cutting into cones of vision.

 (ii) Quantum reality includes "spooky correspondence" — the inexplicable "action at a distance" that seems to coordinate the precisely identical movements and properties of particles and

events. Quantum exchange happens instantaneously and in discrete "packets" within binary conditions (visibility for invisibility, knowns for unknowns, subjects for objects, etc.).
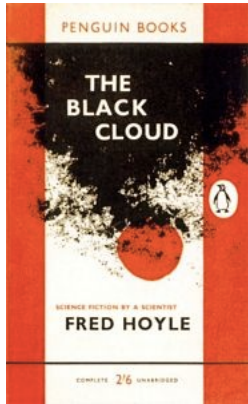
(iii) While quantum exchanges require the idea of cross–inscription, this idea always appears as "uncanny" within perspectivalism's rules of order. It might be reasonable to say that whatever seems uncanny to perspectivalism is very likely to have a quantum structure, but there is no reason to accept this reversibility principle without further investigation.

(iv) Perspectivalism is characterized by limits, both of the "infinity" kind and the "supersession" kind. Infinity limits include the idea of the vanishing point or the absurdity of bad infinities, where one thing implies an "impossible action" on itself (a container that contains itself). Supersession means that a thing cannot be lesser than and also greater than something. Ordering implies linearity, but then linearity reaches its (infinity) limits. So, the perplexity of infinity limits can be found "internally" in the problem of succession/supersession. A thing cannot supersede itself; the father cannot be the son of his son, and the son cannot be his own father.

(1) But, because supersession happens "internally" (as soon as something is out of place), the infinity problem is brought to bear on the $><$ and $<>$ conditions that happen at any point in a series. In this sense, the $><$ and $<>$ are *mobile* and related to the motility of S1 in relation to the (always perspectival) S2 … S2 series.

(2) This is represented by Spencer-Brown in the Ninth Canon, where the extremes of a concatenated series, $>>>>$, are linked "from outside and around" the series. This expression of Lacanian extimity is thus brought into the issue of perspectivalism *versus* quantum/field. What perspectivalism demands to be an atom (as the limit of the small in a hierarchic sequence of scales) is, in quantum terms, "already present" as a field that exists at any and every scale. Perspectivalism seems to have been invented to make the quantum field invisible.

(3) Thus, it is easy to see how the problem of free will, related to the famous Libet experiment (which seems to show that action precedes the consciousness of making a decision), might really work. The act takes place in the quantum field, but consciousness operates in the constructed perspectival domain, where all movement must obey rules of linear temporality and spatiality. A gap or interval is required for what is, in the quantum field, an instantaneous change. This is not a literal transfer of one "atom" from one point to another, but the recognition that the atom has been in two points "all along," but that only one or the other could be *framed/recognized* at any given instant. It's as if one looks at red and green letters with glasses whose right lens is red and left lens is green. Blinking between left and right eyes shows elements as if they are moving between positions, which actually they are only appearing and disappearing. The "instant" is supplied by the viewer, in the shift from looking through a green or a red filter.
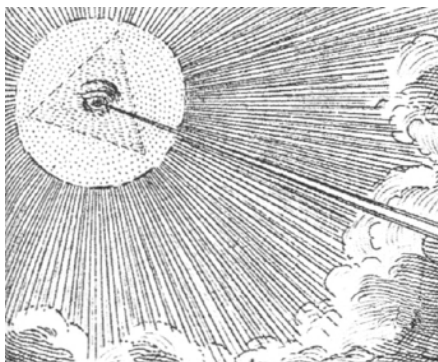
card 32 (speculative)

The idea of a decentralized neural field is not new. In fact, Fred Hoyle articulated this idea in his 1957 novel, *The Black Cloud*, about a cosmic dust–cloud that had evolved perception, cognition, and expressive capabilities. Along the lines of the more recent film, *Arrival*, the basis of intelligence is radically questioned. Rather than limiting thought to the Symbolic system designed to situation human subjectivity in relation to the specular splitting at the Mirror Stage, these films speculate that a non–presentational form of intelligence (requiring speech and, later, writing) could develop faster, more effectively, and more comprehensively. These alternative consciousnesses rely on the same presupposition: namely, that intelligence is more adaptive when its "natural" affinity to quantum fields is not limited by "presentational" preconditions of face–to–face communications of individuals.

In a strange sense, this hypothesis recalls Derek Hook's demonstration of the existence of a third subjectivity, a "trans" state surpassing the inter-subjectivity model of agent–to–agent communications connecting a speaker to an auditor in back–and–forth transmissions limited by channel capacity and noise suppression. In contrast, we might investigate how a non-linear alternative communications "system" might exist within a quantum field in which consensus and dissensus (Rancière): "The police says that there is nothing to see on a road, that there is nothing to do but move along. It asserts that the space of circulating is nothing other than the space of circulation. Politics, in contrast, consists in transforming this space of 'moving-along' into a space for the appearance of a subject: i.e., the people, the workers, the citizens: It consists in refiguring the space, of what there is to do there, what is to be seen or named therein. It is the established litigation of the perceptible" (*Ten Theses on Politics*). Combining consensus with dissensus is not a merger. Rather, it is the quantum merger, the cross–inscription of misunderstanding and (the drive for) understanding as articulated by Baudelaire, who said (paraphrasing) that, *Thank God we don't understand each other, otherwise we could never agree.*

In Hook's *trans*-subjectivity, we look to the factor of coincidence and astonishment. It is only when the inmates of the Three Prisoners dilemma realize the *simultaneity* of their condition that they also realize that the *retroactive* nature of their condition could only be realized at this moment of quantum unity. The forward moving dynamic of problem–solving through iterations from the possibilities of having two black dots, then one black dot, to no black dots along with the retroactive realization of the role of non-action combined in a palindrome. This locked in the fold of the "too early" (not knowing what to do) and the "too late" (realizing that the solution lay in the reverse temporality of the past actions). This is truly an example of an intelligence that exists thanks to a mutual ignorance, a dissensus, and the relation of this quantum phenomenon to the *act* — namely escape from prison: the prison of linear rationality.

With popular culture support of the idea of quantum field intelligence, contrasted with linear Boolean-logic intelligence (along with its perspectival spaces and times), are we ready to conclude that the "atom" of intelligence is the field? … and that it is *from the field as a surface* that we fantasize about something lying beneath that penetrates to points of concentration and singularity. Although they are not atoms in the generative sense, they are "destined to exist" by the function of singularity within the field. In classical iconography, the divine eye is shown appearing in a hole in the clouds. The clouds are regarded as blockages, as masks of divine truth. Once we reinstate the idea of the intelligent cloud, we see how the rays are actually back-projected. The eye is an emergent property of the quantum field brain of the cloud.

card 33 (speculative)

The literary form of the anthology shows how local perspectivalism and quantum field exist simultaneously. This is too convenient; why should a standard literary form care to exemplify an esoteric theoretical relationship? The answer is central and significant. The anthology is one of many popular culture schematas that rely on the local/quantum connection to survive. The survival of a work of art, architecture, or popular culture in general relies on a two–level design. Its material being must meet local requirements: the demands of the audience, available technology, trends of the day, cultural expectations, etc. Yet, even if these "requirements" were met perfectly, the would be trapped by its highly specific demand–supply relationships. Once it got out of synch, the work would no longer be of any value. There must, therefore, be a work *within* the work that operates independently of these immediacies. This work hold together using a logic of resonance, delay, suspensions — *field* relations. The anthology nearly makes
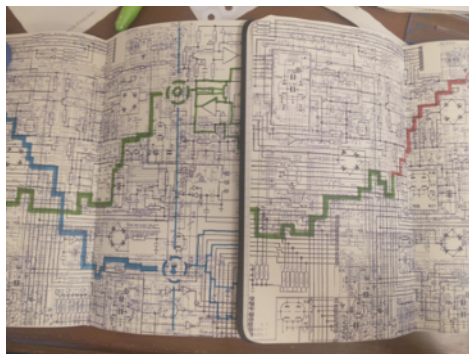
these two parts into literal elements of its design: a series of stories pivots around a central "linking tale," that appears at the beginning and end. The linking tale retroactively accounts for the curvature that has bent the stories around from their linear sequence into a circle of a self–defining and self–subsistent fabular whole. While each story in an anthology works locally, engaging the audience in the standard way, the links binding the stories into a circular series are scattered throughout the tales. They cannot be easily spotted. They have a double identity; they are like spies planted in each story who have a common mission: the bring the band back together. Their Janusian nature works in two ways: on one side they serve within the proper functioning of the local story; all the while they serve a Central Committee, like the Adjustment Bureau in the movie of the same name. The linking tale or element works like the Adjustment Bureau in realizing a higher–level structure operating invisibly throughout the separate stories.

(a) The art of the anthology is to bring the audience to the realization of how the local and quantum require each other to bring about completion. This is akin to the *trans-* function of Hook's idea of a third form of subjectivity, one in which subjects, while still remaining subjects bound to the (local) obligations of the Symbolic, find an emancipatory escape route. The desire for emancipation is a common problem in critical theory. Wishing to specify the antidote to cultural problems, theorists articulate emancipation as a *theme* and, inevitably, reduce it to a utopian problematic. It becomes conditional, but the conditions always keep the goal out of reach. Real emancipation lies within the

third subjectivity of the *trans*: it is a retroactive ACT that lies latent within the structure of the problem. Just as the prisoners were able to grasp the logical structure of their dilemma through the (local) observation of non-actions, the key is not a theme or "answer" in any literal sense, but the mutual synchronous realization of a quantum field condition.

(b) The field condition is equivalent to the cloud that obscures the opening to the "point phenomenon," the atom, symbolized as the divine eye circumscribed by the triangle and circle in Vico's frontispiece, called the *dipintura*. Rather than contrasting the cloud and the eye as binary opposites, Vico was the first philosopher to see how the quantum field conditions (which he materialized as the thunder) necessitated the atomistic "mind" that was the S1, which could be mobilized and "conjugated" through successive periods of history as Law.

   (i) The S1 becomes the basis of Vico's "ideal eternal history," a single but unstated logic that "moves through" a series of S2…S2 conditions — three in fact (the age of gods, the age of heroes, and the age of men). As a master signifier, S1 is enigmatic and a-symbolic. It is the quantum field, a means of transforming everything "inside" a specific age by means of a synthetic "mentality."

   (ii) The S1 is simultaneously the *universale fantastico*, the imaginative universal that is also the universal imaginary (*versus* fantastic: fantasies provide unity to the quantum field, which is more of a net of holes). The S1's cloud nature is that it forces the mythic mind to *project* an atomistic Law lying within and behind the stormy sky with its thunder voice.

   (iii) It would be impossible to ignore the connections of the cloud–as–field to the representational surface — the ultimate, or "Cloud Nine." The principle of >>>… (unlimited concatenation) lies in the extensiveness of the cloud as a *surface*, with two possible closures: (1) the plane is flat so that closure is in the "infinity paradox" illustrated by the tangent curve, where just as the curve runs off the graph at the upper end of $\pi/2$, it appears in a "quantum leap" from the bottom of the line. This forces us to consider the "non-zero" status of $\pi/2$ and compare it to the single boundary's double life as a doubled overlap between a + and – condition.

   (iv) The quantum leap takes place as a case of extimity. The space ship lands on Capitol Mall after traveling faster than the speed of light from outer space. It has traveled in the form of a pure energy, a non-light — a counterpart of "dark matter"? — exempt from the projective mechanics of the Euclidean cosmos. The cloud's "flat infinity" provokes the non-zero quantum transfer (S1's absolute mobility, its ability to pass through all S2…S2's freely); but simultaneously it specifies a *curvature* inherent to the surface itself. This means that graphic marks are made on a torus, that a mark moving toward the right will magically reappear from the left; that the drawing surface is like a Möbius band whose twist is both local and non-local.

   (v) The cloud, the paper of graphic representation, and the quantum field — supportive mediums of representation and themselves resistant to it — show how hierarchical order (>>>…) concatenation is, simultaneously, re-inscriptive: ⊐. This is the essence of Spencer-Brown's Ninth Canon.