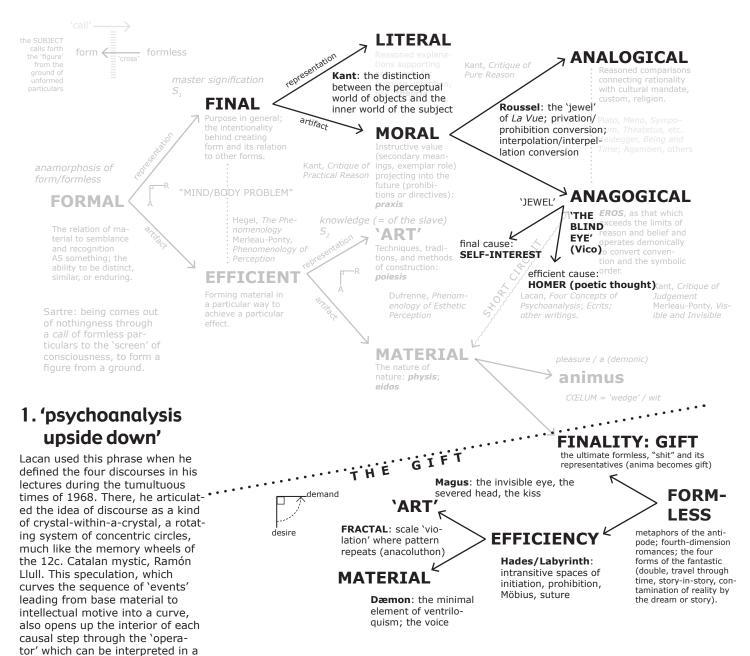
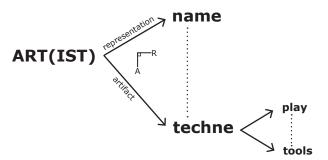
## aristotle's four causes, parallax view (part 2)

Viewed as a whole, Aristotle's system of causes creates a sequence of creation beginning with natural materials that are transformed with intentionality to reach a level where they may create something recognizable. With the addition of final cause, this formal recognition is pulled into the matrix of human communications and symbolic behavior — an intention can be assigned to this act of recognition. The 'operator' of artifact and representation expands the fourpart system from within and on the edges. Intention reveals further complexity; material's magical past is excavated. Taking the system to the ultimate 'formless' finds a margin that re-attaches to the system's formal center, and the call to form itself, plus the failures as well as successes of formation, pull the abject into the middle, just as the operator suggest a jewel-like and fractal-like quality of each part-to-part relationship.



number of alternative ways: desire/demand, privation/prohibition, interpellation/interpolation, artifact/representation. This 'hinge' is also a 'jewel' or 'suture point' that invites comparison with the jewel used by Roussel in his poem *La Vue*, akin to Borges' 'Aleph'. The theme of circularity also invites us to extend the causal sequence 'downward', through material's formlessness to its conversion as a 'gift' (see George Bataille's *The Accursed Share* and his discussion of potlatch). The formless engages the logic of the fantastic and the geography of Hades, wher the suspension of the dream introduces the demon theme in allegorical settings.

Similarly, we can expand the causal system internally when we connect the anagogical with the Vichian theme of the blindness of Providence, a theme he developed through the idea of the 'conversion' of human foibles into cultural-collective benefits (Mandeville: 'The Thesis of the Bees'; Hegel: 'the cunning of reason'). In this abbreviated form, final cause becomes consciousness, the Freudian ego; efficient cause is the constructive *cose humane* of poetry, summarized by the first poet, 'Homer'.



The operator model forces a consideration of components that are not traditionally included together, such as the role of the artist's identity (represented by a signature, a style, an idea of a 'voice', etc.) with techne.