

Class Notes_{DEK} / September 8, 2022

Citations: *These were about going to the best (?) sources first, avoiding the secondary or overly biased ones.*

Károly Kerényi, *Labyrinth-Studien* (1950)

William Broxton Onians, *The Origins of European Thought: About the Body, the Mind, the Soul, the World, Time and Fate*

Files: *The issue is whether the wholeness is a matter of all the parts in working order at the optimum state (the blooming flower) or instead the full cycle, from seed to decayed/destroyed.*

Sigmund Freud, "Vergänglichkeit"

Sigmund Freud, "On Transience"

Malcolme Bowie, page on unity/transience

Places: *Shrines evidencing Maurice Halbwachs' Collective Memory and pilgrimage ideas, that the procession is really the important part; also, the essential function of the hole in the ground, access to earth.*

Chimayo, New Mexico

Films and Film Theory: *problem of the ending, stories-within-stories, plot-points*

- Charlie Chaplin, *The Circus* (1928). Circles as anthology. Compare Lord Raglan's theory of circular myth structure
- Charlie Chaplin, *City Lights* (1931). Best ending EVER!!
- Jean-Luc Godard (on form language in film)
- Ending essay (dk): EXTIMITY, CO-ANAMORPHOSIS, AND NARRATIVE SURFACES

Twins: *From G M-C, the idea that one may act as two, the shadow (soul) in balance or aposition to the 'living person' (who may in fact be dead).*

- as the Egyptian "ka"
- Castor and Pollux
- Romulus and Remus
- circular themes

Cuts: *the main theme of the seminar, so we have to ask, "cut INTO what" and "what is beneath/beyond"?*

- [we haven't talked about katagraphic cuts yet (it will fit right in, when we have the opportunity)
- cuts and circles — what's the connection?

Themes mentioned: *in passing, we touched on ...*

- elaboration (leading to relativism) versus economy (of the ending — the design must be tight!)
- Ersatz/Ansatz: actual method in mathematics of advancing a false thesis, to create error data
- zu grunde gehen: "ashes to ashes, dust to dust," the return to zero-degree materiality
- cultures that crave immortality versus cultures that seek to be released from immortality
- "Sokushinbutsu": Japanese self-desiccation: <https://en.wikipedia.org/wiki/Sokushinbutsu>.

Themes suggested for future consideration: *we are on a roll, and ever-more tuned into to Caribbean Orange! CHEFS! Our menu is growing but also becoming a cuisine.*

- Let's pursue the circle>twins>persephone>sacrifice>cut>hearth connection, add a little Vico, a little Cyclopean culture lore ...
- Parallax is one way of understand the figure-ground distinction that connects (eventually) with projective geometry, stereograms, and orthographic drawing, also ichnography (for the Vitruvian side-dishes). Without parallax, the figure-ground just sounds stupid, but with it there are interesting things to be said that break the hold of cognitive psychology on architecture theory.
- More Chaplin. *City Lights* is a deep masterpiece, although *Circus* may be, too.
- I have been holding the Nabokov novel *Pale Fire* in reserve, but eventually it will connect to Gordon Matta-Clark's project, but it will be ultra-ersatz.

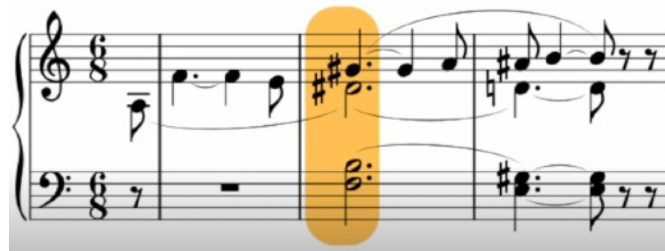
Zairja rocks! *We are not limited to one zairja ... nor is the zairja good only for one day a week. Here are some new suggestions.*

- Jot down a question that comes to mind, whenever. Send kunze767@gmail.com a note with the question, he will consult his current zairja and send you back a 1-page "treatment."
- Develop notes from our sessions into your own personal zairja. Usually the minimum number of "points" is 20, but fewer might work. If there are more zairjas then the questions can go out to all four chefs, and we would get multi-colored treatments.
- Any kind of question would work. The zairja is the first and most comprehensive "ersatz/ansatz" conjecture device. Historically, it is the first computer, which worked in reverse. You can claim that you are now working in IT (and demand more pay).
- Oracle. Do we remember how to consult them, in our modern times? In *Modern Times* do we remember how to make the circular cut that, Vico said, opened to the underworld even though it was no deeper than the cut of the plow-shear, just after the death of a twin. Oracles *worked*, as those who consulted them confirmed. Even today I (DK) can personally attest to the way in which the oracle (although plural, should be written in the singular, another effect of the unary trait) is always precise, not a collection of local truths (which are organized *via* parapraxis metonymies) but the "truth of truth" that is properly capitalized, Truth, a truth that is realized only through retroaction, such as depicted by Dante in Canto XXVIII, which begins, "When she who hath emparadised my mind had declared the truth as against the present life ..." Dante becomes an oracle in telling us all we need to know about the katagraphic cut that is simultaneously circular, retroactive, and paralyzing. John Sinclair's paraphrase translation:

[Poscia che 'ncontro alla vita presente
de' miseri mortali asperse 'l vero]
quella che 'mparadisa la mia mentre
come in lo specchio fiamma di doppiero
vede colui che se n'alluma retro
prima che 'labbia in vista o in pensiero,
e sè rivolge per veder se 'vetro
li dice il vero, e vede ch'el s'accorda
con esso come nota con suo metro;
così la mia memoria si ricorda
ch'io face rimuovendo ne' balli ochi

When she [who hath imparidised my mind] had
declared the truth as against the present life of
wrteched mortals, then, as one that is lighted
from behind sees the flame of a torch in the
mirror before he has it in his sight or thought,
and turns round to see if the glass tells him the
truth, and sees that the one agrees with the other
as a song with its measure, thus my memory
records that I did, gazing into the fair eyes of
which love made the noose to take me.

- The theme of the oracle opens up many new doors to a new criticism, attempting to meet the challenge of Matta-Clark's *Circus*, which annotates its meaning as a Caribbean orange, green on the outside and bitter on the inside. In the title alone, we have an oracle, and the title guides us with the same authority as the ancient oracle at Delphi, speaking in a *mi-dire* ("by half") way that requires our interpretation of the puzzle to be combined with the content of the answer.
- Again, the function of the unary trait, which I must withhold on account of the rule, that "No Lacan before its time." Its time is the time after one has tried to read this difficult author! But, a little preview is necessary, because the idea of something being both the designation of its name and the indicated *reference* to its name,
- "What's in a name?" ... this is the conjecture of Plato's *Cratylus*, the puzzle of language's "Adamic" link to an *Ursprach* and, at the same time, its necessary arbitrary conventional choice by a group of language-speakers — the necessity of Babel — that makes every speech *act* a matter, *necessarily*, of contingency and error. It is not true that a conventional word has no meaning behind it, as would an onomatopoetic word. It carries with it the etymology of collective/emergent "decisions" to use a word in particular ways and is thus a road-map of choices, a "metonymic chain" and hence a parapraxis. Because parapraxis necessitates the idea of a prior repression (cf. Freud's case), and because repression is made because "the foreigner sees what he should not have seen" (the meaning "Herr" in the name "Signorelli"), we have the revelation that the word that would seem to be conventional and meaningless (a ground, nothing but a history of random choices) is in fact an Oracle, if we follow the metonymic chain to its conclusion, $S'/x \rightarrow 1/s$ as Lacan writes, meaning that "the conventional search for meanings, where one word is 'explained' by other words — which require other words, then other words, etc. — is brought to an *end*, finished by an *act* that follows the tracks backward to an original speech, an *Ursprach* like Adam's which created the things it named, to the moment of birth, connecting to the moment of death, retroactively, like Dante's view of the torch in the mirror. To name is to know.
- The unary trait is an idea that is worth the effort, in that it anticipates our understanding of Matta-Clark's cut as a *katagraph*, which creates the surface it appears to write *on* at the same time it creates the (stereographic) thickness of the space it cuts *into*. We must confirm this *ersatz* connection by looking at other works of art. How about the so-called "Tristan chord"?



- This spooky augmented fourth augmented sixth, and augmented ninth above a bass note is the same logic that Bernard Herrmann used for Hitchcock's *Vertigo*. In that tale, Judy imitating Madeleine, imitating Carlotta construct two "thaumatropes," spinning tokens that combine opposites (again, the theme of non-orientation) into an anamorphic image. Popular in the 19c, thaumatropes have been found in Magdalenian caves, where the hole is in the middle rather than the sides (another principle of projective geometry), the point at which the spear would penetrate the living animal at the moment of death.