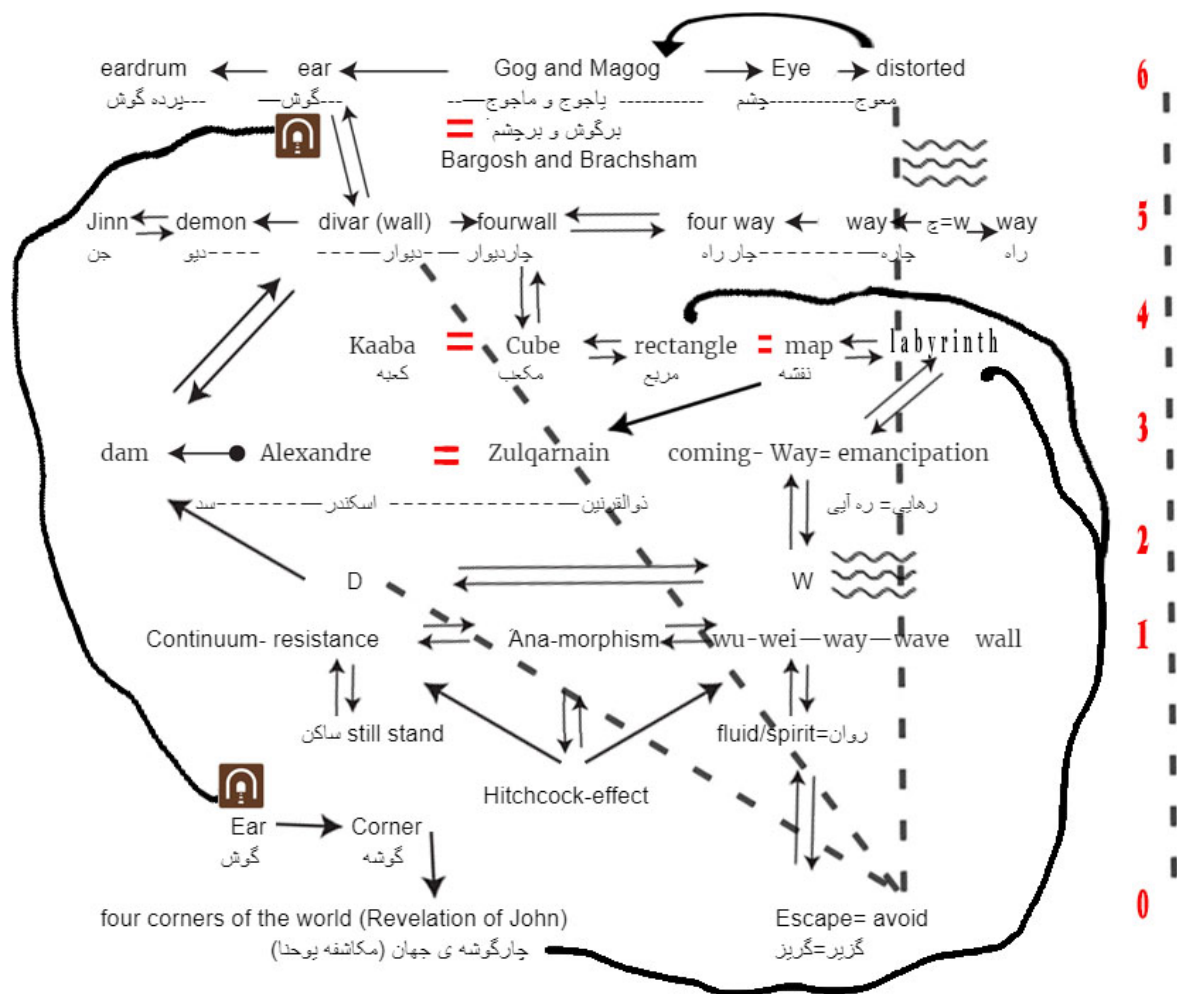


For Kunze 13.03.2023

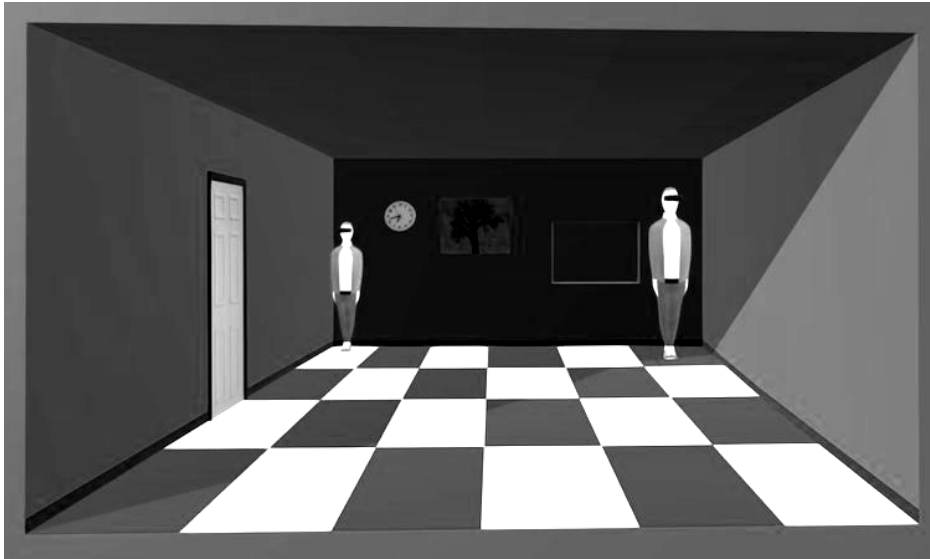
Cartography is Katagraphy

Cartography of the Soul: Exploring the Intersection of Anamorphism and the Human Psyche

These are some notes from what I learned from you mixed with my own readings and associations.



1- In the Ame room, tiles serve as a visual cue that helps maintain the continuity and rigidity of the space.



Similarly, the arrow tangent to an orbit circle represents the velocity and direction of a moving object. This arrow serves to maintain the continuity of the object's path and prevent it from falling into the center due to the waves of gravity. Both the tiles in a room and the arrow tangent to an orbit circle serve as visual markers for the vantage point. Without these markers, the space becomes disorganized, chaotic, disoriented as the absolute fluidity.

Just like in an anamorphic image, the interplay between the constant and morphing components in the Hitchcock effect creates a unique visual experience for the viewer full of suspense. "The constant" provides a sense of stability and continuity, while the morphing element creates a sense of movement and fall into disorientation. This is a katagraphic experience: cutting the thing while creating that. for cutting we need a constant thing and a moving thing; usually a knife.

Spirit: Ravan روان is the persian word for spirit which means also fluid or something running. Its opposite is Sakin ساکن which means something in still-stand, not-moving as well as resident. Rumi writes:

کی شود این روان من ساکن

این چنین ساکن روان که منم

می شدم در فنا چو مه بی پایا

اینت بی پای پادوان که منم

When shall my restless spirit calm,
This fluid self that I am,
I dissolve like moon without a base,
Baseless like I, in this transient space.

2- I already wrote you about the relation between W and D.

Here is the video that I told you about it. It is about W:

https://youtu.be/Vu5J__ACJpA

3- From D we come into Dam سد. The wall that Alexander built to avoid Gog and Magog creatures. Alexander in Quran is known as Zulqarnein which means a man with two horns but it also means a man who captures both west and east. A man who strives for water of life hidden in ظلمات the darkness of the body. Again the inner world is extrapolated upon the outer world and vice versa. Then the east and west are plural.

فَلَا أُقْسِمُ بِرَبِّ الْمَشَارِقِ وَالْمَغَارِبِ إِنَّا لَقَادِرُونَ

No, I swear by the Lord of the Easts and the Wests that We have the ability (70:40)

The word رهایی or freedom in Farsi is perhaps related to ره or way, meaning a morphing way. (A way that comes)

4- The old map of the world is related to Alexander and the wall he made. In the bottom right side of these maps one can see it. This might be related to the relation you noted in your essays between melancholia, blood, human body and cutting the earth, marking the earth, انکت الارض and so on...



<https://blogs.bl.uk/asian-and-african/2022/11/alexander-meet-i%CC%87skender.html>



I think that you might be thankful of me because of introducing the following work, haha:



FRANCO FARINELLI
 Blinding Polyphemus
 Geography and the Models of the World
 Translated by Christina Chalmers
<https://philpapers.org/rec/FARBPG>

There are many common things between your writings and the content of this book including cyclopes and labyrinths. I met Farinelli in Malaga and electricized by his intelligence the same way that I am now with you. I think that you will enjoy reading this.

However in this level 4 there are a lot to think about the squarization of a circle, square, cube and caaba (a word derived from cube which a square is a projection of it (following Farinelli's terminology, a square is the reduction of the cube into a table: a map). This leads us to the level 5, where the number 4 plays the central role.

5- In the escape-way or چاره in Farsi there is a hidden 4. A way for Four. A crossroad. The same is true for چارچوب or frame. or چار دیواری which means room or house or...also a metaphor for mind or vice versa.

چار گوشه چار دیوار

هر زمینی و جایی که از همه طرف محدود به دیوار باشد. (ناظم الاطباء). || کنایه از چار حد دنیا هم هست . (برهان) (آندراج : () (ناظم الاطباء

- (چار دیوار ظلمانی ؛ دنیا و قالب انسانی . (آندراج -
- (چار دیوار نفس . (ناظم الاطباء -
- (قالب و جسد آدمی . (ناظم الاطباء || -

Four: Four corners, four walls all around, A space enclosed, in any land to be found. Symbolic of the world's borders as well as the human body for instance in this poem of Nizami:

چه بازیچه کاین چرخ بازیچه رنگ
نبرد در این چار دیوار تنگ

. نظامی

A playground, a wheel of colors spinning,
Within these walls, life's confined, beginning to ending.

A prison of injustice, a human form's shell,
In Sufi literature, it's the soul's dwelling cell.

The four walls of our mortal frame,
As described in literature, they're all the same.

چار گوشه جهان-----مکاشفه یوحنا-----3-

Four Corners of the World: Revelations of John:3:

“When the thousand years are complete, Satan will be released from his prison, 8and will go out to deceive the nations in **the four corners of the earth**— Gog and Magog— to assemble them for battle. Their number is like the sand of the seashore. 9And they marched across the broad expanse of the earth and surrounded the camp of the saints and the beloved city”



The Four Temperaments:

Viergeteiltes Bühnenbild zu Nestroys "Das Haus der vier Temperamente", Kupferstich von Andreas Geiger, 1838

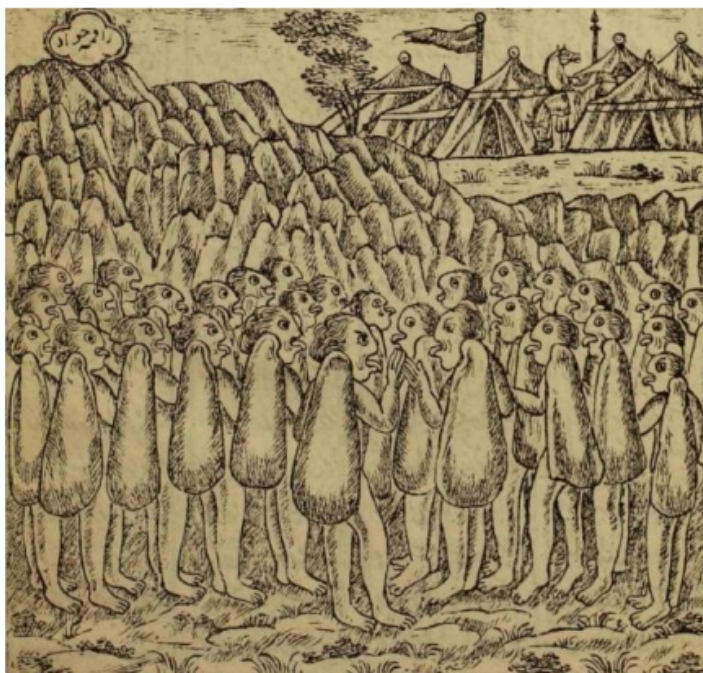
Wall....

Demon....Div

I will continue tomorrow. Enough for today.

اطباع-----4 گوشه-----8 كعبه.4.

گوشه-----گوش
ديوار-----گوش



تصوير ۴. ياجوج و ماجوج در پشت سد (نظامي، ۱۳۱۶ق)

<https://journal.isihistory.ir/article-1-330-fa.pdf>



Envy, c.1305
(Neid, c.1305)
Giotto di Bondone

ذوالقرنین-----نکت الارض-----نکته
لیسیدن دیوار... وسوسه.....دیوار

wall----way

چه گفت آن سخنگوی پاسخ نبوش
. که دیوار دارد بگفتار گوش

فردوسی .

یکی را سد یا جوج است دیوار
. یکی را روضه خلد است بالان

عنصری .

بخلوت نیزش از دیوار می پوش
. که باشد در پس دیوارها گوش
. نظامی .

لب بگشا گرچه در او نوشهاست
. کز پس دیوار بسی گوشهاست
. نظامی .

مکن پیش دیوار غیبت بسی
. بود کز پیشش گوش دارد کسی
. سعدی .

مردباید که گیرد اندر گوش
. ور نبشته ست پند بر دیوار
. سعدی .

چهار گوشه دیوار خود بخاطر جمع
. که کس نگوید از اینجا بخیز و آنجا رو
. ابن یمن .

خوانده در گوش او در و دیوار
. لیس فی الدار غیره دیار
. شیخ بهائی .

: امثال -

. از دیوار شکسته و زن سلیطه باید پرهیز کرد
. الهی دیوار هیچکس کوتاه نباشد
. در بتو می گویم دیوار تو بشنو
. دیوار حاشا بلند است
. دیوار موش دارد موش گوش دارد، پس دیوار گوش دارد
. دیواری از دیوار ما کوتاهتر ندید

. کم بود جن و پری ، یکی هم از دیوار پرید
مثل دیوار ؛ که هیچ اظهار تأثر نکند. که هیچ سخن نگوید

: چار دیوار ؛ کنایه از خانه و منزل -
. دو لختی در چار دیوار بست

نظامی .

بگفت از پس چار دیوار خویش
. همه عمر ننهاده ام پای پیش

سعدی .

. و رجوع به چهار دیوار شود

چهار دیوار ؛ محوطه . زمین محصور از چهار جهت . کنایه از خانه و منزل : و یک روز بنزدیک آن چهار دیوار برگزشت . -
(ترجمه طبری بلعمی)

- دیوار ندبه ؛ دیوار سنگی عظیمی به ارتفاع پانزده متر در بیت المقدس نزدیک مسجد عمر ، حوالی معبد قدیم سلیمان . یهودیان هر
روز جمعه در جلو آن گرد می آمدند و بر ویرانی بیت المقدس ندبه میکردند و این رسم از قرن اول میلادی سابقه داشته است . (دائرة
المعارف فارسی) .

Bargoushes and Barchashm in Shahnameh and Pahlavi Texts and Comparing them with Gog and Magog in Islamic Traditions

علی بصیری پور. "برگوش‌ها و برچشم‌ها در شاهنامه و متون پهلوی و مقایسه آنها با یاجوج و ماجوج در روایات اسلامی". متن‌شناسی ادب
فارسی، 10، 3، 1397، 145-137. doi: 10.22108/rpl.2017.77367.0

"Life is a tragedy when seen in close-up, but a comedy in long-shot."

— Charlie Chaplin

1-Charlie Chaplin

I cannot stop thinking about your ideas about chase and chastity. I think that the whole psychoanalysis is based on an understanding of the "desire" where it could be based on the "chase" from the very beginning. In this way, everything comes into motion and desire into motivation which is much more interesting. He has just one word: Act!)

the disks of Marcel Duchamp (Rotoreliefs) are fascinating and its apple "falls" not far from Chaplin as the swirl that goes inward pushes the rest as its shadow to swirl outward:

<https://www.youtube.com/watch?v=qj3Zgx0Jh9k>

<https://twitteringmachines.com/duchamp-rotoreliefs/>

I have a lot of mythological examples and instances that relate chastity to stone.

Here is an interesting anthropological material in which death is not chasing sexuality but completely the opposite is true. In a very interpassive way, there is an area in china that

have the tradition of big funerals. A big funeral predestinates literally can erect a happy resurrection:

<http://en.people.cn/n/2015/0403/c90882-8873556.html>

in this respect the Flesh is a Flash (an arrow) and the same is through for every building.
2- Flesh is a Flash

There is a lot of instances that relates chastity with the skirt and the mountain: skirts of the mountains. In my childhood, I saw a stone figure in the mountains of Khorasan which was believed that be a woman chased by a group of bandits. She prays and turns into stone. Check also this painting of Hans Memling:

<https://commons.wikimedia.org/wiki/File:Hans-Memling-allegory-chastity.jpg>

Just as the police could be chased and the woman is the primordial phallus, in the story of Medusa it is the man who turned into stone. from this perspective, we can understand better the fear celebrated fear from women's menstruation among all nations of humankind. In Indian mythologies, it is talking about a dress that could not be unclothed by the rapist as the woman prays and the cloth becomes endless. The man goes crazy with whirling an endless piece of cloth.

The word Keusch and Keuschgurtel in German are also inspiring. If one sees gurtel (belt) as the bar. The unpassable bar.

George Simmel in his article entitled "The Conflict in Modern Culture: And Other Essays" talks about a volcano that might be stopped by its own lava: A failed chase. I do not remember the exact words but somehow sounds like this: If you chase the life you will find form and if you chase forms you will find death!

I just want to hint that most of the houses have the form of an arrow toward the sky. They were once flesh turned into a flash and stone.

3- Stoning

Now we see why an unfaithful woman was stoned in old ages and sorrily even today. It is pushing of the woman into what she should once turn into a stone.

All these remind me of Van Gennep and his question of the magic: Who is the one that does the magic?

4- Parcival vs. Oedipus: Please check Levi Strauss's notions on Parcival as the counterpart of Oedipus. The one who in contrast to Oedipus did not chase the answer. Parcival is blind to all the women who are flirting with him (he is so naive that does not get their erotic intentions) and in this way also blind of the polis. In contrast, Oedipus blinds himself to get rid of the stoning policing gaze of the people of the polis: The Thebes.

5- Origin of Optics: I will share this with you about this next time. enough for today