

The Topography of Fear: Architecture's Fourth Walls and Inside Frames

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The late Italian architect and theorist Aldo Rossi famously described the horror of architectural destruction, brought home through the personal witness of the wartime violence:

Anyone who remembers European cities after the bombings of the last war retains an image of disemboweled houses where, amid the rubble, fragments of familiar places remained standing, with their colors of faded wallpaper, laundry hanging suspended in the air, barking dogs — the untidy intimacy of places. And always we could see the house of our childhood, strangely aged, present in the flux of the city.¹

The image of a half-room, with doors opening on to canyons and interiors exposed to the unforgiving elements as well as an equally callous public view, is even more tragic for its comic resemblance to the classic “cut-away” room of a movie set, whose missing fourth wall is occupied by the crew and production equipment, invisible stand-ins for the audience, which will later occupy this torn-away space. The differences are obvious and not so funny. The family of the bombed apartment cannot reoccupy it. They do not act out their lives to a paying public. In contrast, the fourth wall is essential to the happy domestic life of fantasy. The violent tear initiates the most delicate dream. Even when the camera is inserted into the midst of the set, the fourth wall is still present in the form of the audience's psyche at an imaginary edge, which is also a kind of center.²

In a real and geometric sense, the audience is a scandal. The fourth wall is an “inside frame,” which converts the inside to the outside. The eye's invasion of the private interior inverts visibility, space, time, and causality, but the real violence is not of this exception made to “normal” rules but the revelation that the rupture was there “all the time,” a fragile fracture waiting to give way. Such violent ruptures reveal a secret about architectural fear. Fear is not just the breakdown of homeliness; it is a return to a “primal condition.” As in the account of the Tower of Babel in *Genesis*, destruction was built in from the start by the presumed ambition of the builders to penetrate the heavens. Doesn't architecture *in general* insure its ruin, when the very actions it takes to defend itself from external threat are run in reverse?³ This was the clever point of Piranesi's *Carceri* — a prison is perfected the more it becomes a general condition of space itself.⁴ The external threat appears at the center, the heart/hearth. In Pascal's infinite sphere, the circumference is nowhere and center everywhere. In the prism of architecture, the wall is recursive, the uncanny is inscribed within homeliness. The violence of war and apparatus of cinema do no more than amplify an original and pervasive “obverse.”

This obverse brings us face to face with a Hegelian issue, which requires some introduction. In Einstein's First Theory of Relativity, space kept to its Newtonian rôle. Massive objects could "warp it," allowing light to bend around stars, and so forth. As Slavoj Žižek points out, however, Einstein's breakthrough came when he advanced a stronger position: that "matter itself is nothing but curved space."⁵ Einstein's transition from a weak to a strong theory was based not on empirical observation, on a quality of matter that had been previously overlooked. It was an internal reference to meaning itself.

When we consider architecture as experience, we can see that it takes inside framing into account *in advance of* the event that seems to reveal it as a scandal. This is most clearly the case with the issue of security, perhaps the most time-honored component of the architectural formula. Security would seem be the *sine qua non* that makes architecture essential for human life. In the guise of devising a positive solution to "security problems," architecture creates an undoing double.⁶ Isn't architecture simply the positive version of the violent response to some central anxiety *provoked by* building? And, isn't this anxiety based on the suspicion that building is taking place *on top of* something that was unlawfully seized?

I will take up these questions in relation to a case where, first of all, building seems unnecessary (although architecture, as "form," is at a maximum); and where, second, the issue of prior occupancy would seem not to apply — the Garden of Eden.

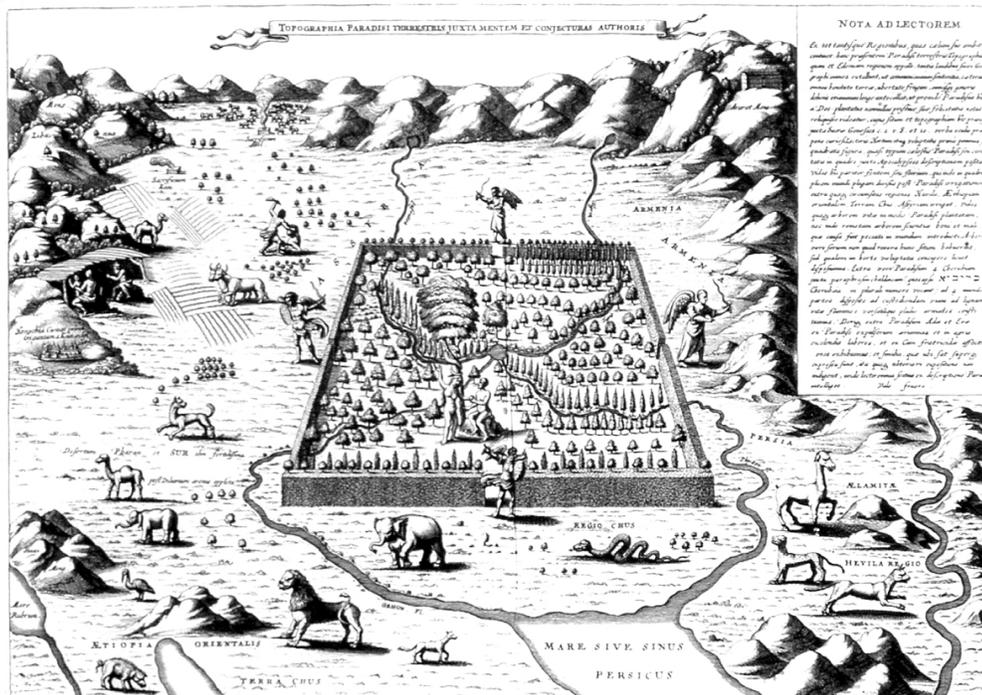
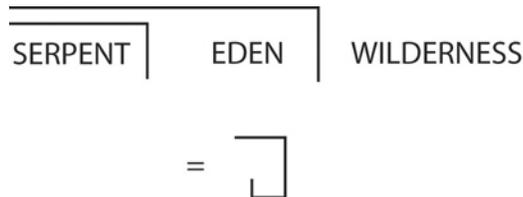


Figure 1. Garden of Eden. Source: Athanasius Kircher, *Arca Noe*, Amsterdam, 1765. Reproduced with the permission of Rare Books and Manuscripts, Special Collections, the Pennsylvania State University Libraries.

The Biblical Garden of Eden, shown in Athenasius Kircher's version (Fig. 1), keeps building to a minimum — a wall. Hence, we can regard Eden's situation as a controlled experiment. "Wild nature" extends beyond, but inside God establishes a covenant with Adam and his partner, Eve. Because of this minimal architectural feature, the couple's needs are met; they are secure, at home. Wildness is held at bay. In a formula written in the style of the British mathematician, George Spencer-Brown, the wall may be symbolized as an enclosing distinction.



In this calculus, Eden could be seen as a special case, a defining intensification of the Wilderness, preserved in its "special-case-ness" by the wall.⁷ The wall does not put Eden and the Wilderness at opposite ends of the same line but, rather, shows distinction itself to be radically perverse. The exterior is inscribed into the middle through the device of the serpent. The position of the serpent could not be clearer. It occupies the tree of Knowledge of Good and Evil.



The serpent did not slip in accidentally or get overlooked during the construction phase. He (?) is the *central defining feature* of paradise, as well as its central exception. Like the Einstein example, the serpent is not how space is bent when you put a man/woman into it but, rather, the "tell" that reveals that space was "man-woman" all along.⁸ In the Eden story, the serpent plays the role of the knowledgeable outsider who is in the position to show Eve what the world was like *before* God sheltered Adam! True to multiple ethnological interpretations, the serpent embodies the *form* of distinction, here set up to separate and define Eden and the Wilderness. He is a prototypical Uroboros, both container and contained.

Eden would seem to be new construction, but the presence of the serpent suggests a case of re-purposing. God has not successfully evicted his troublesome tenant. The wizened serpent lingers behind, regaling the newly-weds with stories of life in the old days. He invites Eve to admire the tree that he had tended so well before God moved in. Isn't this serpent the prototype of all the subsequent popular culture door-slamming demons in Stephen King novels? Doesn't he remind us that, before God built this subdivision, this was *his* garden? From Eden to Amityville, the matter has involved a

failure to recognize, and a clear disdain for, some significant prior condition. Eden reminds us that gated communities — and space itself — are forgetful by nature. But, the forgetting comes at a price: the fourth wall, obversion.

In Nan Ellin's *Architecture and Fear*, as in most treatments of the subject, the problem of fear is considered to be primarily historical and social.⁹ Concentration of capital engenders crimes against property, the discomfort of ethnic minorities, the distinctions that are built into the walls of ghettos. The authors accept the threat-value of what is feared — that our fear is justified. We don't have to, or can't, understand fear as such. Fear is simple: a threat to the good life. In other words, *Carthago delenda est!* Get rid of fear by overpowering its sources. But, when U. S. President Franklin D. Roosevelt asserted that we have nothing to fear but fear itself, he was suggesting that human fear is a self-referential vector of the human condition. Fear finds its objects, and we can easily study these objects with a view to neutralizing them, but fear's power lies in its durable system of circular causality. Thus, fear may be created *ex nihilo* to establish a basis for decisive action; it may begin as an effect and end as a cause. One might say that fear's capacity to move from appearance to reality, predicate to essence, is the consumable by-product of fear's self-constructing form.

This is the general case of "self-identity" ($A=A$), about which Hegel employed his proverbially sharp tongue. "If anyone opens his mouth and promises to state what God is, namely God is — God, expectation is cheated, for what was expected was a *different determination* Since only the same thing is repeated, the opposite has happened, *nothing* has emerged Identity, instead of being in its own self truth and absolute truth, is consequently the very opposite ... it is the passage beyond itself into the dissolution of itself."¹⁰

Fear is the reverse of self-destructing identity: it comes out of nowhere and is resilient. But, both fear and self-identity involve a *double negation*. For those readers allergic to philosophy, double negation is luckily also the stuff of slapstick. In *City Lights* (1931), a tramp avoids the police by taking a short-cut through a parked limousine. A blind flower girl takes him to be the limo's wealthy owner when he emerges from the limo's door. He plays this part to amuse her, thinking that she must be daft, until he realizes that she is blind. He continues the role of the wealthy patron by, miraculously, finding money for the operation needed to restore her sight. The operation is a success, but the tramp isn't. His friendship with the alcoholic, bi-polar millionaire who was his means of philanthropy ends in imprisonment. When the flower-girl ultimately sees her benefactor, just released from jail and shabbier than ever, she's repulsed. Acting the part of an "empty signifier," the hard-working tramp has been negated not just as the rich patron he unintentionally impersonated, but as the truly self-sacrificing philanthropist he had become! One doesn't need Hegel to explain Chaplin here; Hegel's point belonged to comedy in the first place.¹¹ And, double negation is the lock of comedy's logic.¹²

Double negation can scare as easily as amuse when architecture shows its obverse as pure violence. In Edgar Allan Poe's "The Masque of the Red Death," the pains taken to insulate the rich revelers from the plague insure the plague's swift revenge, as the refuge turns into an incubator. This economy of inversion points to the legal principle of usufruct: you are allowed to use something

without owning it (privation) as long as you don't abuse the privilege (prohibition). Privation (the wall around Eden) involves prohibition (don't eat the fruit). The privation of Poe's castle results in, not just death, but punishment.¹³ The applications of the privation-to-prohibition rule of usufruct to popular culture are based on fear's use of the "inside frame" technique — and are therefore intrinsically architectural. The inside frame is the backed-up toilet, the gushing oil well, the bomb-packed SUV in Times Square. Hell is distributed from the inside out. Disaster is a matter of the short-circuit inside the dimensionality that has held apart two antipodes. The entertainment value of the inside frame should not blind us to its technical achievement: the conversion of *distinction* into *content*. Eden's serpent, a glyph of pure distinction, a cipher of the unconscious, speaks. The surplus element, some externality, is inscribed at the heart(h).¹⁴ It's voice is not just acoustic but *acousmatic*: filled with puzzles and contradictions but also omens and enigmas.¹⁵

The inside frame materializes what Slavoj Žižek has described as "master signification."¹⁶ A master signifier is a concept established not by empirical observation or social custom, but by an inner "logic" that, itself irrational, cannot be refuted. The meaning that results is resistant to criticism because it sustains its identity internally. It comes from nowhere (*hapax legomenon*) and has no logical basis but is capable of structuring related meanings. For example, the shark of the Stephen Spielberg film, *Jaws* (1975), functions as a Deleuzian "demark," or negative mark, something that stands outside of the natural order. It appears when swimmers are exposed to danger through the selfishness of the local businessmen, who know the risk but wish to keep the beaches open to sustain their profits. It can be read as nature fighting back against humans who encroach on its oceanic domain, also as moral-theological retribution for teenagers having sex in the water. Or, the shark can be counted as just one more "illegal immigrant" arriving onshore. First, the master signifier appears to summarize/condense a "cluster of effective properties." Second, the process is reversed, and the signifier is the *result* of the properties that call it into being. Third, the process is reversed again so that the effective properties exist, as Fredric Jameson puts it, *because of* the master signifier.¹⁷ The shark "must be destroyed," not just to remove the obvious threat but to break the tight constellation of meanings that resist penetration. But, even this destruction is a part of the impenetrable logic that affirms and sustains the shark as a master signifier.

The Unhomely Home

Anthony Vidler's seminal work on the architectural uncanny establishes this Freudian topic as central to the entire experience of architecture, not just the fringe cases. Vidler follows Freud's essay closely and brings to bear important contextual elements (the Great War, disruption of the idea of Europe as home), but he underplays Freud's surprisingly Hegelian observation that the *unheimlich* is not simply the conversion of something familiar into something unfamiliar, but a conversion that *retains* the sense of the familiar.¹⁸ This is comparable to Einstein's Second Theory of Relativity, where matter itself becomes warped space, rather than just a wrinkle in Newton's freshly ironed Euclidean geometry. As Freud says of the *unheimlich*, something which *ought to have remained a secret* is

discovered. It was “there all the time.” Thanks to a secret agreement to let sleeping dogs lie, it was harmless until we violated the “no trespassing” sign, converting privation to prohibition.

Here, we can go further with the insights of psychoanalysis. Freud identified two additional elements that are key to the uncanny: the themes of optics and the double. In expanding these, it's easy to see how the double is related to Hegel's crisis of self-identity. Inspired by the E. T. A. Hoffman tale, “The Sand-Man,” Freud refers the theme of the *Doppelgänger* to a “crisis of the ego.” How is the theme of optics related to this? The case at first seems circumstantial. The child Nathanael in “The Sandman” is frightened by night visits made by a lawyer, Coppelius, to his father. Nathanael conceals himself behind a curtain to spy on them as they conduct alchemical experiments using a small hearth concealed in a cabinet. Spying and Coppelius's fluid, mysterious identity are linked from then on. Nathanael connects Coppelius, whose name is Latin for “eye socket,” to the story told by his nurse about a Sand-Man who throws sand in children's eyes to make their eyeballs fall out of their heads to feed the voracious children of the half-moon. Years later, Nathanael is accosted by an itinerate salesman of optical goods, the Italian, Coppola, who resembles the sinister lawyer. Coppola has conspired with a Professor Spalanzani to construct an automaton, Olimpia. Nathanael catches a glimpse of the beautiful Olimpia sitting at the window of the Professor's apartment and, enchanted, seeks out her company. Olimpia's conversation gets its charm from its empty inconclusiveness, her deep soul is born in her beautiful blank eyes. We think of the Turing Test.¹⁹ When he witnesses Spalanzani and Coppola dismantle the doll during a violent argument, Nathanael suffers a nervous breakdown and must be nursed back to health by his former fiancée and her brother. Just when it seems that he is cured of his obsessions, the trio goes on an outing to the town-hall tower. Nathanael looks out through a telescope and thinks he sees Coppelius in the crowd below. Maddened, he jumps to his death.

The story's combination of optics and the (crisis of) identity is a matter of topology rather than logic. In its rubber-sheet spaces we can catch a glimpse of Eden, serpent at the centers, negating the negation, framing from the inside out. Details return us to the boy behind the curtain, silent witness of hearthside rituals, fearful of losing his sight for stealing such a view — blindness as the cost of knowledge; blindness converted to invisibility; invisibility as the means of dislocation into an everywhere; everywhere reincarnated as nowhere.

This is enough to turn any cozy retreat into a tomb-trap. Moral: hiding from the gaze of envy never works, because envy is the stuff of invisibility to begin with; the optics of the uncanny works *inside* concealment; and every wall, margin, and hiding-place is also (an acousmatic) center. In the famous post-war anthology film of Gingrich stories, *Dead of Night* (1945), directors working with Arturo Cavalcanti constructed what might be regarded as an encyclopedia of uncanny optics and identity issues in cinema.²⁰ The retreat not only effects an uncanny Möbius band linkage of dream and reality — the main character has “seen everyone before” — but the country house parodies its own fate by being a place of *unheimlich* story-telling, an “acousmatron.”

An architect, Walter Craig, is called out to discuss renovation plans with the owner of a decaying country-house, Pilgrim's Farm. His *déjà-vu* experience begins as soon as he meets guests gathered for a weekend house-party. He also vaguely recollects that he has done something awful. One of the guests is a psychiatrist, Dr. Van Straaten, a European refugee who refuses to accept the supernatural implications of the guests' stories. Van Straaten tries to correct Craig, but the other guests side with the architect and supply their own personal experiences.²¹ Van Straaten parries with psychiatric explanations. Craig's realizes his feared catastrophe when he strangles Van Straaten with his neck-tie.

The guests' tales, true to the Freudian uncanny, involve optics and identity in support of the general themes of the undead, doubles, and time travel. The first is told by a former race-car driver, Hugh Grainger. Recovering from a racing accident in hospital, Grainger rose from his bed at night to uncurtain his window on to an inexplicably day-lit scene. In the courtyard below, he saw a hearse whose carriage-driver nodded to the coffin behind him and advised, "Just room for one inside, sir." After his release from hospital, he was about to board a bus for home, but the conductor was a twin of the hearse-driver. When the conductor also said "Just room for one inside, sir," its "acousmatic" meaning was clear. Grainger declined. Seconds later, the bus and its passengers crashed down a culvert.

A socialite recounts how she gave her fiancé a mirror that turned out to be haunted by its 19th Century owner, who, paralyzed and confined to his bedroom after a riding accident, had gone mad and murdered his wife on suspicion of her infidelity. The bedroom's mirror remained faithful to the powerful emotions of this drama and continued to reflect the space where it had taken place, transmitting the original owner's jealousy to the new owner until the mirror was smashed.

The psychiatrist is cajoled into telling about his own strange experience, where the automaton theme of "The Sand-Man" comes into play. A ventriloquist performing at Chez Beulah, a Paris night-club, had seemingly lost control of his act. The dummy had "gotten the upper hand" and psychically overcome his master, driven to shoot a colleague in fear that the dummy would abandon him for the more talented rival. Van Straaten reunited the jailed ventriloquist with his dummy to induce a mental cure, but the "dummy personality" again emerged and taunted the ventriloquist. He destroyed the dummy and suffered a complete nervous breakdown. When he "recovered" his first words were, spookily, the acousmatic voice of the dummy.

Dead of Night's coupling of optics and acousmatics is instructive. The haunted mirror works like a magic fourth wall; at the same time this fourth wall makes the new owner a dummy of the first, who begins to speak in the voice of the paralyzed jealous husband. The race-car driver's hospital window opens on to a future; but, it is the acousmatic meaning of "just room for one inside, sir" that prophesizes death. The ventriloquist's dummy is like a shadow or mirror image asserting a will of its own; but the reversal of egos end ultimately in a full exchange of voices.

The country house itself combines the optics of its central function, the hearth —whose Latin word is *focus* — and the idea that the Gingrich tales told in succession constitute a *skolion* to invoke dark gods. Throughout the film, the psychiatrist uses his glasses to switch on his critical interventions.

So, when his glasses break in the final scene, the architect's nightmare then begins in earnest and the *skolion's* prophecy becomes real. Craig takes off his tie. Van Straaten must be strangled, the streets must be tangled (labyrinth), the sacrifice made (*templum*), fate's Möbius knot tied.

Lacan emphasizes that *jouissance* is a "useless margin." And, so, we see the essential architecture of the country house, as a setting of ghost-story-telling, is the essential center of Craig's circular return to the same nightmare. The country house's displays of stuffed trophies remind us of the Eden theme. Its marginality is double: its synecdoche of the countryside, a margin of a margin. Its centrality is also doubled by the hearth, a center of a center. The camera pans to the fire to transition the separate episodes, making the center into a margin: a hinge for the voice that is passed from guest to guest. In the practice of the *skolia*, songs sung by guests in turn around the tables of ancient banquets, each new song was initiated by passing a harp or laurel branch. In *Dead of Night*, guests offer each other cigarettes to open up their anthology gallery, and call ghosts back from Hades-invisible. The monogram of this gallery is a labyrinth or, more simply, a circle that returns to the same "empty" gap of *jouissance*, a-symbolic in its fictional status, traumatic in its dramatic structure, acousmatic and anamorphic in its techniques and effects. How appropriate that this circle with a gap is also the Cartesian model of the eye, whose breach affords inversion and whose chiasm(s) afford a "transportation," a placeless-ness, a parallax view (Fig. 2).

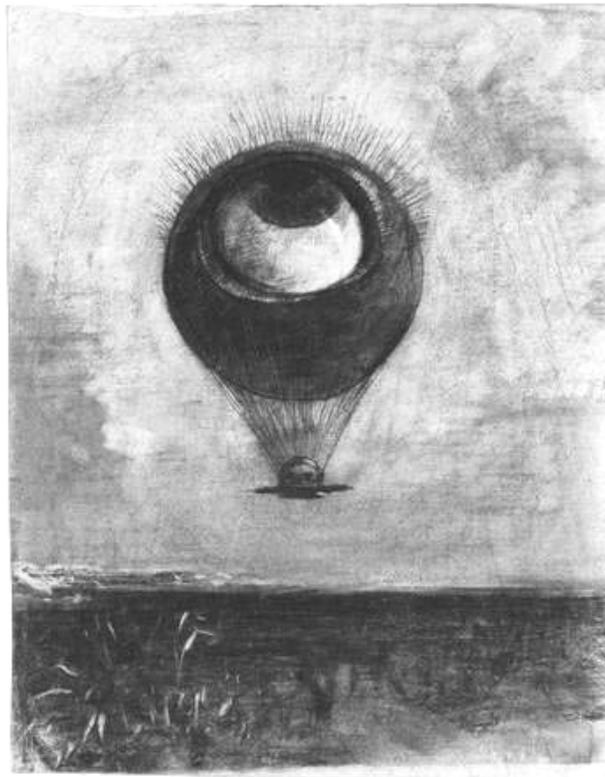


Figure 2. Odilon Redon (French, 1840-1916), *Eye-Balloon*, 1878. Charcoal and chalk on colored paper, 16 5/8 x 13 1/8" (42.2 x 33.3 cm). Reproduction courtesy of the Museum of Modern Art, New York.

Certainly, this puts the *unheimlich* into the center of the theory of architecture, just as it should be rightfully restored to the center of Freud's and Lacan's theories of the clinic.²² Architecture is "permanently uncanny," the building site is still warm from the previous occupant, who may be fed at the hearth, as household gods (*manes*) or skinny serpent. The uncanny's secret of "what ought to have remained hidden" is of course precisely what we opened the novel to read or came to the cinema to see, set in motion by the chiasmic flip that re-temporalizes space in three steps: a gap created by desire; *partial objects* of desire that resist meaning and symbolization; and a re-formulation of the infra-thin gap between demand and desire. In the Lacanian "formula," desire = desire of the *Other*, we cannot afford to forget how the Other gets on stage, or by what perversely folded spaces He sustains His voice. He is also It: the Thing that is singular and plural at the same time (since its double both exists and doesn't exist): James Joyce's "twone" (*Finnegans Wake*, also a Möbius-band story), the object visible only to the blind, the acousmatic word comprehensible only when whispered, muffled, sung, or screamed.

As in *Dead of Night's* haunted mirror tale, the inside-out remote-vision eye is anthropologically and theologically tied to the idea of "previous occupant," where blindness and/or invisibility are frequently involved. In ancient Greek households, ancestral spirits were believed to reside in the family hearth, which had to be shielded from the view of strangers; but it may also have been that it was actually the sight of the ancestors that had to be blinded — to make them speak? The case of Eden is no less complex. The theology of the *Zohar* holds that, in order to make room for creation, God contracted, leaving behind a divinely charged negative space.²³ Eden, in this sense, occupies the ground of a "previous occupant" in the same sense that, in Vergil's *Georgics*, humans are exhorted to take good care of what the gods have left behind in their retreat to Olympus. The space vacated by a prior occupant is still haunted, because the departing gods actually do not know that their emigration has left them neither alive nor dead but "undead." In other words, the worst case of atheism is realized: God is not dead, He is unconscious.²⁴ In *Genesis*, there are two undead characters haunting the couple. The usually all-seeing God seems like an anxious ghost when he asks "Adam, where are you?" Stranger still is the serpent, reduced to a cipher or glyph of the function of the boundary, a talking *temenos*, and his weird self-fulfilling prophecy.

Beyond the Purloined Letter

The theological idea of a gnostic dimensionality opened up inside ordinary time-space, as *Dead of Night* demonstrates, loses none of his richness when secularized within popular culture. Thus, when Jacques Lacan wished to affirm the scriptures of the Freudian clinic, he turned with profit to Edgar Allan Poe's detective tale, "The Purloined Letter."²⁵ Lacan personified the stages by which the visible breaks out of its own polarities (visibility/invisibility and sight/blindness) by analyzing the famous story of a letter hidden by being left out in the open. In Poe's story, the King, Queen, and Minister find themselves together in a chamber in the palace when a letter potentially compromising to the Queen is delivered. The Queen and Minister recognize the author of the handwritten address, and hence the potential scandal, but the King notices nothing. The Queen would like to retrieve the letter and destroy

it; the Minister would like to use it to blackmail the Queen; but neither can act without giving away the very advantage that possession would bestow. At an appropriate moment, however, the Minister is able to remove the letter. The police, working for the Queen, expect it to be expertly hidden and so do not notice that the Minister has left the letter out in the open. The ingenious detective Dupin coolly deduces that the Minister will do just this, visits the Minister, and secures the letter by staging a fake distraction.

The roles of the King, Queen and Minister, and Dupin can be formalized as three kinds of visibility. Initially, the casual glance (exemplified by the King) incorporates invisibility in a conditioned way. The figure is distinguished from its contextual ground; in this way the King fails to notice the letter. His attention is cultivated disdain: *why should* he notice this letter or that? The Queen and Minister employ a more sophisticated kind of glance and can see into spaces created by folds and warps, but they themselves must play by the rules of theatrical illusion-making, used to surprise audiences through time-honored tricks. This second visibility employs two kinds of reality, what could be called "type one Real," R_1 , a commonsense notion of reality as that which metaphorically surrounds/encloses some illusory set-up (as in the "real-world" city streets that surround the theater), and "type two Real," R_2 , an internal defect or a breakdown in the middle of visibility, such as paradox or inconsistency, provoking a revision in the idea of what's happening, such as the pocket spaces created by the close-up magician.²⁶ The relation of R_2 to R_1 is clear in the story of the purloined letter. The letter is a "demark," out of place, disruptive, an "anxious object" — an R_2 wrinkle in the smooth fabric of reality that has created a trap for the Queen and a compulsory intrigue for the Minister. R_2 understandably becomes also the perfect place to hide the damaging letter: a pocket of space invisible even though technically exposed.

The letter that lies at the center of the Queen's anxieties, is also the key to her "escape" to R_1 , the outside world where she is still the unchallenged, unruffled Queen — but how? R_2 , the EXIT sign to the freedom of R_1 runs between Scylla and Charybis (the King and Minister) and functions as a password required for escape to safety. Dupin guesses that this password has to do with estimating his opponent's mentality, a ploy he describes as key to the popular street-game of "odds and evens," also known as "Morra." Odds and evens, deployed extensively in this literary text, becomes the inside frame, the password that is the silent term of the third form of the glance, Dupin's glance. It is an R_2 working at the level of the plot, the space of the story, and the logic of reading itself.

Richard Kopley has shown how Poe inserted this game into the middle of the story by first selecting a central point of exchange — literally, the point at which the reward check is handed over to Dupin. From here the text is divided *literally* into two parts, the "even" half of which echoes the "odd" half.²⁷ Kopley has no interest in Lacan's theory of three glances, nor does he employ any versions of anamorphosis or the inside frame.²⁸ Nonetheless, his analysis provides the missing link that connects the anxiety-management of this Poe story with the issues of architectural fear and violence. It is also the key allowing Lacan's important analysis to return to the cornerstone, the Mirror Stage, where the uncanny of optics and identity are restored to their key roles in critical theory. How?

Poe was a natural-born cipher expert who could work out most substitution codes ('m' for 'a', 'h' for 'b', etc.) in his head.²⁹ For Poe, the real story occurred in a space created between matching terms. Some pairs are simple echoes ("scrutinized each individual square inch" is mirrored by "scrutinizing with the microscope") and placed as markers to align the two sides of the narrative. Other coordinates are established to reveal a chiasmus ("the poet is one remove from a fool" and "all fools are poets"). Once calibrated, a line-by-line comparison of the two "sides" reveals more provocative pairings. Reference to the classical story of Atreus and Thyestes matches the opening phrase that gives away the construction secret, "It was *an odd evening*" [emphasis mine]. This makes the reader think, in retrospect, about the story's recursive logic in the context of the gruesome menu of the "Thyestean Feast."³⁰ This ancient cannibal dinner seems also seems to be the perfect analog for a self-consuming text.

Kopley has identified the central anamorph, the phonetic palindrome, "card-rack," within whose *poché* the letter was hidden. Poe's reference to Morra, and recommendation of a winning strategy (distinguish between the choices of a smart *versus* dumb adversary) constitutes an R₂-style escape for the Queen, Dupin, and the reader. The key phrase, "an odd evening," is both about the literally unusual nocturnal events and the odd-even mechanism that creates, between two separated pairs, the primary achievement of this fold in space: the creation of a "third eye" in the text, an "organ without a body," shared by Dupin, Poe, and the astute reader — a third eye capable of mobilizing blindness in relation to invisibility.³¹

Despite Kopley's resistance to Lacan as a literary critic, Lacan would have enjoyed Kopley's analysis, since it returns "The Purloined Letter" to the radical center of Lacan's theory of the subject, the Mirror Stage.³² When the police inspect the Minister's apartment "with a microscope" they are assuming that the trick of concealment casts the letter beyond the margins of visibility. Lacan's point about the gaze being inscribed as the blind spot *inside* visibility suggests that the police should have considered the nature of the gaze itself. Unlike Foucault's idea of the gaze as a magic ray of power, this relationship is anamorphic, a function of finding a point of view that is not simply a manipulation of geometric positions, as in the second, Queen-Minister kind of visibility.

Poe aligns this third kind of seeing with a use of the text as an "automaton," a literary computer that "thinks for the reader." Whether or not the reader notices the symmetrical placement of twinned phrases and references, the story opens up a dimension of exchange, a light-beam shining between R₂, the internal defect, and R₁, the external escape. The purloined letter is thus both literally and structurally a case of the Lacanian "extimate" (*extimité*) an intimate externality, able to function as a master signifier because of its central dysfunctionality: an inside frame.

The purloined eye, outside of the body, joining the ambiguous emptiness/blindness of the eye with the tradition of the wandering finder of truths, is nothing less than the *psyche*, the soul, and in particular the soul in "the journey within that collapsed dimensionality of Hades, the invisible, the interval "between the two deaths."³³ As in all such journeys, architecture is built into the impossible task is required: an extimate connection, outside to inside, the R₂ defect, to R₁, escape.³⁴

Automaton, Mon Amour

The program of the *heimlich/unheimlich* is optical and existential. In the crisis of the self-materialized by confrontations with one's double, travel through time, and other devices of the fantastic, the *psyche*-soul wanders, a disembodied eye, between the two deaths. But, what about the figure of the automaton? Was Hoffman's Olympia just an diversionary episode, something the author could well have done without? Or, is there a telling role played by the automaton in the very formula of optics-identity that constitutes the *unheimlich*? Hoffman's Olympia plays the part of the Lacanian *objet petit a*, the "object-cause of desire," which refuses to be assimilated by the networks of symbolic order. What is owed within symbolic networks is what can be "(th)ought." In contrast, the object of desire is what cannot be given. *Chez* the Turin Test, behind the beautiful blank eyes of Olympia, mind is present thanks to the "curtain" that conceals it.

The efficient cause in this case is clearly that Nathanael has projected his thoughts into the blank space behind Olympia's limpid eyes. But, the matter is not so simple. These are not thoughts Nathanael once had but suppressed until the opportunity arose to credit them to Olympia. They were "suppressed" retroactively; they had not been lost into the unconscious at some past moment, because they were not possessed in the first place. They were remembered and imagined simultaneously, a case of a *déjà-vu* short-circuit or, more philosophically, Platonic *anamnesis*. This is not a simplistic idealism where the perceiver projects content into some objective situation, but an uncovering of the unconscious through anamorphic parallax. In other words, the automaton involves, in place of epistemology, a theory of reception and collective memory that is summarized most effectively in the idea of ventriloquism! The perceiver's/audience's mind is interior-framed into the space veiled by the eyes of the automaton. To be more precise, this inside frame establishes itself at a point *psychically* antipodal to the subject who animates it. This, in my mind, justifies restoring the antique Stoic distinction between *animus* and *anima*.³⁵ The feminine *anima* is a matrix or screen, a net of relations that, as it widens, loosens the normally tight bonds of causality and temporality.³⁶ The *animus* is a wedge, a gap, an inside frame whose contents are presented in the negative — at points opposite, in forms mirrored, at times far removed.

The subject-as-audience, *anima*, and antipodal subject-as-animator, *animus*, of the enigmatic automaton are mediated by "eyes," formed as gaps in a screen/curtain. But, once the *unheimlich* is triggered through one of the devices of the fantastic, the screen centralizes an anamorphic-acousmatic object-encounter.³⁷ As a criss-cross of both symbolic and unsymbolizable structures, the screen reproduces the internal acousmatic anamorphosis of the word and idea of the *unheimlich*. The *unheimlich* is not just central to uncanny experiences; it is the key to the inside-out logic of the master signifier, replicated in turn by the three-part visibility defined by Jacques Lacan. In these terms, architecture, defined as "always and already" on top of a site of eviction or retreat, is permanently and radically anamorphic: a screen, an inside frame, the "mouth" of an uncanny voice.

Carthago Delenda Est!

There are three possible positions for architecture to take *vis à vis* violence. The first is to consider violence as a separate phenomenon and regard architecture as external to it, either promoting violence or providing protection from it. This classic view, which gives rise to the question of what is architecture's relation to violence, applies to cases such as Sarajevo, where hills adjacent to the city's public spaces provided snipers with lines of fire, causing residents to calculate carefully their paths and meeting places according to the risks of being shot. Occupants of the World Trade Towers, after the first terrorist attack led by Sheik Omar Abdel-Rahman in 1993, took on the liability of the buildings' role as a symbol of U. S. capitalism. Here, architecture is dominated by contexts that radically alter the use and significance of elements originally designed to serve other purposes.

The second possible relationship is that of a "generic" relationship to violence, such as created by conditions of overcrowding, exposure to natural dangers (hurricanes, floods, earthquakes), or vulnerability to crime, war, disease, or terror. This situation affects the nature of space in general without attaching to specific architectural qualities or elements. When, in 2002, the sniper team of Lee Boyd Malvo and John Allen Muhammed struck down, seemingly at random, exposed victims in the Washington D. C. area, it was space itself that seemed to carry the potential of murder. Such is the case with some air-borne disease or toxin, where a threat has indefinite or unpredictable boundaries. In *White Noise*, for example, author Don DeLillo describes a toxic cloud that terrorizes residents of a small college town, Blacksmith.³⁸ Residents evacuating in long lines of cars pass by towns whose residents are being advised to stay inside. The real fear of poisoned air is eclipsed by residents' disappointment that the news media are not giving the event enough "air-time."

Architecture's move, from seeing fear as "external" (cf. Ellin's anthology) to assimilating it as an "intrinsic" quality of all space, mirrors the move from Einstein's first Theory of Relativity to the second, stronger version. Normative space is warped by large masses ("danger") in the first case; in the second space itself, architectural space included, is rendered dangerous as the boundaries of a threat or actual violence disappear. Note that these two positions correspond to the first two of Lacan's three visibilities and their relation to the two concepts of the Real — internal defect, R_2 , and escape to some higher-order reality, R_1 . The King is easily duped by the boundaries between visible and invisible; his relation to R_2 is manipulated. The Queen and Minister take in everything but, like the residents of Blacksmith, are limited in their ability to act effectively. They can manipulate visibility/invisibility but do not hold the key to the "cipher" that links them. The Minister makes use of the indefinite (perceiver-generated) boundaries of visibility/invisibility and exposes the letter in order that it not be noticed, but the "escape option," R_1 , rests with Dupin's realization of the "anamorphic condition" lying between the two versions of the letter, the letter as visible/visible and the letter as exposed/invisible. This is the same logic that Poe uses to structure the literal letters of the story, matched by line counts and theme references. It is indeed an "odd evening"!

In keeping with the logic of this anamorphic-acousmatic middle — which is simultaneously destructive and conservative — Karlheinz Stockhausen astutely observed that the destruction of the

World Trade Towers was a "perfect esthetic event."³⁹ True to the idea of the Lacanian Real, synonymous with the obsessive "return to/of the Real," the moment of destruction was obsessively replayed. Repetition, as a means of establishing the anamorphic R_2 fold of space that had brought airline-missiles into the center of the two towers, was enacted on a massive public scale, with full awareness of its status as a trauma. The Trade Towers in their manner and moment of destruction resembled nothing more than the classic pre-Brueghel image of the Tower of Babel — a lower structure intact, upper stories consumed in a cloud. Where Brueghel captured the necessary counterpart to "destruction," earlier emblems had provided the bridge between the Hebrew myth and the more universal *mons delectus* derived from the Babylonian ziggurat, whose top was not "unfinished" but, rather, invisible because of its direct contact with the divine. Concealed within a fold of space, only those whose "blindness could overlook this invisibility" could see the pinnacle as purely performative.

"Divine," in the case of the World Trade Towers, means that the provocatively anamorphic symbol of the twin towers (cf. the doubled characters/names in David Lynch films, the two prostitutes in Pablo Picasso's "Les Femmes d'Alger" — themes of the Freudian uncanny's identity dysfunction) has been "revealed at last" through catastrophic collisions leading to their total destruction. Violence in this case is akin to the literary device of *anagnorisis*, the "discovery scene," where the truth becomes evident but remains beyond commentary or any direct symbolic recognition. In Sophocles' *Œdipus Rex*, the audience has delayed their recognition of the fearful symmetry (= anamorphosis) lying behind Œdipus's anxieties and initial successes. As the philosopher Henry Johnstone noted, *anagnorisis* is not a resolution but the discovery of an indissoluble kernel of difference that won't go away, a gap that's built in.⁴⁰ This gap is what we're after in any theoretical exploration of architecture, but in the case of violence, it's conveniently both the condition and the object of study.

The significance of *Carthago delenda est* lies in its logic. Freud's story of the borrowed kettle demonstrates the uncanny sequence of dreams, where destruction follows an inversion protocol: (1) I never borrowed a kettle from you; (2) I returned it to you unbroken; (3) the kettle was already broken when I got it from you. Žižek notes that "such an enumeration of inconsistent arguments confirms *per negationem* what it endeavors to deny — that I returned you a broken kettle."⁴¹ Cato the Elder's habitual conclusion to every speech in the Roman Senate ended with "*Carthago delenda est!*" (Carthage must be destroyed). Carthage was in fact the mercantile engine behind Roman prosperity in Tunisia, but Romans were the farmers, Carthaginians were the astute businessmen. Cato, by disconnecting his admonition from any logical sequence, gained access to the collective Roman dream of social inversion.

In the same essay, Žižek recalls the story of the contest between the famous painters of ancient Greece, Zeuxis and Parrhasius, which I mentioned earlier in a footnote related to the Turing Test. Parrhasius, like Turing's computer, wins by employing a curtain. The curtain related directly to the dream-structure of the judges' demand for an object they knew to be false but were judging in its relation to the true. The curtain was "truer than true" because it related directly — at a 1:1 scale, so

to speak — to this demand. Our desire for violence is thus the curtain that is architecture, the veil that conceals the pretense we know as such, as that which we wish to expose. But, *there is only the veil* — the copied jewel is the authentic one, as Scotty discovers in Hitchcock's enigma of doubles, *Vertigo* (1958). This is the cost of truth.

The story of Babel is really quite funny from an etymological perspective. The word for the sacred towers designed to penetrate into the *æther* of heaven and communicate directly with the gods was Bab'El, the "gate of God" — a case of R_1 if there ever was one! The Hebrew word for speaking nonsensically was the closest counterpart, so the story of the sacred tower became a tower of foolishness that corrupted Adamic speech, whose relation to being is immediate, into prismatic fragments of imperfect languages — nonsense, which we generalize as R_2 . Babel, like the adjective *heimlich*, is not a name for something else, its name contains its story! More than the architectural device to put man in touch with the divine, it immediately restores unmediated meaning through a renunciation of mediation: a destruction, literal and figurative, of the towers that are, if anything, literal places of mediation/exchange, hinges between the texts, keys to the cipher of privation and prohibition. The architecture of the inside frame, the anamorphic cipher, is nothing for the nobodies who have, from Babel to the Trade Towers, used architecture in its radical form: a fold, a password, an escape.

Endnotes

¹ Aldo Rossi, *The Architecture of the City*, trans. Diane Ghirardo and Joan Ockman (Cambridge, Massachusetts: MIT Press, 1982), 22.

² The classic trick of showing a rounded vignette when a film character looks through binoculars or a camera is an instance of an "internal fourth wall" that is implied in all fictional presentations. The shadowed edge creates a space between the viewer and viewed that, in normal conditions, is invisible. This technique was used with great effect in Alfred Hitchcock's *Rear Window* (1954), and is significantly accompanied by a circumstantial forcing of a fourth-wall effect. Suffering a heat wave, residents who share a Manhattan urban courtyard are forced to throw open their curtains, shades, blinds, and windows to the view of their neighbors. Everyone is put into the position of a potential if unwitting voyeur — or rather audience member — of a "multi-screen" cinema presentation.

³ Donald Kunze, "From Babel to Hitchcock: Suture, Interpolation, and Absence in the Formation of Architectural Meaning," *Intersight 7*, ed. Keith Johnson (2004): 187-200.

⁴ This was the idea, too, of Jeremy Bentham's "Panopticon," which worked on the idea that discipline was most efficient when prisoners could not determine when they were being observed.

⁵ Slavoj Žižek, *For They Know Not What They Do: Enjoyment as a Political Factor*, 2nd edition (New York and London: Verso, 1991), 58, n28.

⁶ To get on the right track, the reader might recall the 2002 film, *Panic Room*, where Meg Altman (Jodi Foster), a claustrophobic resident of a mansion in New York, is trapped with her daughter in a security room built for just this purpose, but which becomes a tomb-like trap.

⁷ George Spencer-Brown, *The Laws of Form* (London: Allen & Unwin, 1969). Spencer-Brown's single symbol notation, defined alternatively as a cross or a call, allowed mathematicians to skip over many problems experienced in Boolean logic. The calculus was essentially a way of modeling the spaces created by framing or distinguishing and, as such, highlighted the implicit self-referential quality of *encadrement* (the frame-within-the-frame).

- ⁸ This is evident as the serpent takes up other roles in cultural imagery, namely as the “Uroboros,” or world-encircling serpent familiar to many cultures. In keeping with the theme of the recursion, the Uroboros is shown classically as devouring its own tail, putting the Hegelian paradox of self-identity into a puzzle of inside-outside, what Lacan called “the extimate” (*l’extimité*).
- ⁹ Nan Ellin, *Architecture of Fear* (New York: Princeton Architectural Press, 1997). One essay specifically addresses the case where fear is inscribed immediately within the object designed to exclude it, Anne Troutman’s “Inside Fear, Secret Places and Hidden Spaces in Dwellings” (143-157). Still, Troutman avoids mentioning the references that seem to support her views most definitively: Edgar Allan Poe’s fictions, such as “Masque of the Red Death” and “Fall of the House of Usher”, or Anthony Vidler’s *The Architectural Uncanny, Essays in the Modern Unhomely* (Cambridge, Massachusetts: MIT Press, 1992).
- ¹⁰ G. W. F. Hegel, *Hegel’s Science of Logic*, trans. A. V. Miller (London: Allen & Unwin, 1969), p. 415. Hegel’s involvement in the re-wiring of exterior (essence) into interior (attribute) must be credited to Žižek, *ibid.*, footnote 3.
- ¹¹ This is the thesis of Donald Phillip Verene’s *Hegel’s Recollection, A Study of Images in The Phenomenology of Spirit* (Albany NY: State University of New York Press, 1985).
- ¹² Blindness and invisibility are summarized elegantly in the film’s last scene. The flower girl now owns her own shop and fantasizes about the return of her millionaire benefactor, who, she imagines, is handsome and single. When she sees Chaplin, ragged and tormented by a pack of street urchins, she takes pity and steps out to the street to give him a coin. He recognizes her but she of course she doesn’t recognize him until she touches his hand to give him the coin. This moment of recognition, a true Aristotelian moment of *anagnorisis*, need go no further than the symbolic repayment and the infinite distance between cost and the benefit, beauty and beast.
- ¹³ Lacan’s interest in usufruct goes back to Seminar XIV, April 16, 1967, where he emphasized that *jouissance* is completely negative, something that “serves no purpose.” See Bruce Fink, *The Lacanian Subject: Between Language and Jouissance* (Princeton, New Jersey: Princeton University, 1995), 191. On this point, we are invited to consider Eden as a case of geographical *jouissance*: “useless” (obviating any practical need) and a margin (an edge that is also a center, i.e. an inside frame).
- ¹⁴ Donald Kunze, “The Missing Guest: The Twisted Topology of Hospitality,” in *Eating Architecture*, ed. Jamie Horwitz and Paulette Singley (Cambridge, Massachusetts: MIT Press, 2004), 169-190. To continue the reference of the note above, the purposelessness of *jouissance* relates as well to the nature and choice of sacrifice offered to the household gods at the hearth-side. The margin of cooked meat, the fat, is key to the value of sacrificial offerings for divination. In the same sense, the margin of cultivation, such as the corners of fields cited in *Leviticus* refers to a common place that cannot be used but, rather, allowed to nourish another margin, the socially marginal, the poor.
- ¹⁵ The acousmatic (unlocatable) voice is, originally, a cinematic idea. See Michel Chion, *La voix au cinéma* (Paris: Cahiers du cinéma, 1982). For expanded use of this interesting idea, see Mladen Dolar, *A Voice and Nothing More* (Cambridge, Massachusetts: MIT Press, 2006). The acousmatic voice lies outside of linguistic analysis and typically involves the idea of authority, as in the utterances of prophets and sibyls. In ordinary speech, it is that “minimal element of ventriloquism” that creates an uncanny otherness, a warning, a password.
- ¹⁶ Rex Butler, *Slavoj Žižek: Live Theory* (New York: Continuum, 2005), 44-47.
- ¹⁷ The most succinct description of Jaws’ shark as a master signifier is Fredric Jameson’s: “[T]he vocation of the symbol — the killer shark — lies less in any single message or meaning than in its very capacity to absorb and organize all of these quite distinct anxieties together. As a symbolic vehicle, then, the shark must be understood in terms of its essentially polysemous function rather than any particular content attributable to it by this or that spectator. Yet it is precisely this polysemousness which is profoundly ideological, insofar as it allows essentially social and historical anxieties to be folded back into apparently ‘natural’ ones, both to express and to be recontained in what looks like a conflict with other forms of biological existence.” Fredric Jameson, *Signatures of the Visible* (New York: Routledge, 1990), 26-27.
- ¹⁸ The meaning of *unheimlich*, for Freud, derives from the ambiguity already present in *heimlich*: “...[T]his word *heimlich* is not unambiguous, but belongs to two sets of ideas, which are not mutually contradictory, but very different from each other — the one relating to what is familiar and comfortable, the other to what is concealed and kept hidden. *Unheimlich* is the antonym of *heimlich* only in the latter’s first sense, not in its second. ... [T]he term “uncanny” applies to everything that was intended to remain secret, hidden away, and has come into the open.” Sigmund Freud, *The Uncanny*, trans. David McLintock (London: Penguin Books, 2003), 132. The original essay was published in *Imago* 5, nos. 5-6 (1919).
- ¹⁹ The Turing Test involves a curtain that connects it to two other famous examples: *The Wizard of Oz’s* control room, where the Wizard fiddles with levers to manipulate the image of his horrible Otherness, and

Parrhasius's painted curtain which, in the contest between the ancient Greek artists, won out over Zeuxis's *trompe-l'œil* bowl of fruit. The curtain conceals/reveals an "acousmatic" authority that, like the off-stage voice in cinema, gains its truth-value by being unlocatable.

- ²⁰ *Dead of Night* was produced at Ealing Studios in 1945 with the collaboration of Michael Crichton, Basil Deardon, and Robert Hamer, under the general direction of the Brazilian-born Arturo Cavalcanti, famous for his film renditions of Dickens novels. The film starred many well-known British actors, including Googie Withers, Mervyn Johns, and Michael Redgrave.
- ²¹ Telling spooky tales while in a cozy home was a common practice, as Henry James indicated in his own famous spooky tale, "The Turn of the Screw" (1898).
- ²² For a thoroughgoing account of the centrality of the uncanny to Lacan's psychoanalysis, see Mladen Dolar, "'I Shall Be with You on Your Wedding-Night': Lacan and the Uncanny," *October* 58, Rendering the Real (Autumn 1991): 5-23.
- ²³ Harold Bloom, *Kabbalah and Criticism* (New York: Seabury Press, 1975).
- ²⁴ Jacques Lacan, *The Four Fundamental Concepts of Psychoanalysis*, The Seminar of Jacques Lacan, Book XI (New York: W. W. Norton, 1998), 59.
- ²⁵ The account of "The Purloined Letter" is featured in Jacques Lacan, *Écrits: The First Complete Edition in English*, trans. Bruce Fink in collaboration with Eloïse Fink and Russell Grigg (New York: W. W. Norton, 2006), 6-50. I have taken liberties to adjust Lacan's account of this story to an analysis by Richard Kopley (see note below), which, though initially alien and unsympathetic to Lacan's, is inadvertently illuminating.
- ²⁶ I borrow the R_1/R_2 terminology from Ed Pluth, *Signifiers and Acts: Freedom in Lacan's Theory of the Subject* (Albany, New York: State University of New York, 2007), 17. To be fair to Pluth, my R_1 is embellished with the pre-Copernican imagery that forever sees any enclosure as a restriction of reality; reality is always a matter of escape into a larger, "contextual" set of truths, a head poking through clouds, making it invisible from below.
- ²⁷ See Richard Kopley, *Edgar Allan Poe and the Dupin Mysteries* (New York: Palgrave Macmillan, 2008).
- ²⁸ Richard Kopley, "Some details from Edgar Allan Poe's 'The Purloined Letter'," Lecture, Congregation Brit Shalom, State College, Pennsylvania, 2010.
- ²⁹ Warren H. Cudworth, "Cryptography — Mr. Poe as a Cryptographer," *Lowell Weekly Journal*, April 19 1850, 2: "The most profound and skilful cryptographer who ever lived was undoubtedly Edgar A. Poe, Esq. It was a favorite theory of his, that human ingenuity could not concoct a cipher, which human ingenuity could not resolve. The facility with which he would unravel the most dark and perplexing ciphers, was really supernatural. Out of a most confused medley of letters, figures and cabalistic characters, in any of the seven different languages, the English, German, French, Spanish, Italian, Latin, and Greek, his superhuman power of analysis would almost at once evolve sense, order and beauty; and of the hundreds of cryp[t]ographs which he received while editor of one of our popular periodicals, he never failed to solve one unless it was illegitimate, that is, unless its author put it together not intending to have it make sense."
- ³⁰ Atreus served up Thyestes' sons, roasted, in revenge for Thyestes' adultery with Atreus's wife, Aerope. A version of the Thyestean feast was incorporated into Robert Harling's 1989 adoption of his own play into a film, *Steel Magnolias*. Police look for a missing man and suspect the wife, a victim of domestic violence. They are entertained at a restaurant opened by the wife and her best friend, who have dismembered and barbecued the husband and served him up to the hungry, grateful detectives, who have in this sense "found their man."
- ³¹ This is not a casual characterization. In the frontispiece to his final version of *The New Science*, Giambattista Vico showed Homer, the blind poet, gazing at the invisible helmet of Hermes, the only icon in the frontispiece that Vico did *not* describe in detail, as he had done for all the others. The blind man, Lacan somewhere notes, is not aware of the invisibility that conceals the partial object from those with "normal(ized)" sight and thus accesses divinatory powers of a Tiresius. The game of Blind Man's Bluff captures the essence of this power. The blindfolded "it" is free to roam, while all others are fixed in space, as were the victims of Medusa, whose face was "impossible to look at." Victory comes with touch, tangency, *tuchē*, *touché*, the button that quilts layers of meaning together.
- ³² Kopley rejects the notion of any Lacanian connections to his work but, clearly, he has set up the opportunity to connect two seminal aspects of Lacan's work: his interest in grounding visibility in the unconscious (the study of "The Purloined Letter") and the primal origins of the gaze in the imaginary at the point of the Mirror Stage, arguably his theoretical foundation stone. The expansion of the role of anamorphosis has proven to be extremely productive, especially in its ability to link works of popular culture to the logic of the psychoanalytic clinic, as is evident in Slavoj Žižek's projects around the idea of parallax. See not only

his major work on this subject, *The Parallax View* (Cambridge, Massachusetts: MIT Press, 2006), but also his earlier book, *Looking Awry, An Introduction to Jacques Lacan through Popular Culture* (Cambridge, Massachusetts: MIT Press, 1991).

- ³³ The return of the word *psyche* as a Freudian technical term to its ancient meaning as "soul" is the famous subject of Bruno Bettelheim's critique of translations of Freud that needlessly distance psychoanalysis from the classics that Freud so revered. Bruno Bettelheim, *The Uses of Enchantment: The Meaning and Importance of Fairy Tales* (New York: Vintage Books, 1989).
- ³⁴ The relation between *psyche* as soul and visibility has a rich source in antiquity, the story of Cupid and Psyche, told famously in Apuleius's third-century novel, *The Transformations of Lucius*. For a modern edition, see *The Transformations of Lucius; Otherwise Known as The Golden Ass*, trans. Robert Graves (New York: Farrar, Straus & Young, 1951), 122-143.
- ³⁵ Giambattista Vico was interested in the Stoic distinction between *animus* and *anima* through the etymology of *cælum*, which could mean either "heaven" or "wedge." He reconciled the two senses by arguing that the blue ether of the sky, which was required by Roman law to be directly visible whenever oaths were made, was the substance of the gods, free of contamination by contingency. (In this sense, Vico is the proper forerunner of the science of artificial intelligence.) *Cælum* was, thanks to its sharpness, connected to *ingenium*, wit and impregnation. See *The Autobiography of Giambattista Vico*, trans. Max H. Fisch and Thomas G. Bergin (Ithaca, New York: Cornell University, 1975), 148-149.
- ³⁶ The best example from contemporary culture is Douglas Gordon's re-make, "24 Psycho" (1993), a conversion of the original 109-minute Hitchcock film into a series of still frames lasting 24 hours. By removing the Ø-function connectivity that constructs the illusion of motion, Gordon allowed the "alien" content of the viewer to roam among the images, in a sense creating new user-generated films.
- ³⁷ Predictably, another of Douglas Gordon's experiments, "Between Darkness and Light" (1997) was the projection of two different films, *The Song of Bernadette* (Henry King, 1943) and *The Exorcist* (William Friedkin, 1973), simultaneously on either side of a single screen.
- ³⁸ Don DeLillo, *White Noise* (New York: Viking, 1985). Jean Baudrillard, *Simulacra and Simulation*, trans. Sheila Faria Glaser (Ann Arbor, Michigan: University of Michigan Press, 1994).
- ³⁹ Karlheinz Stockhausen, "...Huuuh! Das Pressegespräch am 16 September 2001 im Senatszimmer des Hotel Atlantic in Hamburg," *Musik Texte* 91 (2002): 69-77.
- ⁴⁰ Henry W. Johnstone, Jr., "Truth, Anagnorisis, and Argument," *Philosophy and Rhetoric* 16, 1 (1983): 1-15.
- ⁴¹ Slavoj Žižek, "The Antinomies of Tolerant Reason, *A Glimpse into the Archives of Islam*, <http://www.lacan.com/zizantinomies.htm>.