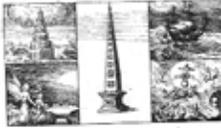


DOUBLEFRAME : THE ART OF MEMORY (SIMONIDES)

FrameTheory Standard Paragraph: Combining the Lacanian idea of 'extimation' (*extimité*) with the (also Lacanian) distinction of *énoncé* (enunciation) and the *act* of speech (enunciating),¹ a 'visual protocol' identifies vectors of perception, virtual movement, partial objects, and such standard visual landmarks as the point of view (POV) and vanishing point (VP). Critical to this protocol is the system of two frames, F1 and F2 (*encadrement*), demarkating an 'external reality' outside the framed field (R1) and some inconsistency or anomaly within the framed field — a defect (∂) that constitutes an inside version of reality (R2). The visual protocol aims to show how the imaginary operates within the symbolic by allowing the construction of fantasies (the 'structured imaginary') about how a 'disguised' subject may experience enjoyment directly (=Real). Frame Theory argues that these relationships can be observed in films, paintings, architecture, literature, and landscapes, etc., where frames manage actual and virtual crossings that allow for the fantasy's contrasting components of anxiety and separation. The visual protocol is derived from the 'calibration' of Lacan's enunciation theory with the Aristotelian causes, supplemented by the ideas of automaton and *tuchē*, natural accident and human affordance.

¹ 'Enunciating/*énoncé*' refers to Lacan's distinction between the speech act and the literal contents of words, meanings, and grammatical/syntactical relationships (*énoncé*). The extimate affects this distinction directly. Effect become cause and is associated with the 'unconscious' of the partial objects that form the basis of Aristotle's two 'chance' causes, automaton and *tuchē*.



The story of the invention of 'artificial memory' has been recorded by Cicero and Pliny. Simonides, a poet on the Greek island of Ceos, was hired to deliver an encomium for Scopus, a wealthy politician-athlete after a wrestling victory. To prevent backlash from the evil eye, Simonides included lines acknowledging the (appropriate for wrestling) twin gods, the Dioscuri, Castor and Pollux. Scopus took offense and announced that he would pay Simonides only half his fee — he could 'go to the gods!' (i.e. 'go to Hell!') to collect the remainder. At the banquet, Simonides had memorized guests names based on the technique of loci (L.) or topoi (Gr.) — memory places fixing each name by associating it with the guest's place at the table. Before long, however, a message came that there were two strangers who wished to see Simonides outside. When he answered this call, however, he found an empty street. Did the strangers vanish? Before he could go back into the banquet hall the building collapsed. All inside were

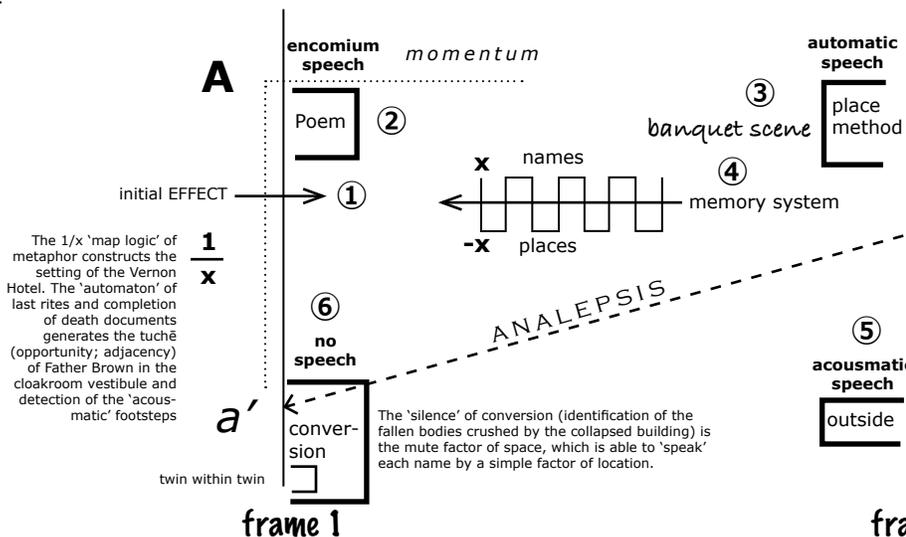
killed. This 'fake call' outside had saved his life. Families gathered to pull their relatives' corpses from the rubble. A proper burial was essential for the welfare of the soul of the deceased and prosperity of the family as well. But, the bodies were crushed beyond recognition. Simonides' memory trick, however, saved the day. By memorizing places as means of recalling names, he was able to identify the victims and allow for their proper burial. Scopus, who had told Simonides to 'go to the gods' himself could now go. No interpretations of this anecdote have noticed the chiasmus or correctly interpreted the 'acousmatic' function of places for names. Frame analysis shows how the anamorphosis of the banquet hall relates, as the accounts insist, to the theological logic of the sacrifice of a twin to insure 'full coverage' of lordship-bondage at the cosmic scale.

énoncé (utterance): The 'dropped out' element able to function as a (literal) automaton is the method of memory places. Names are assigned to a mental location, from which the mnemonicist can retrieve them when needed. Simonides in this case may have used the banquet hall itself, turning the space into a 'memory machine'.

The *énoncé* of Simonides is literal: the use of memory in an 'automatic' way by coupling it to a place framework. The act of speech (the poem to Scopus and the Dioscuri, and later the identification of crushed corpses at the point of analepsis) requires *énoncé* to separate the mechanism from the 'material', just as the mechanic Simonides is 'separated' from the banquet hall when the two strangers call him outside. Automaton works directly to create *tuchē* (affordance, adjacency), which is the full 'fantasy' structure of $\$ \circ a$ (Lacan's *mathème* for fantasy), where 'anxiety' is the uncertain project of recalling names, 'completed' by the separation of this task from the spatial framework in which names have been 'automated'. The banquet scene is, fundamentally, a place of literal 'transubstantiation'. In effect, the spirit becomes body — a materialization that is simultaneously a spiritualization (Hegel's 'spirit is a bone'). The radical materialism of the method of memory places distinguishes it from the romanticized version of Simonides' invention of artificial memory. These accounts, like the phrenologists whom Hegel rejects, accept 'bone' (the mechanical structure of memory places) as an image of bone, not bone itself. That is, they already invest the framework with value, which in fact would prevent its proper action. The emptiness of actual memory places (Metrodorus of Scepsis, Ramón Llull) involves no prior valuing. True to Hegel's 'spirit is a bone', they are random, empty, and un-hierarchical.

initial CAUSE

The logic of primary efficient cause is to 'charge the signifier' with meaning, no matter what the substitutions. Each place is 'charged' with a name, which it reveals 'automatically' when needed. This is a vertical relationship; a name is buried beneath a location. Later, this relationship will reflect a more literal case of burying, when the guests are crushed beneath the rubble of the collapsed building. The 'dropped out element' is then related to the 'fallen guests' whose names must be 'elevated' or 'resurrected' in order that their families may bury their relatives properly and thus insure the welfare of the family — the 'logic' of the worship of household gods, the *manes*.



defect: Simonides is called outside by 'two strangers' (a thinly veiled reference to the Dioscuri, Castor and Pollux, whom Simonides had praised in his poem)

∂
metalepsis: the 'metonymy of a metonymy', a recursive, self-referential element that constitutes a story within a story. This is the double episode of Simonides' story, the first terminated by a call out of the banquet hall, the second initiated by a call back in. The symmetry between the first and second halves mirrors the 'metonymy' of the method of memory places itself, a $1/x$ substitution of name for location.

point of view (POV): can be taken up on either side of the field framed by F1 and F2. Life and death serve as the two POVs, with frames facing each other. Simonides takes up the first at the beginning of the story, the second to initiate the second narrative half.

vanishing point (VP): this is the limit of the pretended mastery of the image-fantasy, the pretentious banquet held by Scopus, the wrestler-politician who refused to pay for the half of his encomium devoted to the twin gods, Castor and Pollux (the Dioscuri). The VP is the door to the outside, Simonides' escape.