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[facing page: particulars of publication]

INTRODUCTION

1. The obverse is about truth. [Cite: the logical definition of the obverse.]
2. Magic is about effectiveness, not about belief. Hence, the function of the atlas as a "grimoire" combines the idea of movement with the idea of the spell, the charm: charmed movement; but the atlas itself is involved, not just as a descriptive or explanatory account.
3. Architecture is about structure of event. Enunciation, the performative, the Real. The "rhetoric" of architecture has to do with how enunciation creates the structure whereby architecture, landscape, the arts, etc. become "vocal" (la voix acousmatique).
4. Landscape is about the structure of opportunity: tuchē. Maps define tuchē in terms of a system of adjacency (e.g. the atlas). The relationship of the map to the POV however calls for an account of the "objective subject," whose propriocept (body's "knowledge of itself") and stereognosis (grasp of the world, tactile substitution/prosthesis for the phenomenon of depth "lost" in the process of mapping) end in a theory of automaton – the means by which the (subjective) object functions as unconscious.
5. An atlas is about the (failed) projects of completion. Aposiopesis, recursion, death. Elevens and threes. Half-speech (mi-dire). Yes, we know it's "half"; the question is how the halves are managed. Cf. Simonides, etc.
6. The concept of the song line (Chatwin's account of aboriginal ritualized walking to restore the mythic value of the landscape) is translated into the "hopscotch" appendix that, in the fashion of Calvino's Castle of Crossed Destinies, constructs various narrative alternative within the matrix of 33x33x33 topics. Johnstone's essay on authentic travel is overhauled and streamlined.

JOURNAL

April 12. The idea of the atlas came after a long period of experimentation, reflection, and frustration over the matter. After all, the question of form is not trivial, particularly where the subject matter argues just the opposite. An atlas is not quite accurate. Rather, it is the idea of the atlas, or even a

parody of the idea that is required. An atlas is a series of maps, not a series of essays or aphorisms (as this collection of one-page snippets has become). The justification for calling the latter after the former lies in the problem faced by all atlases, that of completion. The famous rule derived from Kurt Gödel is that you can be complete and inconsistent or incomplete and consistent (at the very best). As Jacques Lacan, the great teacher of a "corrected edition of Freud," advised, go for consistency. You can't say it all anyway. Try to follow your own rules. This is hard enough. The atlas by its very nature takes up this strategy. It does not allow itself to flip into some other space or style of projection, although it can include maps at different scales and modify slightly the mathematical rules of its projections. The general idea is to show that the idea of mapping chosen by the atlas is adequate to the objects of reality it has set out to map. Once that assumption has been put into play, the game is on. Since reality does not vary its rules (the idea of reality is based on this consistency, however perverse the rules may seem when we try to describe or explain them), the map that chases after reality must be consistent in the same way.

April 13. There is still a doubt that promises to linger throughout and even past the completion of the project. This doubt is not simply the doubt of any writer – how to persist, or survive, until the project is complete – but about the vitality of the atlas idea in general. Where Lacan relied on the idea of the lecture in the auditorium and its social variables to structure his written works, chance could intercede. Disruptions from unruly audience members might divert the discussion or even force a premature end. The atlas takes place in more controlled circumstances. Like the narrator of Pale Fire, the presumably insane Kinbote, the "writer" is for the moment isolated in his delusions. There is a chance to take liberties with the text and its organizing idea. The problem here is that expressed in the legal notion of usufruct, an idea that also interested Lacan. Usufruct is the principle by which you may have use of something as long as you don't abuse that privilege. You can borrow someone's car, for example, but you should return it undamaged. The atlas is a borrowed idea. I, the writer, should not abuse it. Yet, with the mantle of parody also upon my shoulders, some abuse seems unavoidable. There is no series of maps per se, and the "reality" that is to be mapped includes the acts of mapping (framing, bounding, describing, etc.) themselves. An atlas of an atlas doesn't make sense. A map requires something that is not a map.

April 14. A visit to the library, to sober up the idea of the atlas by looking at some atlases. There is a certain smell paper has when it is used for an atlas that seems to be lacking in other books. Possibly this comes from the fact that, these days, atlases are hardly consulted. The magic of Google Earth has lured most people into thinking that, once we they freed of the scale chosen by the printer, they can zoom in and out, ignoring the restrictions on

knowledge (presuppositions, objectivity, relations the instruments used in measuring, etc.), which a choice of scale once imposed. We have stopped caring about the limitations flat surfaces must face when they attempt to represent a curved surface. Thanks to satellites that gather data from a fixed distance above the earth, we forget that there is still a parallax issue, still a cone of vision that must be factored out (or in?). Photographs made by moving the camera across an expanse of a flat surface, such as the crumpled sheets of an unmade bed, are eerie because they have reduced the spherical effect that would, in a single photograph, slightly curve the edges of the scene. Depth of field cannot completely compensate for the fact that the edges will be further away than the center, so when a composite print is made from multiple shots, the impact is great. The image seems to "lie in its own bed," so to speak. It relaxes into a space that has us, as viewers, floating above it like angels.

April 15. The moving point of view, the floating eye, angels . . . this is all old stuff. The atlas in fact begins with the idea that each map will be the result of floating above the earth at the same distance, using the same geometric transformations, the same scale of consideration, the same conventions to convert reality into point, line, plane and vary the color the ink and add symbols and labels to get the idea across. The fact that these transformations are fictions does not trouble me, nor should it any reader who has come across the idea that our brains do a lot of constructing to get reality into a form we can live with. It is true, I am told, that there is no light as such, just a bunch of radiating energy, until eyes organize these waves (or pulses) into a system of reception. The sphericity of our eyes, the clever way we get around the inversion of the image, the use of the fovea, scanning, focus, and the musculature of parallax to approximate the three dimensions of our so-called real world is quite amazing. It should not be taken for granted, for it does not exist for everyone in the same way, and once we cross the line into some other species, the world we see vanishes and another appears. Unless we weigh the same and move in the same way as a fly, we could not understand the visual world of the fly. Everything must fit: motion, desire, diet, fear, size. There is no visible world that is not dependent on the body that constitutes its theater. Going further, we know that cultures and personal experience make their own modifications, so that "what you see is what you get" only in the sense that the "you" is the same in both parts of the sentence. It is the person, the person-hood so to speak, that is at stake in the world, and the sense of sight is never separate from touch, smell, motion, sound, and all of the knowledge, feelings, and memories that go into the person that is sensing this so-called objective world.

April 16. The atlas has a problem that will set the tone for the book, and that is the problem of how to finish up. This may seem to be something that can be postponed and then bungled on purpose, as when a crummy author ends a story by

having the narrator wake up from a dream. With an atlas the matter is more metaphysical. The four corners of the map make an assumption about space, that one can go left or right, up or down. More to the point, one is required to follow the cardinal directions of the spatial field, and thus say "west or east, north or south." The four sides of the map are like a command to go off in one of these directions. As we know from the notorious distortions of the Mercator map, where the north and south poles are stretched out in response to this impossible demand, making the map-reader in Paris think that he/she has arrived at a different place than the map-reader in Billings, Montana, this is a command that leads to paradox. This may be an inconvenient truth but it is nonetheless a real and unavoidable consequence. "Go off" may sound easy when you're mapping Iowa. It gets worse when you get to Greenland. It would be wrong to single out the Mercator map. All maps, all projections, have some degree and variation on this problem. We might say that it is an issue that begins with our desire to represent, our first moment of consciousness that creates a space for describing that wishes to free itself from the immediacy of what it wishes to describe. This caesura of space and time (for we also have to slow down our representation, to set it outside of the temporality of the object) must drop, and then conceal the dropping of, a small part of desire, that is, desire's inconsistency. This sounds too mysterious at this point. We'll have to wait until later to play it out.

April 17. The Atlas issue comes down to the "contiguity issues" related to the point of view. The validity of the map is based on the arbitrariness of the boundary that cuts it off. The map could be expanded or contracted without altering the truth-value of what is shown. Similarly, a POV is taken as an accident, a *tuchē*, an opportunity that might have just as easily been taken elsewhere. Changing one's POV slightly assures the viewer that the view is not a flat set but something with real depth. This is the beginning of the discussion of the "oblique view," which later on becomes the gateway to the Real, as in the XXX that opens up a channel to the Underworld on tombs in New Orleans cemeteries. The oblique is, additionally, related to the stain or anamorphic "blur" that concatenates the clues in Holbein's The Ambassadors. A more accessible example is offered by "The Queer Feet," where ∂ is given in terms of acoustic difference.

Relating ∂ and α as orthogonal vectors belongs with a discussion of the POV. The sagittal dimension of depth is collapsed on behalf of the construction of the flat representation, the map-screen. The oblique shift of the point of view, ∂ , is a means of confirming that depth is still present and authentic, but they always work in "orthogonal" ways. The POV shifts from side to side to reveal the sagittal, and in cases where the ∂ is represented in the plane of the representation, it is the depth (or factum issue) that it reveals.

April 18. What might be complicated for most readers is the rotation of the ∂/α vectors, even though these are associated typically with the most physical and direct actions taken in a work of art. Holbein's portrait, for example, "rotates" the viewer by specifying a POV nearly within the picture plane and then literally rotating the image to relate the information about date and time on the back. Rotations take place in pairs, and the pairs always functionally related, so the rotation of the paired vectors seems easy to argue. When ∂ rotates (the anamorphic POV), it is structurally related to the "voice" of α . This is clear when the ∂ of the footsteps in "Queer Feet" are the means of capturing Flambeau (through the same trick of mistaken identity) when Father Brown is taken to be the coat-check clerk, turning the vestibule into a confessional and linking the last rites given at the beginning with the absolution given to Flambeau at the end, and also linking the dead waiter to the reborn thief.

April 19. "Linked but independent" defines the right-angled relationship of the ∂/α vectors, but what is the meaning of this? How and why are two rotations involved? Do cases such as the Holbein portrait or "Queer Feet" explain anything? Is ∂ from the "side of the subject" and α from the "side of the object"? This might be one way of approaching the issue of subjective objectivity and objective subjectivity as "chiastic" versions of the uncanny's related twins, D_A (the dead who refuse to die) and A_D (the living who have a trajectory towards their death already in place). The chiasmus is initiated with the "incommensurable" relationship of death to life – a terminus that has no content on the other side, a one-dimensional division of a two-dimensional "plane" that allows for no ∂ , no exploration of the "other side." Yet, this is the means by which all gateways to Hades acquire their actual effectiveness and power! The "atheism" of the boundary of the Real (the "inside frame") is its true theodicy! Shall we start a new religion? (That would be giving the wrong impression.)

April 20. Still, the relation of the uncanny to all religions, and its place as a "primitive" operational level for ritual, folk belief, homeopathic medical treatment, etc. argues for some spiritualization of the issue. The linked vectors (what can we call this unit? an "operator"? an angel/angle?) are a double rotation (when the ∂ rotates, so must the α), and special effects occur as they "near" the plane of the representation/frame (the redemption of Flambeau, the "sinking" of the POV with the anamorphic skull). There is a small margin, akin to a keyhole or tiny opening through which the oblique is able to operate. One thinks of the hole to the cave of Trophonius in antiquity, a visit to which freed the initiate from the fear of death. The small opening is also the twisted route of the labyrinth, a constriction of movement, movement as trial or test: hence the idea of travel authenticity as developed by Johnstone. Can the operator vectors illuminate Johnstone's categories of travel? There

would have to be: (1) two rotations, linked; (2) a depth factor and a POV factor; (3) corresponding chiastic links between D_A and A_D .

April 21. The matter of retroaction will prove to be an important structuring element, but when and how should it be introduced? The Borges story ("Garden of the Forking Paths") is a more comprehensive anecdote than the Žižek story about the little girl wondering about how she and her parents got together, but the issue of retroaction lies behind the future anterior issue, and the whole temporality of enunciation. The uncanny and time travel go hand in hand, but the connection can fail if it seems as if time travel is "one more theme of the uncanny" and not, like the future anterior, embedded within fantasy per se. Iconostasis takes a chiastic approach, where the past and the future meet at a crossroads, each calling the other into being. It is the temporality of the dream that keeps this from "reaching the mainstream," and Florensky does not use his general understanding to remedy the problem, although the "time of the icon" would surely allow him to combine arguments and forces. The temporality of epiphany again raises the issue of an "atheistic theology" within the field of art. The aim of the atlas project is to combine with the idea of the grimoire the notion of writing as completely reception-based: i.e. any book is a grimoire if you use it as such, and one mode of this realization is a "transformative reading." In cases where books are written intentionally for this to happen, and in just this way (Finnegans Wake comes to mind), the other components seem to magically appear, or the book itself seems to lend itself easily to the addition of such grimoire elements as diagrams, fortune-telling, or use in the taking of oaths. Here, my favorite scene is in Steel Magnolias, a corny movie where a Protestant minister commits perjury because he has brought along to trial (only a minister can seem to get away with this) "his Bible," which is not really a Bible, and so the oath he takes is "not really an oath."

April 22. Taking oaths and the straddling of margins, as in the case of Okeanos ... this seems to offer some possibilities, since the penalty for telling a lie was to be frozen for a "great year." Classicists debate the length of this in human years. The freeze theme is always related to spells – for example Sleeping Beauty – and the oath relationship compounds the relationship. Can we go back to the issues of ∂ and α ? It could be α 's relation to truth (a dimension that can only be indirectly represented by "flat" representation) and ∂ as a dimension that must be "given freedom" to find the "oblique" means of accessing this α that goes back to a vectorial relationship – i.e. the "ortho" in orthogonal has to do with "correct" and "right" in a legal/philosophical sense also? That is, the existence of truth "cares nothing" for our access to it; this is the meaning behind the automaton, natural chance. Our access has to be "disinterested," hence the chance element, *tuchē*, built into the idea of opportunity. Any method for accessing the truth that claimed to be infallible would be discredited from the start.

April 23. The emblem of the true is the crystal, as in the invisible crystals sought by the explorers of René Daumal's Mount Analogue: A Novel of Symbolically Authentic Non-Euclidean Adventures in Mountain Climbing. The metaphor is true to the schema, by portraying the crystals as invisible, detectable only by those whose spirits are pure. The other ring of truth in Dumal's story is the link to the journey, the journey with a plausible component of ordinary travelers' woes but with a tricky turn required to enter into the fourth dimension concealing the island. Crystal structure (cf. Holbein), journeys with twists (Johnstone), purity/honesty of character (cf. The Odyssey, the relation of boundaries to oaths, etc.) – the mix is the classic grimoire combination of spells, diagrams, and rituals. The atlas combines the graphic and narrative, leaving the ritual for the reading. In Mount Analogue, the "peradam" can be found only by those who seek it, who purify themselves, and follow the correct respectful procedures. This is the ∂ of oblique travel, just as the ship must perform a series of maneuvers to get to the island of Mount Analogue. Daumal: Mount Analogue can only be viewed from a particular point when the sun's rays hit the earth at a certain angle. This is an entirely Holbeinian prescription! The ∂ involves tuchē in a particular form: "the duplication by one artist or author of a precise formula used by another, completely independently, in another time and place." This is the oblique point of view, defined (retroactively) by itself in terms of the things it discovers.

April 24. Speaking of retroaction, yesterday's review of Daumal should have included the notion of time and compared Mount Analog to Borges' "The Garden of the Forking Paths." Borges appended that this story could be read in a number of ways, anticipating both the computer-related concept of hypertext and the more proximate example of Julio Cortázar's similarly constructed novel Hopscotch. At this point it should be mentioned that the architect/theorist Bernard Tschumi constructed his own Manhattan Transcripts, inspired by the Situationists activities in the 1960s. Cortázar's short story, "Droolings of the Devil," from Las Armas Secretas ("secret weapons") was the basis for Michaelangelo Antonioni's film, Hopscotch, which seems also to involve the combinatorial idea of Cortázar's novel and also seems to have provided a spiritual fore-runner of Tschumi's MT. Back to Borges. In keeping with the Oulipo ideal (a group that Borges belonged to as an "honorary member" but never officially), the story upholds the idea that a choice made in time does not abolish the alternatives but preserves them in a negative way – a way that, in retrospect, guarantees a greater permanence than that achieved by the actual choice. The "coexistence" of the path taken and ineradicable paths not taken is gauged only in terms of alternating divergence and convergence (hence, another reference directly to the main "problem of the atlas," which is the divergence and convergence of the lines of longitude – the lines that measure time). Divergence/convergence is the issue of depth, α , so we return again to the

issue of ∂ as choice, made with apparent freedom (tuchē) in combination with that which is "invisible," the convergence/divergence – they are really one and the same – that is contained within the issue of curvature in relation to the flat representation.

April 25. We know precisely how ∂ is tied to the idea of the screen. The position of the perceiving subject (objective subjectivity) is to call things to a threshold, a "screen," in order to be identified. It is the screen's flatness that makes the map's issues of projective geometry apply to experience in general. The screen's flatness is not simply a problem to be minimized, as it is in the production of maps, but the relation of interrogation, calling, to the dimension that is suppressed in interrogation. Change "interrogation" (Sartre's term, in Being and Time) to "enunciation" (Lacan's term) and you can see that calling and telling are the same thing. In the oriental traditions of oral literature, the act of telling a story is the same as calling characters and actions into being: in other words, an act of magic, of conjuring. As with the reality of magic, the conjuring takes place in the minds of the listeners, evocatively and touchingly described in Laurence Durrell's Justine (1957), the first of his four-novel series, Alexandria Quartet, itself an experiment in hypertext. Durrell gives Justine the powers of Homer and describes how she is able to charm a group of Arab children. Like the scene from Les Quatre Cent Coups, where François Truffaut shows the faces of children at a puppet show, only occasionally glancing at the paltry stage performance, the magic is entirely in the possession of the audience, or rather "the possession of an audience, 'in its very act of being possessed.'" Close-up magicians will tell you the same thing. There is magic in the sense that it is done by the viewer who collates appearances with magic causes, thanks to the conditioning artfully constructed by the magician, who makes the cause appear to be external. This is Lacan's idea of the extimate (extimité) in perfect miniature. That which should be inside (objective subjectivity, the magic perceived by the audience) is perceived as outside (subjective objectivity). Although the English title, The Four Hundred Blows is literal, it suggests only the theme of capital punishment, endured by the adolescent Antoine Duanel. In French, however, faire les quatre cents coups means "to raise hell" – the main function of the grimoire. When a magician calls forth the objective subjectivity of the audience, he/she literally "raises hell": XXX. The symbol for this is also \odot , the return to the point of origin that has mysteriously vanished. This is the emblem of desire, which, as the (Lacanian) "desire of the Other," disappears into the "Che vuoi?" ("What do you want?") as soon as the desire is felt. That is, desire "empties itself out" by belonging, properly, to some Other, who does not tell us what to do or how to do it, who does not know what he/she desires or even that he/she is commanding the subject to desire. This is ∂/α in a nutshell. Note, as well, that Nabokov made it the inner logic of Pale Fire. The

Other is the one who is having the fun, the one who "automates" (α – both "depth" and "automaton") the process, who "has the fun on behalf of the subject" precisely because the Other does not know, i.e. is a mechanism. The truth is that Vico is the author-originator of the proper idea of artificial intelligence, which requires that the machine be completely stupid, i.e. automatic. Since computers are precisely the kind of machine required by their nature not to have a POV (and, hence, intelligence), they make the perfect machine for thinking machines in these terms. Turing foresaw the "magic" of this relationship.

April 26. Depth, and its associations with truth/knowledge, turn out to be mechanism, and this is the key to Vico's idea of the "imaginative universal," the universale fantastico. The first humans fear the thunder and conceive of the Other's desire as horrible, antithetical (object-ive) to them, but to do this they must have (retroactively) suppressed the subjective element in this object. This is the α , which – once suppressed – gains its powers to be the implacable desire of the Other, whose desire (Che vuoi?) is hidden behind a screen. The first screen is the surface/skin of the sky, and the marks on it are the stars, comets, sun/moon, and even birds as they convene across the quarters that are also the templum made for purposes of divination. The first grimoire in these terms is the sky. Invisible crystal structure, ritual (singing, dancing), and "subjectivized" truth (the required purification of the magician/shaman, the "oath" aspect).

April 27. The uncanny's (Jentschian) category of A_b : no matter what I choose, I take a step towards my fate; my illusion of free choice is already worked into the logic of time that has this trajectory already and always plotted out. Tuchē taken to its logical form has the simplistic centrifugal or centripetal structure. I can't help but think tuchē is centrifugal: each choice generates others, the choices not taken are left behind. But, the inscription of death into the center of life, as an "inside frame" or pull of gravity, centrifugal force is the necessary illusion that, in experienced time, has no alternatives. Yet, its free choice is the very thing that draws all north arrows towards a single point. This plays into the hands of the matter of the Atlas's order of topics. In another standard anthology device, the banquet allows the author the liberty of saying whatever might come into the heads of those who attend, but it retains the rights to various sub-plots, sub-texts, and relationships based on the personalities involved, their seating arrangement, the courses offered to eat, and so on. An atlas seems to be all about adjacency: what maps lie to the north, east, south, and west. But, there is also the issue of occasions offered by what is to be found in one map that is analogous to the contents of a map of some distant other places. All maps have frames and are in some sense the essence of the frame; so the topic of framing comes up, as well as the boundaries that are shown in the map, real objects, topically related to the

use of boundaries in the mapping process. What is interesting is the rule of orthogonality between the anthology device and the content. One is based on a ∂ -style notion of adjacency (i.e. who is sitting next to whom at a banquet; what map is to the east, etc.); another is based on the α -notion, which is the process of mapping in itself, as necessarily reducing the dimension of depth to a symbol (scale) or difference (distortion due to curvature etc.).

April 28. The orthogonal relationship of ∂ and α , which functions as a kind of "operator" (Γ), because it plays a role in the "rotation" of the POV and vanishing points in works of visual art and architecture, relates to rotation in the magic employment of double encirclement. The Thesean labyrinth demonstrates that "double" can involve a triple structure, a combination of fractal forms of the ABA variety. Thus, 1 (unity) becomes 1.1 (1.1111...), unity as constructed "geometrically" in a self-referential method – thus including the number 11 – is also double encirclement, 2, which can also involve triple (fractal) methods of completion. The relation of these in consciously constructed works of art, such as Holbein's The Ambassadors, uses the two sides of the double portrait, the numerology of threes (27^o, 1533), and the number eleven (April 11; the circularity connecting Golgotha with the Crucifix and the day of Apocalypse). These are the clues we know of; perhaps there are more! To go back to the issue of simultaneous divergence and convergence in the Borgesian "Garden of the Forking Paths," we rather quickly reach Lacan's idea of the future anterior, a means of transporting the past into the future as a point "by the time which" something will have already taken place. The future anterior or future perfect is a notion of completion that in some sense has "already taken place" as soon as it is imagined, but it can only be imagined prophetically, as something that does not (yet) exist.

April 29. Speaking of Lacan, it turns out that the idea of interpolation (the calculation of an unknown location based on two or more given positions) has the misfortune to be related to the all-too-similar term, "interpellation" (the subject's self-imposition of the rule/dominance of the Other). The future anterior is just such a case. The future anterior is a "point" calculated from a distant perspective, but the point simultaneously exists and does not exist by this very calculation. It operates as a subjective object (which can be calculated from the data of a POV) and an objective subject (which "commands" our status in the future, as already-always existing). Like the Other who interpellates the subject in the triangulation of desire, the future anterior interpolates our POV in the process of our POV interpolating it as a position and fact. In the Kurosawa film High and Low, for example, the kidnapper interpolates the industrialist by trapping him with the gaze of his telescope, trained on the hillside mansion. He "seems to know" exactly the amount of money the executive needs to buy out his company, and even though he kidnaps the chauffeur's son rather than the industrialist's, he brings the executive to

ruin. The themes of interpolation are brought into keen focus with the instructions on where to drop the ransom (at a certain point on a commuter train line). Interpellation is involved in the guilt directed by the "acousmatic" (location-less) kidnapper's voice which phones in his demands and instructions. Interpellation is based on the double-bind and double-blind forced by the kidnapper's misidentification. Playing cowboys and Indians, the industrialist's and kidnapper's sons have switched costumes. Just as the dead waiter "makes room for" the fake waiter in "The Queer Feet," the twins playing cowboy and Indian are in a death-game relation. The logic of Castor and Pollux applies. The logical sacrifice is spared, making the real sacrifice (ransom) a "pure case" of interpellation. The industrialist cannot even tell the kidnapper about the error in fear that the child may be killed. The money is for "nothing," but a nothing that has pure value as victim.

April 30. The advantage of writing a journal of ideas as they occur in the process of writing Atlas of the Obverse is simultaneously a disadvantage for the reader, should there be a reader. The journalist has no obligation to cite in full references or works he/she already knows well. There is no requirement for thoughts to occur in any order, or to be ordered after they are recorded. The journal is pure ∂ , pure tuchē, what Melville scorned in his title ODTAA, "one damned thing after another." What is suppressed is a variation on the α theme. The author of the journal is not guaranteed to be the "real author" describing the experience of writing/constructing another text, but a fake author invented by some writer who, like Kinbote in Pale Fire, has appropriated some other author's text to make it his own. And, yet, what happens in that masterful novel is that the prophecy of the future anterior develops and the possession of the work, far from being claimed by either the "fake" or the "real" author, is transferred to the reader for safe-keeping. Just as Macrobius, author of the Commentary on the Dream of Scipio takes a second-hand account of the hear-say evidence of the returned-from-the-dead soldier, Er; and just as Miguel de Cervantes claims to be nothing more than the present owner/transcriber of the text acquired in the market place, a translation from the Arabic, which must have been a translation from the Castilian, etc. etc. In other words, the reader loses count; and, hopefully, losing count leads to a state of suspended judgment that might be compared to wonder.

May 1. The atlas as a book has always in many ways functioned as a grimoire; even a map per se has the utility of extending the imagination by anticipating movement on the surface, laterally, simultaneously directed by a "subject supposed to know" at a great height. The imaginary traveler is a victim of this imaginary act, or rather a "fictional victim" (= "fictim") who is a double of the Subject Supposed to Know. The map is already an obverse of the condition of everyday life, where we experience the inscription – at the point of our radical center, our kernel of being so to speak – as an inside frame that

weighs in on our actions and intentions, often as an acousmatic voice. Lacan used to say that psychiatrists should, instead of focusing on the abnormality of the "voices" inside the heads of their psychotic patients and wonder instead on why they ignored the fact of the presence of voices inside their own heads. The grimoire aspect of the atlas or map already contains something of this issue. It is a representation for an act, an acting out; it itself is a part of an act of enunciating, and hence the focus on works of art enclosed by twinned prayers ("The Queer Feet," later Veronika Voss). The double prayers, the double circles, the 2:3 ratio of the vesica piscis, all to do with framing with an ultimate or last frame that also identifies the central, interior frame. The interior frame can be the "tell," the ∂ , the interior inconsistency, R2, cited by Ed Pluth in Signifiers and Acts. The first circle returns to the primary act of suppression, the suspension of the element of jouissance, the denial of self-identity, $A=A$, i.e. a misidentification of the subject. Before it does this, however, it "delays" through a series of miniatures that duplicate this logic of return – in film we see the extrapolation of the fourth-wall condition in various guises and positions. One of them is the tell, the inside frame. The double circle involves the audience and in this sense every work functions as a grimoire, where the process of reception has constituted enchantment, a spell during which a ritual of divination takes place. The theme of necromancy is frequently a direct corollary of this structure, since the reversal brought about by enunciation is akin to the dream of Scipio, who realizes the inversion of life and death, cross-inscription, in the connection of "those things meant to remain disconnected" (another version of the formula of the uncanny). Like twins separated at birth, the "tessera proof" becomes the tell. (The tessera proof is the mode by which discovery is based on the symmetry of fragments, or the "crystalline quality" of otherwise entropic events.) In the case of the map, the contamination connecting the remote map user with the lateral experience of the map space is the "oblique view" that restores the dimension of depth not as a 3D experience but as a realization of the lateral ∂ , as in the case of "The Queer Feet." Father Brown's discovery of ∂ leads to the rescue of the thief's soul, an A_p adjustment so to speak. Was Flambeau, in action as a thief, a D_A (dead thing who refused to die, i.e. an automaton, a "stealing machine")? Certainly it was *tuchē*, the adjacency of the cloakroom vestibule and the consecutive order of Flambeau's retrieving his coat after stashing the goods, that led to an adjustment of A_p .

May 2. The multiplication of cases of "bed" in Plato's Republic points to the issue of parody (the suspension of a real relation with the represented, on behalf of acquiring an "even more real relation," a discovery of the inside frame, the tell, the essence), as a negative procedure. Ekphrasis calls an object by name and makes fun, so to speak, of the object's status as an inert, dead thing. However, the result is that the object does speak, does tell about its memory of the past, its origins, its true meanings. The case of the shield

of Achilles (related to the poem about the shield of Herakles) is that it is "called by name" to present the impossible-Real evidence of its structure. Like all magic formulae, the shield is for protection of the user against attack. It therefore internalizes the structure of the external boundary, Okeanos, as an inside frame, putting the user in two places at once. (Cf. viewer of the map, imagined inhabitant of the map.) Here one can "speak the truth" although this truth will amount to an acousmatic, a password, babble (Babel). The Babylonian magical function of the ziggurat involved a meeting between the king, who was the symbolic builder of the pyramid, to the flattened top, where a small precinct hidden from the eyes of those below allowed him to communicate directly with the goddess and swear fealty: a place of truth, aligned with invisibility as the literal inside frame of a thing most visible.

May 3. The theme of ekphrasis, which is usually related only to the incorporation of one work of art into another, and which gets "only as high as" Plato's discussion of the carpenter who makes the bed, the painter who paints it, versus the creation of the ideal form of the bed in the mind of God, has more to it. The central ekphrasis for relating the theme of soldier's travel to the purification of the soul is the gate to the underworld at Cumae, related by W. F. Jackson Knight to the magic of this passage and its relation to the labyrinth as an emblem of the soul's passage in death. Aeneas is stopped before the gate, which was constructed and decorated by none other than the fugitive Daedalus, after escaping Minos's wrath and losing his son Icarus. (The "witness" paid this death by the partridge, transformed soul of Perdix, the nephew Daedalus murdered because he had rivaled his master's genius, is recorded in Breughel's painting, although someone else may have actually painted this.) With all that backstory, the main story would seem to pale, but it holds up. Aeneas describes this work of art (ekphrasis in its normative mode) but the work contains a puzzle. It "slows him down" literally. It is not just a depiction of the story of Daedalus but a concealment of the secret of the story, an ODTAA series of events that is, viewed from a distance, a magical formula. Thus, Aeneas realizes the "grimoire" aspect of the gates and their story. The magic will be a magic of passage, what will be required of him in his journey to visit his father Anchises in the Underworld. The password is like a magic spell, which will be the "open sesame" of the labyrinth-tomb (XXX), but it will be interrupted by the attending Sibyl. He understands only half: mi-dire. Perhaps only half can be understood, the rest must be acted out.

May 4. The \emptyset (phi function, more accurately the β (beta) function) is the glue holding together the "time sections" Bergson (problematically) cited as analogous to the frames in a strip of movie film. The \emptyset , similar in function to the automaton and also similar to the automaton's "depth function," α , is the mechanical, the "natural chance" that is suppressed in order for appearance to gain its illusory existence. In order to "slow" down events, objects, etc. it

is necessary to ally one's method with the \emptyset function and put the search in terms of an escape from the fast predator, illusion. As in the architectural case of the train station, church, or prison, no matter what the literal pace of events of these facilities may be (train station the fastest, prison the slowest?), the film runs at 24 frames per second when the space functions ideologically; that is, when the \emptyset is suppressed so that the glue of ideology is invisible. The ideological outcome is overdetermination, the condition of $[S_1 \dots S_n]$ that Ed Pluth cites, but the obverse method is the "tarrying with the negative" of the \emptyset , negative in the sense that it suppressed from the start in order to allow the S2 sequence its illusory presence, negative in the sense that it can only exist in relation to material phenomena that tend to deny it.

May 5. I nearly forgot the relationship of this method of "decontaminating" through slowing down the \emptyset is the Platonic project of anamnesis, the restoration of memory that, as "unconscious" in a radical sense (since it requires recalling, in a quasi-astrological sense, the whole birth-process of the "soul"), that the impossible-Real is akin to waking up, not from the dream, but from the life that seemed to contain the dream. Hence, the death narrative, which involves the uncanny inversion of life and death, or in minor versions extols the superior vantage point of death, continually re-appears in this project. Strange things happen when the security code of the \emptyset is cracked. In Douglas Gordon's 24-Psycho, for example, an entirely new movie inserts itself into the Hitchcock original once the still frames are slowed down to one per second. What do we say, that there was an "unconscious" of the film waiting to be released? Clearly, it is the viewer who adds the "missing frames" but this is not a defect but rather a demonstration of what happens in all art, as reception, but is explained, inexplicably, with a positivist version of projection of intent/content from the artist to the viewer. Could it be that 24-Psycho is an anamnetic experiment, a recovery (analepsis) of the \emptyset that was repressed as the film announced itself as a representation of reality? This puts analepsis into a functional circuit initiated by metalepsis, which is the breakdown of the \emptyset , what Ed Pluth would call an "R2" version of reality (Lacan: the Real). The internal defect, R2, points to the higher order reality that can be discovered by going to the origins of the "field" in which R2 appears as an error.

May 6. By remembering what was first done (the suppression of \emptyset) both the senses of (Aristotelian) automaton are involved: (1) the idea of natural chance, i.e. the "natural machine," and (2) the more sci-fi version of the automaton as a robot delivering the goods, i.e. the illusion of film in this case. Some will say that the Aristotelian automaton is natural chance, not deterministic machine-like order; but "suppression" of chance is the machine, so this is precisely the sense that is meant with the initial mechanization of

the \emptyset phenomenon. When it is "recovered" it is realized to be arbitrary, a choice, a willed action. This is akin to the goal of psychoanalysis: the discovery of the unremembered action of the subject to structure reality in thus and such a way and not some other. This is real anamnesis! The Spencer-Brown sign for recursion is really anamnesis, a return to the first distinction, which was suppressed, changing the value of the field from unmarked to marked.

May 7. The task at hand is to relate the "operator" ($\partial/\alpha, \Gamma$) to the four types of virtuality: (1) the contiguous virtual, such as the "hidden side," (2) the detached virtual, such as the dream or fictional work, the theater or museum, (3) the attached virtual, associated with the (barred) subject, $\$,$ such as the mirror image or shadow, also the psyche – we know this because when it comes unattached there is a fictional-psychotic-fantastic condition, and (4) the "anomalous" virtual, which appears out of nowhere, with no explaining how it got there – the film The Day the Earth Stood Still offers a sci-fi example of this. With the contiguous virtual, it seems like the unseen sides are simply out of the frame. Once an object has been rotated, or walked around, or once the frame moves over a bit, the unseen is quickly converted to the seen. (1) There is no difficulty in accounting for this, except to note the classic philosophy class issue of how the unseen side is always inferentially included in the seen. Here is where Merleau-Ponty reveals phenomenology's most positivistic qualities! There is no question of defect in this proposition; the connection is always how to fulfill the guarantee of the inferred virtuality. (2) The detached virtual is something that must always operate from behind the scenes. This includes the dream, the master signifier, ideology, the frame itself as indicative gesture that points viewers in purposefully designed directions, including some data, excluding others. It is "by definition" invisible, it is invisibility itself. This would seem to be the graphical counterpart of α in the Γ expression, namely something always attached to reality and the imaginry but never itself appearing, always orthogonal to the plane/field of appearances. (3) The attached virtual – the shadow, the reflection – is known mostly for the violation of this rule of attachment made in fantasy, folklore, and mythology. Here the Γ expression still applies, but there is a rotation of the α vector to the plane of appearance, and a contamination. This is the case of twins and the Doppelgänger in folklore, where like Plautus's *Amphitryon* we meet our double and it challenges us. If the entire Γ rotates, then the ∂ (defect/difference) is pulled to the role of the automaton, where it reproduces itself maniacally. (4) The final case of the anomalous virtual, the virtual-from-nowhere, is the return of the exiled one, the restoration, analepsis, of something that turns out to have been present at the origins and vanquished but which has returned for the sake of an ultimate analepsis: the apocalypse.

May 8. "The Queer Feet" uses virtuality in an equally systematic way. Thanks to chiasmus, the plane of contiguous virtuality is made intransitive by the double role played by Flambeau. Flambeau's role as a thief contains an opposite element, a soul that Father Brown aims to save. The acousmatic clue is revealed when the rotation of the operator brings the automaton, the footsteps, into the plane of the audible, converting it into an acousmatronic password. The model that develops is one that shows the imaginary as a plane, represented by a horizontal line. Contiguous virtual space is shown as a dotted line. Forces that control the imaginary but remain invisible, "behind the scenes," lie at a right angle to this horizon. Therefore, detached virtual space is the orthogonal component of an operator that connects a conscious with an unconscious vector. Attached virtuality (shadows, reflections) use the same vector structure but the "escape" of the attached virtual involves a rotation of the invisible vector to the plane of the imaginary. Attached/detached are one and the same "operator" because the orthogonal relationship symbolized both an attachment (the vectors' common origin) and detachment (the right angle that keeps the vectors independent). The types of the fantastic (double, travel through time, contamination of reality by the dream, story in the story) are brought about by rotations of the operator or one of the vectors to new positions.

May 9. Ed Pluth seems to be "in charge" of the system that shows how fantasy operates in the context of the trauma of stages of development, from early childhood to (neurotic) alienation within the system of symbolic relations. Todd McGowan has related desire in terms of the same fantasies but associated them with cultural trends, such as the move from a culture of prohibition to a culture of enjoyment, dependent on the use of the imaginary. In some sense, Žižek handles the "vertical" relationship between fantasy and popular culture (and the critical philosophy that deals with this). The story could be told in terms of the crux spinarum, the cross of thorns (thorns continue the fractal logic into other scales), a kind of T-and-O map that, like the ancient model of the universe, completes its circuit by telling three kinds of stories: (1) Pluth: the story of the subject, (2) McGowan: the story of culture, (3) Žižek: the story of the mind attempting to comprehend its own genesis and contemporary options. Cardus and decumanus have their own templum: the point of obversion that, in this diagram of vectors, elaborates ∂ and α as the true generators of "mental maps" – because they alone are capable of showing how fantasy relates to the imaginary, symbolic and Real that constitute the fundamental domains of the human subject, individually and collectively.

May 10. Jameson's use of the mental map metaphor is confusing for me. Jameson himself notes that the idea, especially as developed by Kevin Lynch, has led to a lot of "low-level" discussion. Jameson extrapolates Lynch's idea to the multi-national/global level of the subject's class relations and enlarges

therefore the idea of the map. It is no longer the small-scale representation of a large-scale reality but the reality itself, as a set of relations that are set up to be "read" at the smaller scales of individual experience. It is the map that does the thinking. A cognitive map is not a "thought representation," in other words, it is "thinking," whether or not (but especially when "not") consciously recognized as such by the subject. Is this Giant Map really a map and not just a metaphor? The point is that a metaphor begins with a normative meaning that is estranged within a new frame of reference and new material dress. It is rather metonymy, the ordering problem, which is the essence of the atlas. Only through over-determination and retroaction can the atlas-that-thinks actually take on the role of an automaton, "thinking for us" without us being aware of this thinking – i.e. a real unconscious, an external, indifferent machine.

May 11. The surprising thing about Florensky's linkages connecting the reverse-time of the dream, the artist's ascent and descent away from and back into visibility, the magic of the iconic image, and the final synthesis of iconostasis as a comprehensive experience of the boundary, is that no one seems to have noticed how clearly systematic Florensky has been. Iconostasis allows section one to round itself out with a union of retroaction and over-determination, coupled with an understanding of how the (in)transitive creates an interior in the margin. This is Lacan's mirror stage, without a doubt. It is as if the classicists' puzzle about the twin gates of the dream gets both an answer and an appendix explaining the consequences. The section now gives way to the magic uses of the map, including Johnstonian travel and, hopefully, some answer to the question of the returning warrior. From the map to those who most often use maps, wanderers.

May 12. Bruce Chatwin and G. F. Sebald know a lot about "returning warriors." Both had fathers who were absent as soldiers. Chatwin's father was a naval officer whose sustained absence led his mother to move around, visiting various aunts and uncles. Sebald's father was in the Wehrmach and imprisoned for a time after the war. The absent warrior father's incomplete re-integration led to the sons' extensive playing out of the purification/return process. No one has seized on this before, not even the perceptive Shakespeare, biographer of Chatwin.

May 13. The use of the atlas as a grimoire involves developing a number of "song lines" that establish an internal re-sequencing of the essays and maps, which can be preserved as pairs or dissociated to join with other collections, sometimes map-essay pairs, sometimes just a series of one or the other. These lines will constitute the "hopscotch" aspect of the atlas, its use as a performative archive. I keep mis-typing "atlas" as "atlast," which is funny in consideration of the use of the (non-grammatical) anacoluthon, the hypertext

that "corrects" what has gone before with a new twist of meaning. This is the Florensky idea of the dream, in its use of the first moment as the last, as well as Lacan's future anterior, a time "by the time of which" a transformation will take place. The grimoire function is entirely devoted to this moment, and the link between the spell and chiasmus is well established (ABRACADABRA). The omen, ostentum, monstrum, prodigium, etc. show how dedicated Mediterranean cultures were to the integration of divination at every level of culture and thought. The future anterior was not a "new thing" but rather a new POV on the past that revealed, inside, a cipher of the true embedded in the necessity of the made. A real hapax logomenon is not a complete novelty in terms of empirical, objective existence, but a thing that was "known all the time" but disguised, strange. In revealing the identity that was always present but unrecognized, the subject/audience is obliged to supply the missing elements that they themselves (unconsciously) suppressed.

May 14. Kurosawa's High and Low comes close to providing the perfect introduction to the "enunciation" aspects of map/atlas theory, i.e. a case for how the atlas constitutes a grimoire because it can convert "lead into gold" (interpellation to interpolation, privation to prohibition, etc.). The need however is to hold back and patiently go over the details of the case. The map doesn't represent desire, it actualizes it within the geometries of screens, lamellas, dimensionalities, and virtualities that employ all the tricks of poetry, the arts, architecture, etc. The aim is create a "resonance," a visual counterpart to la voix acousmatique. Once this is established, the map becomes the mechanism of the 'a' of desire, the unconscious, extimated as an impossible object, $\$/S1$, as Lacan would put it on the right-hand side of his formula for the discourse of analysis. In the XXX situation of Aeneas at the Gates of Cumae, for example, the boundary of images cannot be read without the negative presence of the descent, the opening and channel to Hades. Here, the visible serves as a password, and the "unconscious of the images" becomes the passage.

May 15. I want to insert a somewhat alien issue into the Kurosawa example. The general problem facing architecture theory has to do with four key "returns": (1) returning theory to the central debates being held in critical theory in general, such as that between Marxists, fideists, postmodernists, etc.; (2) returning architecture to its proper civic functions, in face of the overwhelming turn to commercial globalism through Hadid, Koolhaas, Coop Himmelblau, and all the major commercial firms; (3) returning critical thinking to the question of the unconscious, which has been written off by cognitive behaviorism and the metaphor of the mental map, which Jameson revives as a central tool of awareness but Donald Preziosi scorns and retains it as a simple technique proving the unconscious is just a metaphor; and (4) the return to the "made," Vico's factum, of popular culture, mainly film, TV, food culture, politics, etc. After all, 9/11 was directed at architecture specifically, and

the hysteria that has resulted is mediated by the hyper-politics of ideologically directed "state apparatuses" such as Fox News. In a sense each of these areas relate to each other vis à vis the convertibility of privation and prohibition. McGowan provides a basis for setting up the scene, with the society of prohibition giving way to a society of enjoyment, where prohibition becomes extinct, but along with it the "scenes and objects" of privation that delay enjoyment or make it illicit (though accessible). It is prohibition that gives true access to enjoyment; the society of enjoyment promises an ambiguous, individualized outcome that amounts to the empty calories of junk food. Commonalities point to the Schreber square, i.e the process of double negation where the agent and the act are reversed. This square is clarified through Florensky, who employs the four types of virtual space to show how the dream, the icon, the iconostasis screen, and the face itself use double negation to create specific kinds of virtuality. Virtuality is the link between these four kinds of calls to return architecture to some sustainable position; or, to recognize, in the face of irrestable forces, an inevitable demise.

May 16. At a neighborhood party last night I had the challenge of saying what I had been doing with my free time. "Writing an atlas" is probably not a good way to answer that question, but since my host with the question was tipsy, I thought of trying anyway. Since she had taught mathematics, I thought I should try to explain why looking at vectors is a good approach to human experience of space and time. It seems that vectors offer a more immediate means of employing terms and constructs that people actually use, so that theory is less dependent on abstraction. We have intimate everyday experiences of screens; we see life in terms of projections; we inscribe the Other into our solitude; we characterize the unexpected as "falling from the sky" and failure as "falling down"; we scan horizons mentally much more than literally; we take wrong turns; we "get turned around"; we change course, flip our positions, try to outpace others. In short, our popular culture conceptions of space and time employ vectors at nearly every turn (another example) and so "vector language" is already familiar. We rightly discount its importance because of its metaphorical status, but in effect the artifact contaminates the representation because vectors offer a mental means of modeling experience that is durable, sufficiently complex, and direct. Vectors are the means of getting at the perverse contradictions of paradox, anomaly, and novelty, because they tend to favor the diagram as a means of representation, and the flattening of the diagram requires/allows an imaginative construction of the missing dimension. In effect, the diagram is a form of mi-dire, Lacan's chosen method of working strictly within the "clinical" model (i.e. not veering to the left with advocacy of the subject's well being, nor veering to the right with a romanticization of origins and organic metaphors).

Theory is vulnerable to these veerings. It corrupts theory, turning it into scientism, support for the prevailing professional paradigms, increasingly dominated by multi-national corporations, which are subtly converting universities into their staging grounds. Consumption of surplus has multiple meanings: creating fictional needs, concealing true patterns of production and value, sublimating the role of enjoyment, substituting "prohibition" with the command, "Enjoy!" McGowan lays out the case for the conversion of social mores through corporate perspectives and the dependence on a consumer economy; Žižek correctly compares this to "university discourse," whose mysterious Other, S1, manipulates transactions from behind a curtain. But, unlike The Wizard of Oz, we do not unmask the Wizard (he does not exist in such a simple fashion); he does not turn out to be a modest man from Kansas who tries but cannot keep his promise. Rather, the Other works as a true automaton, a collective projection based on paranoia. Only a Lacanian framework can tease out the structure of this situation.

The case for vector/screen analysis lies in its relation to topics, topics as places, correlative places found in popular culture, and hence the whole project of thinking about culture using the evidence of culture: Vico's verum ipsum factum. As I've long claimed, the key is in the ipsum, the autonomous nature of the factum, which becomes a partial object able to accomplish extimacy, able to be an "unconscious." My tipsy neighbor was a good audience for all this. She won't be able to remember a thing in the morning.

May 17. The experiment with Johnstone's categories of travel is going well. The comparison of the raw list of categories with a syllogism focuses on the role of the recursive middle term and, hence, the discovery of a "master signifier" that operates in the silence of the enthymeme, i.e. rhetorically. Now the image of the screen as something that "pops up from a prone position" to "call" the world to show up, as a shadow on a surface, has some interesting vectorial implications. The idea of travel as horizontal effectively contrasts the vertical, and coincidentally Hitchcock's Vertigo and Sebald's Vertigo have much to contribute. Scottie's "fall" allies his narrative with the dead policeman's, i.e. a death narrative. Sebald's Rings of Saturn alludes to the death narrative by initiating the story with a stay in the hospital and an experience of disembodied vision. Travel's generic horizontality engages the vertical by means of the constant screens that are erected, isolating/alienating the traveler. (Compare the traveler with the ἥρωας, the hero, i.e. the "dead man." Dead man walking. Between the two deaths begins with a prayer and ends with a prayer, hence the need to include the thematic structure of spells, to see omen, ostentum, prodigium, monstrum etc. as sign structures (S2). Travel is closely related to the dream, and hence one could say, with Lacan, that "travel is structured like a language," with the insight that (ordinary) language simultaneously "says too little" and "says too much." The "too little"

necessitates the method as well as the interest in mi-dire. The "too much" necessitates the method as well as the interest in the cipher, the password.

May 18. On this day in 1974, India detonated its first nuclear bomb, the culmination of a secret program designated "Smiling Buddha." Why would Buddha smile at such an un-Buddhist accomplishment? Žižek would of course point to the inconsistency between Western New Age ideas about Buddhism (that its attitude is peaceful, respectful of life, etc.) and Buddhism's actual estheticization of mass destruction, Apocalypse. The wave of sentiment on the radical right confirms this view, that total mass destruction is not only desirable but beautiful, a completion of the entire spectacle of "the human" that resolves paradoxes about evil, God's failure to save the righteous, including His own son, the mysteries of accident and temporality, etc. This conjunction of pure jouissance with the negative reveals evangelicals to be the most faithful Hegelians, who stick with the negative "no matter what," pushing forward their complex contradictory assertions with contemptuous pride. Those who do not understand that love and death are the same thing will "not have to worry" because it will all be over soon enough. This is the utter corruption of the mind, driven to extreme by . . . denial! Again the Freudian "No!" shows how potent its effects can be when taken straight up, without critical reflection. The new agenda solves this by silencing the critical reflectors one way or another: politically, ethnically, rhetorically.

May 19. At some point the balance tips, especially in a pre-set structure such as the Atlas's 33+33+33. Even the appendices cannot make one forget that there is only so much that can be said, but in the early days you think you will have the chance to say anything and everything and possibly run out of things to say before the final essay, 3.33. As with life, where around one's 50s, the calculation is made that you have only so many days left to live, the subtractive mode, a finite pile of time, a box of chocolates that has already run through its upper story, begins to get savory. Does "savor" and the taste "savory" have any relation? The move from death narrative concerns, the "High on a Hilltop" phase where Veronika Voss dominates, possibly is a point where the author gets stuck between the two deaths. In the face of the knowledge that there are only so many essays to go, a certain repetitiveness sets in, a certain "biding one's time." Possibly it's the new demands that come from insights, such as the revised idea of the \emptyset phenomenon, as the principle of motion and experiment in travel. The accomplishment of the Atlas will possibly be this inclusion of automaton as not just a means of taking over the \emptyset idea but of locating acousmatics at a much more general, fundamental, way; as the field of enunciation itself, complete with a built-in curvature at every (fractalized) level. This inscribes anamorphosis, the R2 ungrammaticality, and other topics usually isolated from ordinary experience, treated as exceptional, into the heart of the field I'm identifying as the enunciative field and

assigning the "epitome" condition of the tiled screen. It's when the screen works as a map, a combination lock, and a portal to a dimension that skips over all others (like Borges' Aleph) that we see the horizontal concerns of the map (how to get from 'x' to 'y') cast in the future anterior. Back again to the idea of the iconostasis.

May 20. The arrival of Santner's book on Sebald has afforded some critical connections. His earlier study of the theologian, Rosenzweig, focused on the issue of the neighbor. How is it that this ethical obligation to "love thy neighbor" can be honored, let alone serve as a basis for global polity? Rosenzweig narrows it down to the fact that we must attribute, to the Other, an unconsciousness; more – that we must see the face of the Other in terms of its relation to this unconsciousness. It may sound abstract, but Santner points to Freud's critical turn, after a straight-line trajectory of theory based on the malady of hysteria, to the case of the Rat Man, whose face involuntarily expressed an emotion related to a trauma of which the Rat Man was completely unaware. This "short circuit" in effect creates a condition of "natural history," the creaturely as Santner (and others) put it. In the case cited by Hannah Arendt, drawing on the work of the naturalist-zoologist Adolf Portmann, the face is a kind of "Dedekind cut" between the organism and the environment. This is not the mathematically correct Dedekind cut but, rather, Henri Bergson's metaphorical interpretation: "The intellect, then, is a purely practical faculty, which has evolved for the purposes of action. What it does is to take the ceaseless, living flow of which the universe is composed and to make cuts across it, inserting artificial stops or gaps in what is really a continuous and indivisible process. The effect of these stops or gaps is to produce the impression of a world of apparently solid objects. These have no existence as separate objects in reality; they are, as it were, the design or pattern which our intellects have impressed on reality to serve our purposes." (Found in Great Philosophies of the World, C.E.M. Joad, Ch. VI, "The Philosophy of Change," Jonathan Cape and Harrison Smith, Inc., 1930.) Where Dedekind, in the mathematical theory, inserted irrational numbers at every gap, this is similar in my mind to Lacan's $\sqrt{-1}$ as the expression, i, of the "two ideas" of separation (from the symbolic order) and alienation (being in the symbolic order). $1-X$ and $1/X$, respectively, constitute the ciphers for these conditions. To the extent that these two ciphers must co-exist for any case of entry into the symbolic order means that, at the kernel of this presence is the void of the irrational $\sqrt{-1}$, the "natural history," the unconscious of the subject.

May 21. The continuation of this line of thinking has to do with the "unconscious of the world," i.e. the extimation of the subjective consciousness which is required for any kind of awareness we could call human, but also be forced to qualify as remaining within the realm of natural history. The face as a cut comes close to (at least) and in my mind is identical to Florensky's idea

of the face in his discussion of the icon and iconostasis. The diagram that comes to mind is a parody of the simplistic cognitivist diagrams of self and world, subject and environment. There is a circle, a line across it, and on the subject side of this line a fuzzy area that is constituted by the symbolic, mirrored by a fuzzy area on the opposite of the line, constituted by the imaginary. Behind the symbolic, in the "pre-mirror stage" so to speak, is the unconscious. The face as expressive of the (involuntary) presence of the unconscious – think of the case of the Rat Man – constitutes a bridge that topologically skips over the imaginary and symbolic regions and connects directly with the unconscious, making the unconscious of the subject necessarily appear, if it is to appear at all, as a cipher emanating from inside nature as "objects." Objects, Santner is careful to point out, are antithetical to the creaturely, so in effect this model shows how natural history differs from the settled stability of the object world created by the imaginary and the symbolic. Such an object would be the famous chestnut tree in Satre's La Nausée. It is the view Bataille describes in Blue of Noon, the "cemetery with lights," a version of Scipio's view of earth from the prospect of the edge of Heaven. The presence of his dead uncle, the famous general Scipio, provides a comparison with Lacan's mirror stage: i.e. an older relation is present to establish the symbolic order promised by the specular image. But, here the tables are turned, and we have D_A , the momentum of life after death, an anxiety of Paradise alleviated by a more cosmic notion of separation. "You have already been separated," the uncle advises. "You are now reunited."

May 22. The retroaction of the Scipio moment argues for the Lacanian future anterior as the point where analepsis, the recovery of [the original sacrifice of separation], becomes visible. Santner's "face," its relation to the unconscious (where the "of" must be, in the law of extimacy, assigned to an externality), and the "natural history" of the Other begins to make sense, especially in relation to Johnstone's principles of authentic travel. Really, these are a narrative version of the mapped space between the two deaths, an interval where strategies of completion vie with strategies of continuation. The connection of all "hieroglyphic travel" to fixed time intervals suggests that this coupling has a basic relation to the deployment of desire in the conditions of the interval between the two deaths, and that blindness ("Hades") is a key to this combination of continuation and completion. CL's suggestion that the story-in-the-story motif and travel through time are continuation motifs, whereas the double and the contamination of reality by the dream are completion motifs, makes this Borgesian "set of tricks" more mathematical than I had realized. The issue of "why travel?" – i.e. "why Sebald and Chatwin?" – is the relation between the \emptyset as a continuation vector and the field, ultimately describable by some "atlas," a basis (as in kata-basis) of completion. The links that make the atlas whole are, like the stitching that makes the Möbius band whole, radically, permanently, durably invisible/blind.

Hence, we call this space Hades and define the stitching in terms of the first, Real death (the trauma) and the second, symbolic death (the recovered acousmatic voice of the trauma).

May 23. The "accidental" discovery (?) of the possibility that the Diana/Endymion myth refers to, actually, the solar eclipse opens quite a new territory, including the mystical materials (Kabbalah etc.) that feature the kiss as a sign of spiritual transformation. There might be a number of qualifications to contextualize this possible insight. There is no support for this connection in Classical scholarship, but many myths involve displacing more ancient contents without understanding the metaphoric relationships, i.e. only the personifications and their qualities and adventures are carried across. Endymion and his siblings have to race to gain their father's kingdom; Endymion's tomb is said to be a feature of the (chariot) race-track at Delphi (?). The chariot races were, as is well-known, related to the circuits of the sun and moon (four horses for the sun, two for the moon). Selene is of course the moon goddess. Endymion is "hypnotized" so he may be asleep with eyes wide open, but the motive given is that Selene has simply fallen in love. The kiss theme clearly indicates more. The "kiss" may be the physical superposition of the moon's dark disk over the day-time sun – hence the idea of sleeping while awake. The interior-8 is a model of the eclipse as event – a backward movement of time, focusing on the duration of the eclipse as an event requiring ritual intervention.

May 24. Why does Endymion tell us so much? Perhaps it's the direct application of the orthogonal (prone mortal = prone mortality) in relation to the "God's eye view," packing in the idea of seeing without seeing, a very Lacanian theme. Eyes wide shut. With the review of reification as a "reverse transfer," a retro-active function from the field of diagesis back to the original framing condition, it is clear that this must be put in terms of a depth within the diagetic field that is present only "anamorphically," in a relation of puzzled accessibility, incremental passage, etc. The falling theme of Vertigo and of course many other examples means that the suspended hand rescuing the falling victim (or failing to do this) accomplishes a connection to the rebus-like structure of the unconscious. "It doesn't matter whether the unconscious belongs to the object of the subject," as I was able to write: it is a matter of extimacy, so the point is that it is the transfer across the boundary of high/low, inside/outside, etc. that is the key.

May 25. The idea for a second volume is becoming more pressing, as there is no room in the original "Atlas" for any complete review of a film. Film is by far the most useful popular culture laboratory for a demonstration of the ideas of the extimate, fantasy, and the construction of the domains of the Imaginary, Symbolic, and Real. The screen really is a screen! . . . and also not a screen.

A film book might also include materials on rhetoric and a summary of the diagrams that, developed through the Atlas idea, need to be discussed separately.

May 26. By filling in the missing pages in reverse order, The Atlas subjects itself to the logic of its own "automaton," the notion that an idea can take place in retro-action, just as Florensky's cited dream of the French Revolution took place after the fall of the guillotine's blade. The illustrations, which are often left blank while the text runs forward to develop an idea, can be completed in reverse order or the normal forward sequence. This implants an internal crisscross at the level of actual composition, since the text and accompanying illustrations – "map" – page must be reconciled. This forces submission to a prior order, an obedience to an indifferent past. It is a way of "dreaming while awake," the model secreted within the tradition of Endymion, but here discovered and employed for the first time (?) as a study method. The main discovery of course is that of the method itself, and the strange associations linking Endymion's double state with the eclipse, graphically expanded through the logic of the race-course.

May 27. The stadium is oblong. There is a median separating two long stretches, and, at either end, the 180° turning places. The best seats are, of course, in the middle of the long stretches, because one can view both turning spots and see the results. At the turn, the racer enjoys the greatest benefits of chance. The stretch has shown off sheer strength and skill, but the turn introduces a bit of chaos. One can improve one's position by cutting into the center, and everyone knows this. This is why the small house placed at this point is called "the tomb of Endymion." This is where the "kiss" takes place, the kiss being the eclipse of one curve by another, shown off in the actual solar eclipse, the '∩' symbol. This is the intersection of two "spheres," the line technically revealed and designated by the vesica pisces, "melancholia." The line graphs the place where exclusion is combined with inclusion, and this is the <> of Lacan's poinçon. Written as <> rather than ∩, we can play out the opposition of "greater than and less than," the designation of extimacy, to the advantage of "all" and "not-all," the designations of sexuation. The √ of all is a container. The ∃, meaning "there is at least one," escapes containment. It is a nice touch that the symbol is itself obverted.

May 28. Stereognosis takes the inside-to-outside logic of extimacy and rotates it 90°, to a left-right logic. This has always perplexed those who have attempted to explain the widespread folkloric agreement about the evil of the left and the justice of the right. It is a quarter turn from the ethical I-though relationship, where "I" am OK and "you" are evil from the start. In the face-to-face situation, L-R becomes R-L, but the realization is that the reversal is the same for both. This extimates/internalizes the problem of the

neighbor into the ethical command to love rather than hate the neighbor "as thyself," because the neighbor "has the same view" of the stereognosis situation. Love thy neighbor as thyself is really quite obviously a case of using extimacy as an ethical imperative. The $\langle \rangle$ of the neighbor becomes an internalization using the 90° turn to convert the individual's stereognosis of left and right sides to match the in-to-out and vice versa of extimacy. This is the end of the race-track, the place where chance and opportunity combine. These have until now been held apart at a 90° difference, signifying independence. At the end of the race-track, they collapse (the position of foreclosure). Verwerfung negation decides the race, just as Jesus, in his forecure at the crucifixion, diagrams the line of melancholy that specifies Apolcalypse: all shall be judged by a "rule of threes." This is not a diagrammatic revelation where we simply attach possible triadic terms to discover in advance what the threes refer to. It is the three that is the two, the combination of the two circles of the vesica pisces, two centers that are at the edge, i.e. Pascal's infinite sphere that lacks a periphery but whose center is "everywhere": the equipoise of space and time. The second term is the key, for time travel is expressly forbidden and thoroughly irrational. Hence, it is the funniest, as in the case of the student in psychics' school who withdraws because she foresees that she is going to fail the exam. The real truth is that "the end is [really] at hand," and the "at hand" means, really here in a stereognostic way. We as subjects are constantly in the mode of eclipse, constantly "asleep while awake," constantly being "kissed" by the goddess (Diana = metafisica = Justizia in this case).

May 29. Like the "she who lay hidden" of Vico's *impresa*, the relationship is geometric. It specifies the unconscious, and labels it with the "not-all" of She, ~~The~~ Lady of the troubadours whose enigmatic silence was enigmatic in that it was silent and vice versa. The silence was the ')', the eclipse. Cosmography takes over and shows out the universe outside the earth becomes the universe "in and of the earth," i.e. the secret of the Atlas, $\langle \rangle$. Oops. Moving too fast. The line of melancholy that is the intersection of the two spheres in the vesica pisces is the line of obversion where $\langle \rangle$ takes place. This is the point of foreclosure. Too bad von Trier's film is so literal, since it involves all the essential themes but has no way of internalizing the disaster of the collision of the two planets. From April 20: "One thinks of the hole to the cave of Trophonius in antiquity, a visit to which freed the initiate from the fear of death. The small opening is also the twisted route of the labyrinth, a constriction of movement, movement as trial or test: hence the idea of travel authenticity as developed by Johnstone." This is what should have happened in von Trier's film. It began to develop with the stories told to the child about a cave, a means of escape. Too bad. When the "double rotation" that keeps ∂ and α apart also keeps the cave, the escape open, this is the interval between the

two deaths, where the momentum of life carries the soul past the point of eclipse, where a collapse of ∂ and α has actually taken place. In other words the surface of the earth always contains hollows, in which we find buried treasure. But, isn't it also the case that Lacan specifically singles out the theme of buried treasure and cites it as that which we must strive to overcome in the passee, our foreclosure of fantasy?

May 30. There is a social club in New Orleans based on Endymion, the Gentilly Carnival Club of Jefferson, LA. Their notes and web materials indicate that they are not ignorant of at least some of the secrets of Endymion. Going to the backstories about Endymion, he was offered a choice, similar to that offered to Castor and Pollux. He chose to be eternally youthful but also asleep. That is, the "both/and" logic of castration: asleep ($\forall x$ is $\emptyset x$) but youthful ($\exists x$ is $\emptyset x$, which is to say "outside the law"). Inside and outside at the same time, $\langle \rangle$, Endymion embodies, as do Castor and Pollux, the principle of extimacy. To do this without the twins, we invent a character, Eve; or we have the male Endymion kissed (perpetually) by an Eve/Diana/Selene whose aspect as a moon goddess gives away the geometry of the situation. The collapse of twins (asleep/awake, youthful/asleep) into a single figure yields Endymion. He is hermaphrodite in the sense that he is feminized by Diana and able to exist as the exception, \exists , a walking double negation.