

Part 7.4.2 p. 201 to 351

Contents: see p. 351

words, which “refer” to unobserved data. Locke explains them as the transitive meaning of observed data meaning words. -

Appl. Model. -- The word “angel

(i) means in its first, direct perception-reflecting sense “messenger” (indeed, in ancient Greek “angelos” means the one who brings a message);

(ii) in the second, metaphorical sense, ‘angel’ means an invisible attendant, -- denoted in the Bible as the messenger from God’s side -- also, even more generally, ‘angel’ means an incorporeal ‘spirit’; which further strengthens the transference (metaphor).

The “composition” empirical reason. -

First, reread, attentively, kf 193, where the two main attitudes of the transitional period, between the faithful and wall-fixed philosophy of high scholasticism (1200/1300) and the skeptical period (late scholasticism (1300/1450) and later Renaissance), are mentioned:

1. Skepticism (see also kf 24), which accepts only what is immediately given (strict immediatism) and doubts the rest, all that is mediate;

2. Scientistics, i.e., the belief in the most exact professional sciences possible, which achieved its first modern successes, -- results, against which even the harshest skeptics -- seriously speaking -- could not make much of an argument. -- both Descartes and Locke seek, in the line of the scientism of the time, to overcome skepticism.

The actual compositionism. -

Both -- Descartes and Locke -- view mathematics as a kind of ideal of irrefutable science. -- But life, which includes all domains, also requires observations of all kinds.

(i) With Descartes, perception is really there; but reduced to its minimum, -- for the reason of its doubtfulness and ambiguity. --

(ii) with Locke, for the reason of Anglo-Saxon empiricism (kf 197: prelude), perception is given a much larger role. Thus we understand ‘compositional analysis’, i.e. the gossamer division of totalities into its irreducible parts (‘elements’), as also with Descartes, who distrusts unreviewable, so-called ‘global’ data and divides them into manageable parts susceptible to immediate intuition. --

People have dismissed Locke’s analysis as “associationism” to be scorned. That criticism contains some truth. But it testifies to a radical misunderstanding of what Locke himself actually wanted: rock-hard certainties concerning well-organized types of perception.

1.-- *The soul (consciousness, subject) as “tabula rasa”.* -

We saw it: for Locke, no ‘innate conceptions’. The soul of the baby begins with zero, ‘tabula rasa’, a table on which there is nothing.

2.-- *The observations.* -

The board of our soul is described with information only when it lives through perceptions. Locke distinguishes two types.

a. The perceptions of the external world - sense perception - are called “sensory perceptions” (in French, “sensation”).

b. Locke calls the observations of our inner life (Descartes’ “sens intime”) “reflection” -- reflection -- what we now call introspection, self-perception. -- in *Book i* of his 1690 essay, Locke says that both forms of perception -- which we also find with Descartes -- provide the materials of our knowing. They are ‘ideas’, conceptions, to be understood as pictures of the data.

3.-- *Single and compound conceptions.*-.

With this we end up with the actual compositionism; --

A. *The singular - ‘simple’ - conceptions*

These enter the soul through our internal and especially external perceptions. In doing so, the soul reacts passively: the data come to it without it creating them. Our reason can, impossibly, give rise to a singular “idea. -

B. *The composite - ‘complex’ - thinking.*

Now our soul constructs itself, actively. Our active reason can e.g. repeat a single perceptual content, merge it with others or merge several contents. Here the basic concepts of “identity/difference” (which we already find with the ancient paleopythagoreans and with Platon) - cf. kf 1 (tautological/analogical) - “relation” (e.g. broader than, greater than), “co-existence” (coexistence: e.g. something is simultaneously yellow in color and malleable (gold e.g.), -- not least “real existence” play a normative role.

As with Descartes, here we face a harmology (theory of order: kf 194 (mathesis universalis)), which lives on somewhat in current logistics. We order observations with our ‘compositional reason’. This includes what we would now call ‘combinatorics’ (configuration theory).

We order - according to Locke - in endlessly varying ways. This is, in my opinion, the correct way to interpret Locke ‘s compositionism.

Locke's theory of order is, quite certainly, open to improvement. But he saw, at least, the harmological problem.

4. -- Application models.

a. Otherworldly perception. --

A.1. Single conceptions.

a. The idea of "closeness" (thoroughness, solidity) or also "impenetrability" is formed - better: suggested - by our physical touch. Among all singular conceptions of the external world, closeness seems to Locke to be the most essential (cf. Descartes' extensiveness of matter).

The idea of the 'body' is inconceivable without the 'bond'. -- These are not the 'space' with which the Cartesians confuse them. Nor is it the hardness. A body Locke calls 'close' in so far as it fills space in such a way that it utterly displaces, excludes, all other bodies, while it is called 'hard' in so far as it is difficult or unchangeable of form.

-

b. The singularity. -- 'Attachment' Locke does not want to define strictly. Supposing we ask him to clarify his idea of "closeness," he will refer us to our own sense perception; for a singular idea is "singular" precisely to the extent that it is known only by experience. If we wish to make our concept clearer than what we know of it through observation, we shall make little or no progress. -

A.2. Composite thinking. -

Thinking images, which are "suggested" to our souls via more than one type of perception (sense organ e.g.), are e.g.

- i.** Space, extensiveness, figure (externally visible form),
- ii.** Movement or rest.

b. Inner Perception. -

We relate the conceptions of 'perception', capacity to think, --will, capacity to act from our 'reflection' (introspection). -

Note.-- One notes that, with Locke, there is rarely any observation of external behavior, when it comes to psychological conceptions, "behaviorist" he is, therefore, not.

c. External and internal perception. -

Ideas such as **i.** existence, unity, **ii.** power, **iii.** pleasure/pain we involve both from the outside world and from our soul itself.

The comprehensible reason. - Our reason forms concepts. And these are general concepts, 'universalia' in mid-century Latin. For Locke, these are merely the product of our empirical reason" -

(1) It is true that the phenomena in us and in the nature around us show similarities (kf 202: identity). A race of animals e.g. consists of very similar specimens. -

(2) but the individual differences (kf 202), in space and time e.g., are equally determinable.

Consequence: when we summarize the similarities in an abstract-universal concept, we put the individual differences in brackets. -- the word “flatus vocis”, an air displacement of our voice, is the same for all individual specimens. The matter to which the word “refers” (refers to) is each time partially different. Cf. 118 (Euripides’ formulation of nominalism).

The concept of actual existence. -

What, therefore, really exists is the individual, the singular. What exists within our empirical reason, namely our universal concepts, are at best species concepts.

Consequence: let us not confuse the identical words with the existing things. This is what Locke, as a nominalist, blames on

(i) the Aristotelian abstractionists, who assume something truly universal in existing things themselves,

(ii) the Platonic ideationists, who in addition conceive that truly universal in the actual phenomena as pre-existing in e.g. the mind of the universe founder (demiourgos).

Incipient Criticism. -

The term “criticism” is usually reserved for I. Kant, the top figure of German aufklärung. But it can safely be applied to Locke. As A. Weber, *hist. D. 1. Ph. Europ.* , 339, says: Locke’s essay aimed at

i. Expose the origins of our thinking,

ii. To indicate firmly the degree of certainty and especially the limitation to perception of our, - even intellectual, knowledge (kf 198: intuition). But Kant does that too, - only more thoroughly.

In other words, all that goes beyond our inner or outer perception is questionable. We are always in the sphere of skepticism, with which one struggles (kf 188, -- 193 (Descartes), 204 (Locke)).

The crisis of traditional metaphysics (ontology).

Let us look at how Locke expresses himself on the metaphysical triad - soul, God, external world (kf 195 (the three substances)) - empirically interpreted.

(1) I have an immediate, intuitive knowledge (immediatism) of the

fact that I exist. -- but -- and with this we see the difference with the non-empirical Descartes -- I know virtually nothing concerning the being of the soul (as traditional metaphysics claims). -

On one point Locke goes further: I have the consciousness of my individual identity, because I perceive it in my self-consciousness. For example, I can remember doing something, twenty years ago, "I am really the same now who did it twenty years before." To which the radical skeptics themselves replicate, "err not, Locke".

(2) I have a certain knowledge of the existence of God. Not, as with Descartes, on the basis of a semi-mystical intuition of 'the infinite', no: I know, in the process, as good as nothing about the infinite nature of the divine essence. Even more: I know God only by means of one or another proof (mediatism).

(3) I have a knowledge of things from the existing external world; but, in doing so, it is clear that I do not know them directly (mediatism).

Consequence: information only exists insofar as our conceptions - after testing against the facts - correspond to these facts (immediatism). But what "being" (as traditional metaphysics thinks) of things from the outside world really is, of that I know virtually nothing. I perceive, after all, only "properties" (= closeness, -- expansiveness, geometrical forms, -- movements). That is all.

Conclusion. -- The classical metaphysics, which revolved around three main concepts -- soul (immortality, moral responsibility), God (creator, judge), world (kosmos as ordered universe e.g.) -- becomes questionable. And finds itself in a questionable enterprise.

General conclusion: modern foundationalisms. -

Both Locke and Descartes want to construct a scientific ontology. As Coreth, o.c.,34f., says: they believe they find undoubted "foundations" (fundamentals) in first, immediately given intuitions (immediatism), which yield apodictic certainties. -- Model is the scientificity of those days. The ancient and middle ages never dared to do such a thing.

With a Hegel, that becomes "the absolute method of the absolute system." The great mistake was: even those first foundations are already interpretations, not uninterpreted "facts" and therefore open to doubt.

A twenty-third sample: sadian rationalism.

“Le divin marquis,” -- that’s what they call him!

Donatien Alphonse François, Marquis de Sade (Paris 1740/ asile des fous (Charenton) 1814), is known for the following pornographic works: *Les 120 journées de Sodome* (The 120 Days of Sodom), 1787), *Justine ou les malheurs de la vertu* (Justine or the misfortunes of virtue), (1791), *La philosophie dans le boudoir* (Philosophy in the boudoir), 1795).

Petit Larousse en couleurs (1972) adds, “His novels depict characters obsessed with the perverse pleasure of making innocent souls suffer (sadism), but the importance of his work lies in his exposition of the revolt of a free man against God and society.” -

One cannot sum it up better. The modern intelligentsia is so “possessed” by “rebellion against God and society” that it even includes pornography - as pornography. I.e.: works in the porn business itself:

- (i) autonomy, “l’homme libre” (Larousse) (identity),
- (ii) self-effacing (self-affirming),
- (iii) even against the highest values of life (denial; kf 119,-- 173, 182).

Because we find this basic form of ‘autonomy’ again and again, and we find it again, in the porn business, which is flourishing brilliantly in the ‘free’ countries (cf. 183ff: Modernity as ‘freedom’) - it is one of the striking features of modernity, insofar as it stands out against the traditions - we are obliged to talk about it.

A.-- The two prepositions par excellence. -

If one wants to understand the Sadian texts, one must start from

- (i) materialism in the XVIII- d’ century sense and
- (ii) libertinism (free-spiritedness).

A.I.-- modern materialism. -

Do we mention a ***bibl. sample:***

Fr. A. Lange, Geschichte des Materialismus und Kritik seiner Bedeutung in die Gegenwart, -- (History of materialism and criticism of its meaning in the present.), especially I (Geschichte des Materialismus bis auf Kant), Leipzig, 1866-1;

-- *Joh. Fischl, Materialismus und Positivismus in der Gegenwart (Ein Beitrag zur Aussprache über die Weltanschauung des modernen Menschen)*, (Materialism and Positivism in the Present (A Contribution to the Debate on the Worldview of Modern Man)), Graz/ Wien/ Altötting, 1953 (steller deals with XIX-th and- XX-st’ century materialism, -- in its two forms, the Mechanistic and the ‘Dialectical’ (Marx, Soviet philosophy));

-- *O. Bloch, Le matérialisme*, Paris, 1965 (esp. 59/61 (Le mécanisme cartésien));

-- *J.K. Feibleman, The New Materialism*, The Hague, 1970;

-- *R. Desne, prés., Les matérialistes français de 1750 à 1800*, Paris, 1965.

-- D. Dubarle, O.P., *Concept of matter and discussions of materialism*,
in: *Science et matérialisme (Research and Debates of the Catholic Center of Intellectuals of France)*, No. 41 (1962: déc.), 37/70 (an in-depth study of the concept of substance (matter), as far as the classical intelligentsia sees it).

To this, however, for the sake of completeness, add:

J.J. Poortman, *Ochêma (History and meaning of Hylion Pluralism)*, Assen, 1954,
- J.J. Poortman, *Vehicles of Consciousness, I-IV*, Utrecht, 1978 (a particularly thorough study of the non-classical conceptions of 'matter' (fine or rarefied matter, 'primal matter' etc.), which in my opinion should not be skipped if one wants to reach a fuller understanding).

Cartesian mentality as prematerialism. -

Bibl. sample C. Forest, C.P., *Le cartésianisme et l'orientation de la science moderne*, (Cartesianism and the orientation of modern science), Liege/ Paris, 1938, 3, writes: "Cartesianism as a system was abandoned rather quickly. Yet Descartes continued to influence both modern philosophies and modern sciences no less". Therefore we call this part of the text 'Cartesian mentality'. A mentality is not a learning system. It 'floats', it is that intangible but influential that makes up a 'mentality'.

(1) Descartes was both philosophical and as a believer (for that is what he appears to have remained radically) a spiritualist.

The term "Spiritualism" includes

(i) the belief in the soul (immortality, responsibility) and
(ii) the belief in a transcendental, immaterial (= incorporeal) world, in and yet somewhere above the material-visible realities (in which God, usually anyway, plays a central role).

In other words, Descartes was not a 'materialist', certainly not. cfr. Forest, o.c., 9. -

(2) And yet he was prematerialist. *Voltaire* (1604/1778; top figure of the French revolutionary Enlightenment (Lumières)), in *Oeuvres complètes* (1784), t. 31, 1, says that many people - he lists them - whom he knew claimed that "Cartesianism" (**note**: not Descartes himself) led them not even to believe in God anymore. (See Lange, o.c., I, 368).

Note -- This is one of many examples of harmony of opposites, as thought by the Ancient Greeks: the reversal into the opposite (Spiritualism turns into Materialism) proves it.

Notes. -

What “elements” work in Descartes’ system such that it is pre-materialistic?

(i) Do we not forget (kf 193) the preeminent fact,

that defines modern rationalism, namely skepticism. We repeat: the Skeptic(s) adheres to the visible and tangible. The coarse substance - to distinguish it from the tenuous or fine (‘subtle’) substance - is immediately given (immediatism) and as such undeniable. Or, with Descartes, ‘evident’.

As we saw, Kf 24, -- 193, 201:

(i) the inner lived through (reflective-introspective accessible) and

(ii) the transrational or theosophical do not share in that ‘evidentiary’, -- are therefore not or certainly not as ‘credible’. Let us say that, in skeptical eyes, they are rather improbable.

(ii) Second “element” that works: Cartesian dualism. --

kf 196 made us realize it: the Catholic thinker *Jacques Maritain* (1632/1973: Neothomist), in his *Le songe de Descartes* (The dream of Descartes), (1932), as in his *Religion et culture* (1930) outlined Descartes’ “paradigm” (basic thought pattern) as follows.

What St. Thomas Aquinas (top figure of High Scholasticism) pronounces of the angel, a life-giving spiritual substance, Descartes already says of the soul of earthly man. “*un ange habitant une machine*” (“an angel living in a machine), or “*un ange conduisant une machine*” (an angel driving a machine), is earthly man.

Indeed two, “clear” and God-given conceptions are innate to our souls, viz. la pensée (thought), essence of the soul, and l’ étendue (extendedness), essence of the body and substance.

In contrast to Platonism (which advocates a scientific-goservice ‘duality-belief’), Cartesianism is rooted in ancient Greek mechanism, as exemplified by the atomists Leukippos of Miletos and his pupil Demokritos of Abdera (-460/-370). -

Its Modern re-establishment will be the background -- again: a ‘mentality’ -- of all Modern cosmologies (= universe conceptions) (Forest, o.c.,5), -- except the dialectical one of the Marxists. -

Pierre Duhem (1861/1916; professional sciences), Henri Bergson (1859/1941; Jewish philosopher), Alexis Carrel (1873/1944; 1912 Nobel laureate (physiology/)) denounced Mechanicism: “It involved our culture in a science, which experienced its triumph, but this while man was perishing from it.” (*A. Carrel, L’ homme, cet inconnu* (Man, the unknown), (1933)).

Reductivism. -

By 'Reductivism' we mean the tendency to understand the higher (anagogical) from the lower. The higher is 'reduced' (reduced, diminished) to the lower. -

Appl. mod. - as we saw, kf 194, the first domain, to which Descartes applied his mechanicism, is biology. Its 'reductive' consists in using purely mechanical matter as the only premise for explaining the living. -

Listen to a Nicole Malebranche (1638/1715) one of the most important Cartesians: "If an animal cries, it is according to the laws, which govern the escape of air from a body, in which that air is confined: between a dog that barks and a bell that resounds, there is no difference." (Forest, o.c.,6). -

Note -- Reductivism may have several at work:

(i) as a method, - in which case it is perfectly plausible, for then one is not claiming to explain the total data, but only a mechanistic slice of it;

(ii) as ideology -- which was the case with many (one believed to grasp the whole phenomenon);

(iii) as a fashion, - which was the case with superficial, Modern 'trend' (movement) following minds, i.e. to interpret as much mind and biological life as possible from natural science and mathematics (= scientific).

The Hylion Pluralism. -

Current paranormology,-especially traditional occultism (kf 9, 24, 33) have made man threefold:

(i) he/she is a gross body (which, apart from a Mechanical aspect, is actually a living organism);

(ii) he/she is a fine material soul body (also simply: "soul"), as an intermediary between the coarse material body and the pure, incorporeal soul (spirit). This lived on with Francis Bacon (kf 197) and with Descartes still under the name of 'spirits of life' (spiritus animales, "esprits animaux")

(iii) man is, moreover, still a purely spiritual, incorporeal 'I' (subject), -- a deeper 'ego'. -

Only these three traits of being together make man understandable, according to Theosophical philosophy.

'Hylic' means 'material': 'Hylic pluralism' means to put forward a multiplicity of matter, in order to understand the phenomena in their totality. This is the holism of New Age (kf 11).

A.II. Libertinism (freethinking).

Bibl. sample : A. Adam, *Les libertins au XVIIIe siècle*, (The libertines in the 17th century), Paris, 1964;

-- Cl. Reichler, *L'âge libertin*, (The libertine age), Ed. de Minuit (1987);

-- J.- Ch. Gateau, *Biographies: Salades panachées de salons libertins*, (Biographies: Mixed salads of libertine salons), in: *Journal de Genève* (30.05.1987).-

“Cerebral, languorous and hypersensitive as she was, the XVIII century is in vogue. It is brought to us by four lovers of exasperating crudity”.

Thus Gateau introduces his brief review of four books:

1. *Duc de Castries, Le scandaleuse Madame de Tencin* (Duke of Castries, The scandalous Madame de Tencin), (= C1. Guérin (1682/1749)) - (Perrin),

2. *L. Desgraves, Montesquieu* (1669/1755; the Liberal thinker. (Mazarine),

3. *Benedetta Craveri, Madame du Deffand et son monde* (Madame du Deffand and her world), (Le Seuil), - the salon of Madame de Deffand continued, in 1747, that of Madame de Tencin; she was intelligent and “libertine,” like de Tencin and equally cynical (cf 110/123),

4. *J.-J. Pauvert, Sade vivant, I (Une innocence sauvage)* (Sade alive, I (A wild innocence)), (R. Laffont), about which more later.

Claude Reichler, L'âge libertin,

Reichler depicts libertinism: the human being who knows and lives out his freedom to such an extent that he replaces the presuppositions - including those as good as generally accepted - of the established society with his individual presuppositions, - Reichler distinguishes three types among others:

a. the poet Théophile de Viau, who proclaimed aloud, with the result that, by royal order, he was imprisoned;

b. the thinker-historian Pierre Bayle (known for his *Dictionnaire historique et critique* (1696/1697), practically the first Modern history of philosophy), who, although a Libertine, assumes the mask of “un honnête homme” (“an honorable man”);

c. the typical XVIII^d century Libertinism that does theatrics. - At the center is the woman and, in particular, the woman as an erotic body, as well as sex. In addition to the external brakes (religion, established morals, kingship) Reichler also emphasizes the inner brakes (centuries of inhibited culture are not easily discarded). The book covers the period 1680/1789. -

Note.-. J.P. Dubost et al, *L'Enfer de la bibliothèque Nationale 7*, (The Hell of the National Library), Paris, 1988, gives *Oeuvres érotiques du XVIIIe siècle*, (Erotic works of the 17th century), showing that French Libertinism also has Italian origins, among others; thus Pietro Aretino (1492/1556; *Sonnetti lussuriosi*, -- *Ragionamenti* (1336;1556), a voluptuous writer.

Let us listen to A. Adam, *Les libertins au XVIIe siècle*, 7: “Around 1620, freethinking (“le libertinage”) grows into a running fire that carries away a good portion of the young nobility in Paris.” Remember: Galilei gets into the first trouble regarding heliocentrism around 1610; Descartes is twenty-four in 1620. -

Note.-- Other studies of Libertinism show that, even in full Middle Ages, there was a typical Medieval Ages Libertinism: to what end would the Minne (love) singers have recited “the minne,” ennobled (vs. its degraded form)?

Conclusion. -- We are thus faced with a cultural fact that we cannot leave unsaid.

A definition. -

Fr. Engels, Ludwig Feuerbach und der Ausgang der klassischen deutschen Philosophie, (Ludwig Feuerbach and the Exit of Classical German Philosophy,), Stuttgart, 1888, ii in fine, writes:

“The ‘Philister’ (narrow-minded citizen) understands by ‘materialism’, eating, boozing, peeping, ‘carnal lust’ and haughtiness, greed for money, scraping, greedy, hunting for profit, stock market swindles, -- in short, all those filthy bad self-creatures to which he, secretly, surrenders himself.”

‘Materialism’ stands, here, apparently for Libertinism. But it is nevertheless striking that the language, at some point, conceives of the two terms, to some extent, as synonyms.

Yet we must pay attention: **a.** already Reichler distinguishes three types of Libertine, **b.** also Adam makes distinctions. Adam says that in addition to lustful-wild, there are also cool-calculating free spirits, -- both equally rational. So that Engels’ definition applies only to part of our subject.

The libertine hypothesis.

As in all views of life and the world, so here too. There are Libertines, who live through their presuppositions, without much theory. There are those who develop a real philosophy.

A. Tradition Criticism.

cfr. kf 191, -- 192 (Descartes), 199 (Locke).

-- The Spiritualist tradition (God belief, including the Bible) is rejected, skeptically.

B. Rationalism.

Fate, “le destin”, i.e. the supreme law, which governs everything, “Première Puissance”, has ordered nature and orders it continuously (including our lives).

“**Living principles**” are put first. They move from one (life) form to another, in an eternal movement. This is in order to make the forms in question - a plant, a

animal, a human being - to make alive. -

Note: With this conception of ‘living principles’ the Libertine avoids that mentality Reductivism (Kf 209) and remains a piece of Archaic interpretation of all that is living, through-living. -- Now, do not confuse these ‘living principles’ with the Biblical or Platonic view of the soul: the Libertine - says A. Adam - does not believe in the immortality of the soul.

The typical Rationalism.

1. The destiny - as First Power - is the replacement of the traditional Godhead. In the line of persevering Skepticism, primal ground of modern rationalism. -

2. But rationality appears, even still, directly. A. Adam, o.c., 12s., says that Libertinism, as freethinking (freethinking), is ‘Enlightened’ (“illumine”). More to the point, it also calls itself ‘Enlightened’.

a. More precisely: they critically (kf 204: from Locke to Kant) distance themselves from the “errors of the common people” (élitism), which is given away to the deceptions and delusions, peculiar to the “common mind.” -

b. This, in the name of “the light of reason” proper to the Libertine. -

Conclusion: around 1620 there existed, especially among the young aristocrats, a real enlightened rationalism. Something, about which the average handbooks of history of philosophy do not or too little mention.

Applicative model: Religious Criticism.

What are the religions, -- the Biblical-Christian ones first and foremost? They are forms of political popular deception: powerful people -- the political class -- make powerless people -- the ordinary “unenlightened” people -- believe that there is a deity, a moral law etc.

To peddle a false morality to the powerless of this earth - in which they themselves do not even believe - and thus keep them “well behaved” (submissive).

Already then, what we have heard more often, especially since the Second Vatican Council (1962/ 1965), even in the mouths of Catholics, echoed: “What have they got us all thinking?” -

Not so much a Galilei, a Descartes, or a Locke, but a *Teophile de Viau* (Breath, o.c.,7), a Gaston d’ Orleans (o.c.,9), an author of *les quatrains du deiste* (the deist’s quatrains), (o.c.,10) make an enlightenment around 1624.

Better known are Libertines like la Mothe le Vayer (1586/1672; a radical Skeptic Christian, who was ‘précepteur’ (educator) of Louis XIV) or Gassendi (1592/1655; Descartes’ rival) (O.c., 15). -- Rationalistically, they are ahead of their time.

B. -- Sadian rationalism. --

Much has been written about de Sade; *a sampling*: biographies such as E. Lely, *Vie du marquis de Sade*, (Life of the Marquis de Sade), Paris, 1965 (1952-1 and 1957-2 in one book);

-- J.-J. Pauvert, *Sade vivant, I (Une innocence sauvage* (Sade alive, I (A wild innocence), (1740/1772) (Laffont);-- reviews as R. Jean, *Un portrait de Sade*, Actes Sud, 1989 (Jean does not judge him negatively as a Charles Nodier (typical of a certain XIXth century) or also positively as the Surrealists (typical of a certain streak in our XXth century);

Simone de Beauvoir, Soll man de Sade verbrennen? (Drei Essays zur Moral des Existenzialismus), (Should we burn de Sade? (Three Essays on the Morality of Existentialism)), Szczesny, Munich, 1964 (o.c., 7/34) (Note: this book avoids boundless disdain and, also, boundless extolment: de Beauvoir, "la Sartreuse," sees in de Sade both the writer and the sexually perverted man in one; in a typically Rationalist sense, de Sade refuses to accept his natural-given deviations as natural-given; he seeks - in order to "ground" them (kf 166) - to build a system;

Reviews as *Bertrand d' Astorg, introduction au monde de la terreur*, Paris, 1945 (25/33: de Sade; equating Saint-Just and William Blake with de Sade); -- H. Laysner, *Sade - oder der andere florestan (Eins Skizze zur Tragikomödie der Intelligenz)*, (Sade - or the other florestan (One sketch on the tragicomedy of intelligence)), in: *Antaios II* (1961) 6 (März), 515/526 (Laysner sees in de Sade a perverse degree of rationality);

Feminist approaches (other than Simone de Beauvoir's) include, e.g., *Angela Carter, La femme sadienne*, (The sadistic woman), H. Veyrier, 1979 (a rather beaming Feminist interpretation); -- Simone Debout - Claszkievicz, Sade, in: *D. Huisman, dir., Dictionnaire des philosophes*, Paris, 1984, 2275/2278 (very positive review). -

Note -- It is not our intention to discuss all these positions. Our interest is in the dose of real rationalism in the Sadian system, as de Beauvoir calls it.

A look at de Sade's library. -- A. Carter, o.c., 65s. (among others), emphasizes rationalism. His library included:

(i) *Miguel de Cervantes* (1547/1615), *Don Quixote de la Manche* (note: a novel of 1605 and 1615);

-- *Mad. de Lafayette* (1634/1693), *La Princesse de Clèves* (a novel of 1678). --

(ii) *Voltaire, Oeuvres complètes* (63 volumes);

J.-J. Rousseau, Oeuvres complètes (both are the top figures of the French Enlightenment).

According to Carter, de Sade subjects precisely that world of "rationality," to his Libertarian critique, clothed in pornography.

Note .-- Many sex magazines -- think playboy -- mix rationality and sex, -- even now, de Sade was ahead of his time -- ours.

De Sade's Self-Knowledge.

De Beauvoir, Faut-il brûler de Sade?, begins with a citation, which can serve as a Leitmotif for our discussion:

“Authoritarian, hot-tempered, without measure or purpose, -- in terms of moral behavior surrendered to a confused fantasy that has no equal, -- atheist to the point of fanaticism, -- in short: this is how I am. Kill me or take me as I am, for I shall not change myself. - Immediately we have, in a nutshell, the Sadian hypothesis.

Some facts.

(1) As a twenty-year-old in the army, as a lieutenant, in Germany, he is judged by his captain as follows: “Fort dérangé (*note*: in French one says e.g. “Avoir l’esprit dérangé” (Not being of sound mind)), *mais fort brave* (but very brave). --

Hoping to bring him to “reason,” his family brings him to marriage, at the age of twenty-three. Soon, however, rumors circulate that will have him, for long years, sandwiched between his mother-in-law, who wants him to go to jail, and his wife, who is fighting heaven and earth to keep him out.

(2) The trials of Arcueil (April/June 1768) deal with the fact that he, in Arcueil, subjected a learner, Rose Keller, to eroticizing floggings. -

The Marseilles trials (June/September 1772) deal with the fact that he recruited a group of prostitutes, -- to subject these women -- with his chamberlain -- to a number of perversions. -

Note.-- To illustrate de Sade’s ambiguity:

(i) H. Leyser, a.c., 517, says that such deviations can only be understood “auf der Ebene des aufgeklärten Intellektualismus” (on the plane of Enlightened Intellectualism);

(ii) Simone Debout-Oleszkiewicz, a.c., 2275, says: “Sade fut emprisonné trente ans pour quelques délits mineurs”. (De Sade was imprisoned for thirty years for some minor crimes). --

In any case: in his castle La Coste (Provence) de Sade founded a kind of polygamous sex group, within which homosexual relations prevailed, -- excesses with minors included. -

(3) Good Friday 1790: de Sade on general amnesty (French Revolution) is released. As ‘Brutus’ de Sade becomes a member of one of the many revolutionary clubs

of which he even becomes president. In the spring of 1793, de Sade is appointed judge. Since he does nothing but exonerate the accused - even his former enemies - , he is accused of modernism (a political attitude that preaches moderation, rather than fanaticism and extremism) and, immediately, arrested again.

(4) Under Napoleon (1769/1821) he is confined in an insane asylum until his death. -- Here are some distinguished facts.

The Sadian system.

We give, now, some main features.

1.-- *Libertinism.* -

Apart from de Sade's pronouncing it of himself, we do hint at it from one of his works, *Justine or the adversity of Virtue*, Amsterdam, 1778-11, 318vv..

(i) "At the same time, that Libertine was pulling up my skirts" (315).--

(ii) "Rocking like one who is dying, this incorrigible Libertine, in doing so, still uttered terrible blasphemies of God." (321).

(iii) "(...) The two Libertines, bent over me (...) ". (321). (iv) "My buttocks serve, for some, as a lustful spectacle, - for others as the target of their cruelty: our two Libertines (...) finally retreat (...). "The two Libertines grabbed me." (326). -

One apologizes for these "raucous texts," but they provide a sample of one aspect of what is commonly labeled sadism, i.e., the fusion of lust and cruelty. Not to mention the 'blasphemous'.

2.-- *Strict Rationalism.* -

What a number of Sade connoisseurs have established is evident, e.g., from the following sample: "I am guided by no other light than the light of my own reason" says Juliette, the icy heroine - in the style of Voltaire's heroic figures, for example.

Note that the metaphor of light ('Lumières') clearly works; cf. cf 161. -- This, after all we have seen, needs no further explanation.-.

3.-- *Energetism.*

The concept of "energy" became more topical than ever during the First Industrial Revolution (cf 135) - one thinks of the energy of the steam engine - at the end of the 18th century. But de Sade has his own energetics.

-- *B. d'Astorg, Introduction au monde de la terreur*, (Introduction to the world of terror), 30, says: "The term 'energy' ('énergie') has de Sade throughout

used - in the very most modern sense - of “elan vital” (life run), i.e., the dynamism that propels the human race toward its brutal self-fulfillment and self-improvement. -

Appl. model. -- Theft. -- A theft is an applicative model of a primordial ground of “energy” - said de Sade himself --; consequently: man, who is so negligent as to allow himself to be robbed, should be punished. -

Appl. model. -- Charity. -- Charity is to be condemned: it accustoms the poor person to a series of helpings, -- which damages his ‘energy’.

4.-- Atheism.

‘Atheism’ is Godliness, *R. Desne, Les matérialistes Français*, 88s., cites what follows. -

A Materialiste, “la Durand”, is speaking: “My friends - says Durand -, the more we study nature (note: the basic concept for a Materialist), the more we tear out its secrets, -- the better we know its energy. -- And the more one is persuaded of the uselessness of a god, the erection of this idol is, of all chimeras, the most odious, the most ridiculous, the most despicable. This unworthy fable, born in all men of fear, is the last effect of human folly. -

Once again: it is to misunderstand Nature to suppose “an author”. It is to blind oneself to all the effects of this first power to admit one who directs it”. Behold, in French itself, the atheistic confession (for a creed it is, verily) of a Sadian kidnapped woman. -

Kf 211 has already taught us the concept of premiere puissance, as part of the libertine hypothesis. The Sadian hypothesis repeats this part. It is - what is more often called - fate, destiny - a kind of law, which permeates and, above all, governs nature as a whole.

With this one returns, in a sense, to archaic times: not without reason did a Susan Sontag (Kf 28) place de Sade with primitivism. Of course, not only for the reason of this notion of fate.

5.-- Sacralization of crime.

The ethics-politics (= humanities), which fits such a premise, is the following. -- In *Les 120 journées de Sodome* it reads: “Although it is true that crime does not possess the high nobility that one finds in virtue, is it not always the most exalted? Does not crime constantly display the traits of grandeur?”

and of the exalted ('sublimate')? Does she not, thereby, and will she not always, make it to the monotonous and effeminate ('afféminés') charms of virtue?" -

The atheist, as already recognized by Ludwig Feuerbach (1804/1872; Leftist Hegelian), does reject God as a person (corporeality), but preserves - in order to keep meaning possible - God's attributes, the holiness here under the names 'exaltedness', 'greatness', mentioned in the first place: the crime, d.i. the act in which the atheism of the Libertine, who was the messenger, is expressed, does reject God as a person(s), but retains - in order to sacralize, i.e. sanctify, the experience - God's essential attribute par excellence, his 'exaltedness' or 'holiness'.

Social Studies.

An ethic invariably involves a politics, i.e., a conception of living together. -

B. d'Astorg, 29, quotes: "Society - to maintain its fragile rule - has invented legislation on it.

The laws are, therefore, in perpetual contradiction with the individual interest, which is - well - always contradictory with "the general interest." The laws, which are "good" for society, are "very bad" for the individual, who is a member of it.

The reason: for that one time when the laws protect the single person, they hinder him/her, - impose restrictions on him/her during the three quarters of his/her life." Thus de Sade. -

Note: One reads, now, kf 118vv. (protosophism), and one will see that Dodds, where he sees a parallel between Antique Protosophism and Modern Liberalism (kf 115: the common traits: individualism, humanism, secularization, tradition-criticism in the name of "rationality," faith in progress), is right.

Only that de Sade draws the utmost consequences from the common presuppositions where the others hesitate, -- perhaps from atavism (kf 42, 155).

Sadian nominalism. -

Reread cf 118 (Euripides' description): the words ('nomina', literally: the names) are the same everywhere; the things, indicated by those words, differ everywhere. -

E. d'Astorg, o.c. 27, quotes: "Do not doubt, Eugénie. the words 'virtue' and 'vice' mean only (*op.*: Reductivism) purely local (*op.* private) contents of thought. (1) There is no act - however exceptional

thou imaginest them - which is a real crime.

(2) Nor is there any act that can be called a true virtue.” -- Thus de Sade.

Murder. -- One application.-- R. Desne, o.c., 237, quotes de Sade: “Repeating it incessantly never will any ‘wise’ nation come to the thought of condemning murder as a ‘crime’.” -

(i) **Counter-model.** -- For murder to be a crime, one would have to assume the possibility of destruction. Now, just now we saw that this proposition is unacceptable. (Note: a reasoning from the absurd; the concept of crime involves real ‘destruction’; well, such a thing, in de Sade’s system of thought, is unthinkable, absurd).--

(ii) **Model** “I repeat: murder is merely (note: reductivism) a change of form, in which neither the lawfulness inherent in the (biological) ‘realms’ (plants, animals, people) nor the lawfulness of nature lose anything. On the contrary, both laws gain enormously. --

(iii) **Counter-model.**-- Therefore, therefore, punishing a human being merely because he gave back what used to be “a portion of matter” (note: de Sade’s Materialism) to the elements of nature, -- i.e., by murdering someone -- the criminal is hastening the decaying process of his body. --

Materialistically, even a wish - like all bodies of nature - is a portion of matter, nothing more. More than that: it is the case that this “portion of matter” nevertheless returns to the elements of nature. These elements of nature, once they have returned to them, use this “portion of matter” to create new forms. Is a fly now worth more than a pasha or a Capuchin monk?”.

Heartening Materialist prose! Recap briefly kf 211, at bottom: “form, forms”. that’s how it already stuck, in principle, in earlier libertinism. Thus the word for murder is “early change of form”. The “living principles” move, after all, with time: murder forces a living principle to move prematurely into a new “form” of matter .-

With this Materialist reasoning, de Sade “founds” (kf 188: foundationism; 213 (de Beauvoir)) his nominalism on virtue and vice, on murder, etc.

A foundational argument.

One: A word, which gives the matter a name.

Two: nominalism. The radically autonomous individual, purely “human” (without God) radically freely denotes the data of experience.

The Red Book for schoolchildren.

We remember it: *Claartje Hülsenbeck/ Jan Louman/ Anton Oskamp, Het rode boekje voor scholieren*, Utrecht 1970-1, 1971-8.

“Contemporary teachers, -- ‘critical’ teachers (cf 204, 212 (Freemasonry)), in collaboration with their students, reason to ‘ground’ their nominalism concerning ‘virtue or vice’ in a manner very similar to the Sadian.

We quote literally: If it says in the newspaper that someone has committed a sex crime, it sounds worse than it is. -- it’s then about someone who can get ready in a certain, “unusual” way.

Appl. models.

(i) If you read that “someone has acted lewdly, then he has, usually, opened his pants and shown his penis. He is then called an ‘exhibitionist’, -

(ii) If you read that “a man or woman committed fornication with minors,” then they ‘masturbated’ in front of children. Or ‘made love’ to children. -

(iii) To read about a “voyeur” (*note* : peeping tom) is to speak of a man or a woman who “likes to watch others do it”: this one spies on making love couples, who think they are alone. -- Once in a while it happens that these people are “panicked”. This is due to the way others react to their behavior. They then do not know what they are doing anymore and sometimes it comes to violence’. (O.c.,100). --

Reread, with in mind, Reductivism:

(i) shape change “pants opened and penis left, nothing more;

(ii) form change “where children were present, masturbated or intercourse”, nothing more;

(iii) shapeshifting “like to watch ignorant others do it”, -- no more; shapeshifting “by the chance reaction of others happen to panic and, sometimes, to bring them to violence”, -- no more.-- The name changing, o.g. an un.ethical reading (perception with interpretation) of the facts, then establishes the fact.

Nominalism.

‘Nihilism’ is the denial of any higher idea, ideal or value. In *The Little Red Book for Schoolchildren*, the higher meaning of sexuality, as the various traditions have tried to interpret it, is completely lost.

That higher, sacred sense or “value” has become “nil,” nothing. But this was already the case with the Libertines and certainly with a de Sade. Thus one builds a permissive society (Kf 33, 163), which in turn provokes ‘Puritanisms’.

Note -- Sex and 'Sexual Revolution'; --

The term 'sex' comes from the Latin 'secus' or still 'sexus', department, gender.

A.-- Sex appeal. -- 1920 and the following years see -- from the USA. - the term "sex appeal" appear, centered around (especially female) movie stars.

He means "the appearance of an erotically stimulating - female/male - attraction". 1920+ sees "sex appeal" becoming a desacralized and commercialized mass product, involving a lot of money, a lot of money (kf 116 (euboulia), -- also kf 81). -

B.-- Sex.

1955+ is the time when the term "sex" began to circulate: "free" (understand: Libertarian) sexual lifestyles were meant by it.

Sex industry, sex trade, -- sex market, sex boutique, -- sex books, sex infrastructure (artificial means), i.e. the whole libertine porn business is summed up in that new term.

The Red Booklet for Schoolchildren seeks not only to provide information to schoolchildren, but to involve them directly through indoctrination.

Sadian feminism. -- A. Carter, o.c., 68: "De Sade remains a monument of civility, at once monstrous and impressive. --Though I would like to believe that he put pornography "in the service of women." Or, perhaps, that in pornography he was employing an ideology, which is not the antithesis of the women's movement as a defanging movement.

So, in that spirit, do we pay tribute to that "old devil" and start citing this pleasant piece of "rhetoric.

"Charming sex! Free shalt thou be. Pleasure thou shalt live through, like men, in all the sensations of lust which nature imposes upon thee as a duty. Halt thou for no lust. - Must the most divine part of mankind inevitably be shackled by the other part? Ah, make thy fetters break. nature wills it".

B. d' Astorg, o.c., 29, is much less enthusiastic: "The woman.-- Her destiny is "to be like the bitch, like the female wolf: she must belong to all those who want her", this citation to express it most demurely."

In other words: it is true that de Sade advocated one type of women's emancipation - empowerment (cf 191); it is, however, also true - writings and actions prove it - that he advocated women's animal submissiveness.

Excerpt. -- Surrealism and the woman. -- Up front some information. -- Two “Modernist” movements. -

(a) **Dadaism.** -- 1916+ originated in Zurich, -- later spread to Paris and New York. ‘Dada’, a subversive movement, -- with great aftereffects (Surrealism, Lettrism, Pop Art, Op Art). -

(b) **Surrealism.** -- The hypothesis is set forth in the three Surrealist Manifestos of André Breton (1896/1966) in 1924, 1930, 1942.

The 1924 text calls the Western intelligentsia to a kind of Freudism: to surrender, without any ethical-political or aesthetic norms, to the impulses of the unconscious and subconscious soul life.

The dream, the coincidence - all kinds of automatism and free associations are commonplace. Inspirational figure: Hieronymus Bosch, William Blake, Odilon Redon, -- Guillaume Apollinaire, Giorgio de Chirico, -- the Dadaists, Hegel (the philosopher) and especially Freud.

Bibl sample : P. Schaefer, *Exposition à Lausanne: la femme entre Sade et l’amour courtois*, (Exhibition in Lausanne: the woman between Sade and courtly love), in: *Journal de Genève* (28.11.1987). -- In 1965, A. Breton and some friends thought of putting on an exhibition.

Theme: the woman according to surrealism. Only now is this design being implemented. His represented:

1. precursors of Surrealism (School of Fontainebleau, Füssli, Gustave Moreau, Mucha, Gauguin).

2. the group’s main proponents and friends (Dali, Max Ernst, Brauner, Masson, Magritte), as well as offshoots from Scandinavia, Britain and especially Mexico.

3. Artistes, thick in the paint gazette (Leonora Carrington, Meret Oppenheim, Frida Kahlo and many others).

(A) The photographs of the exhibition prove that the woman was invariably at the center of Surrealism: “ The female body is omnipresent. Sometimes mannequin or statue, sometimes real body, often fragmented “.

Many a viewer is shocked at the sight of the exposed and tortured bodies, the dismembered entrails, -- at all the erotic collages (**note:** artwork consisting of a variety of parts glued together). All this is extremely far from the ideal concept of woman.

(B) José Pierre, writer and critic, who participated in the project as early as 1965, notes among the Surrealists, indeed, an uninterrupted pendulum between the courtly or romantic view and the libertine, sadistic view of women. -- Both interpretations he acknowledges

as mutually contradictory, indeed, contradictory. Cfr. kf 36, multicultural, -- more to the point, J. Pierre notes that the same contradiction is also present in the daily lives themselves of the main people involved.

a. 'Donjuanism' he called it. Don Juan Tenorio, á haughty - godless á cruel - seductive, is a legendary figure in Spain. In *The Imposter of Seville* by Tirso de Molina (1583/1648) he appears, for the first time, in a work of art. Later, he often returns as a theme or motto:

b. Well, according to Pierre, some Don Juanism predominates, to a great extent, among a number of Surrealists. The best known is Max Ernst (1891/1976), a French painter of German descent, first Dadaist, later Surrealist.

(C) Indeed: Surrealism is first and foremost a defanging movement, typically modernist. what it labels as extremely inhibited and above all inhibitory culture -- the Traditional -- they want to replace, "critically," socially critical (kf 191,-- 211), with a permissive culture.

Their artworks are, in part, means - challenging tools - to subversively undermine the "establishment," the established order. Or, at least, to unsettle it.

De Beauvoir's concern. -

One can hardly doubt that *Simone de Beauvoir* was a Feminist. "*Le deuxième sexe*" she adamantly defended against all that was "Sexism. Yet she is *not so soft on de Sade*:

"The real value of de Sade's model lies in the fact that it worries us. He forces us to ask anew the essential question, which - in a contemporary way - forces our time to think 'what is the true relation of one man to another?'" -- With this question, de Beauvoir ends her study of de Sade.

Curious analogies. -- 'Analogy' (cf 1) is only partial identity. Yet it can be 'speaking'. -

1. *J.-J. Rousseau*: "I alone. I feel my heart and I know the people: I did not come into the world like all the others who live on it. Am I not worth more, at least I am different", (in his *Confessions*) Cfr. *H. Arvon, L' anarchisme*, Paris, 1951, 88. -

2. *Wilhelm Meister* (Goethe): "To develop myself as nature has made me, was somewhere from my childhood my desire and my destiny." (H. Arvon, *ibid.*).

Anarchism, although a "social" movement, has within it a Libertarian core.

A twenty-fourth sample: modernity.

It is time to try to further specify, to “define” the already widely used terms modern (pre and post-modern). If that is possible. Because really defining them is extremely difficult.

Culture. -- One can define “culture” in more than one way. -

Take e.g. *J. van Doorn/ C. Lammers, Modern sociology (A systematic introduction)*, Utrecht/ Antwerp, 1976-2, 105/140 (Cultural elements). Stellers distinguish ‘material’ and ‘immaterial’ culture.

By the former they mean “the material products of human activity” (e.g., automobile, radio, television, -- assembly line labor) (o.c. 110v.).

More generally, they define ‘culture’ using four terms: norms (o.c.,112), i.e. all that gives rise to commandments or prohibitions (if necessary, advice) - every culture exhibits a number of rules of conduct, preferably generally accepted -; expectations (o.c.,115), i.e. conceptions of what, in a culture, will happen (if one is or does something in it) - a teacher only enters school: she is expected to do her job -; values/ purposes (o.c. 118), i.e. objects of mind and feeling.

(***note:*** the authors define ‘values’ as norms at the center of a culture, which allow one to judge one’s own and others’ behavior (o.c.,119), but where then is the difference with ‘norms’, -- unless one emphasizes ‘central’), --

Objects of mind and feeling, driving acts of will, of course; -- ‘purposes’ they define as more or less standardized conceptions of what is desirable. -

Conclusion. -- When we summarize the four elements that govern culture, everything hinges on “values,” which define norms, purposes, and expectations. Axiologically, then, we define.

Modern. -

(1) Our current term ‘modern’ comes from the Latin ‘hodiernus’ (which, from +/- 500, is also pronounced ‘modernus’): it means ‘present’, ‘contemporary’, ‘in’, ‘current’.

-

(2) From +/- 900 onwards, in church circles, the term is used twofold:

a. meliorative: open, liberal, -- aware of the latest fallacies or conceptions (“she/he is at”), -- enterprising;

b. pejorative: fashionable, light-hearted, actualistic (carried along on the momentum of current trends), neological, (eager for the new because it is new).

(3) Between 1520 and 1550 especially, the term “modern” is, for the first time, deliberately employed to denote non-mid-century, post-mid-century, -- with the basic meanings being “present, current, progressist (kf 78, 79, 64, 65, especially 87vv. which is characteristic of the Renaissance period (trecento in Italy, -- apex under Pope Leo X (one of the Medici (kf 61)) (1475/1321), -- later in France under Francis I (1494/1547) and across the West), i.e. the transitional period.

Characteristics of modernity. -

By “characteristic” we mean an attempt to describe (“characterize”), e.g., a culture in its main features. --

A. - Fr. Engels, *Ludwig Feuerbach und der Ausgang der klassischen Philosophie*, Stuttgart, 1688, says:

“Just as the bourgeoisie - through large-scale industry, competition and the world market - causes all stable institutions, made venerable by its age, to be practically swallowed up, so too, through dialectical philosophy (*note*: Engels refers to Hegel and Marx, with their Modern ‘Dialectics’, the one idealistic, the other materialistic), all representations of a final, absolute truth and the conditions of mankind - as absolute as that truth - which respond to it, evaporate.

For the “Dialectical philosophy” there is nothing that is final, absolute, “sacred”; with respect to everything it proves that it is impermanent. For her nothing exists except the - uninterrupted - process of arising and passing away (...).-

Out of one conservative side, it still has: it recognizes the good right of well-defined phases of knowledge and society, insofar as they correspond to one particular time and to particular circumstances. But also no more than that. -- The conservatism of the Dialectic is relative its revolutionary character is absolute, -- the only absolute which it still allows to prevail.”

Note (I) Platon too, as a pupil of Kratulos, a Heraklitian assumed that all phenomena are ‘kinesis’, motus, movement (in the sense of change), but as a harmony of opposites, i.e. as rise and fall, as arising and passing away. -

(II) Platon, too, recognized a historical Dialectic (kf 144 (Rg), 149 (Tp), 164 (Tp)), but more stable than that of an Englishman (through ideas, for example).

(III) The Modern or 'New' Dialectic - Hegel, Marx - incorporates into the Plato-national scheme "arising-and-decaying" the revolution.

B. -- **H. Barth**, *Revolution und Tradition (Ein Versuch zur Selbstverständigung der Philosophie)*, (Revolution and Tradition (An Attempt at the Self-Conception of Philosophy)), in: *Saeculum (Jahrbuch für Universalgeschichte* (Munich)), 14 (1963), 1/10. -- Central to the article is the French Revolution (1789).

a. Steller, **H. Barth**, refers to *Paul Hazard, La crise de conscience européenne* (The European crisis of conscience), (1680/1715), Paris, 1935.-- In *De la stabilité au mouvement* (From stability to movement), (o.c; 3/29) e.g.. In those thirty-five years a "revolution" plays out metabletically. -- "What a contradiction! What an abrupt transition!

(1). Rank, discipline, order (of which the authority took the assurance), dogmata, which firmly governed life: behold what the XVII-d' centuryers prioritized.

(2). The compulsion, the authority, the dogmas: behold what those who immediately follow, the XVIII d' centuryers, spit out." Thus Hazard. He explains:

(1) The XVII-d 'centuryers are Christians, -- they put forward a deity-based order on law; they feel at home in a society, whose classes are unequally judged;

(2) The XVIII-d' centuryers are opposed to established Christianity, -- mere human nature is, for them, basis of every legal action; they dream of only one thing: l' égalité' (equal justice). -

He specifies:

(1) the majority of French thought as *Bossuet* (1627/1704; bishop of Meaux; known for his *Discours sur l' histoire universelle* (1681; a historiology);

(2) plots they think like *Voltaire* (1694/1778; *Candide ou l' optimisme* (1759); *Essai sur les moeurs et l' esprit des nations* (1760; a historiology, but Criticist). "In other words, a revolution". Thus Hazard.

Note -- Revolutions, "revolutions" (a term still understood by Chaucer in 1391 only in an astronomical sense), there are, -- political ones to begin with: 1642, 1688 (English Revolution), -- 1776/1783 (American Revolution; kf 185),-- 1789+ (French Revolution; kf 48v.), -- 1917 (Soviet Revolution), -- 1949 (Chinese-Communist Revolution).

b. **H. Barth** explains this further. -- Between the Renaissance (Francesco Petrarch (1304/ 1374; Humanist) and later) and +/- 1680, a transitional time, on the one hand, and, on the other hand, 1789 situate thought shifts of which we mention some.

(i) The Archbishop of Cambrai (Cambrai), François de Salignac de la Mothe-Fénelon (1651/1713; *Aventures de Télémaque* (1699)), expresses, among other things in his *Telmaque*, a merciless criticism, but this time from the Christian standpoint, of the social evils. -- He puts -- instead of the “wild masses” or the royal monarchy -- the “sovereign” (cf 65) people first.

(ii) **J.J Rousseau** (1712/ 1778; *Emile ou sur l' éducation* (1762; *Le contrat social ou principe de droit politique* (1762)) advocates three “revolutions”:

- a. an educator (*Emile*),
- b. a political (*Contrat*),
- c. a religious (the return of biblical (“positivist”) religion to a kind of natural religion. -

“Thou trustest in the present established order without thinking that that order is subject to inevitable revolutions.(...). The empire-great becomes a little man; the rich man becomes poor; the autocratic monarch becomes a subject. (...). We are approaching the state of crisis (‘1’ état de crise’) and the century of revolutions.” (*Emile* 3).

C. Barth quotes, further. -- After the French Revolution. -

(i) **Alexis de Tocqueville** (1805/1859; *L’ancien regime et la révolution* (1856)), in 1850: “At this moment it is clear: the tide is rising. We shall not see the end of the unprecedented revolution.” -

(ii) **Maurice Joly**, *Conversation in the Underworld between Machiavelli and Montesquieu* (1864) : “L’ ére indéfinie des révolutions”.

(iii) **J. Burckhard** (1818/1897; *Die Kultur der Renaissance in Italien*), in 1867: “Die eternal ‘revision’“ (The eternal revision); the main sentiment of his day “Das Gefühl des Provisorischen” (The feeling that it is all but provisional)

(iv) **Constantin Frantz**, opponent of Bismarck and proponent of German and European federalism, in his *Naturlehre des Staates* (1870): “The provisional is the general characteristic of the present situation.”

D. Barth points to two thinkers of great stature, who philosophically process the revolutionary essence of modernity.--

(i) **I. Kant** (cf 204). -- Kant sees two powers, which determine culture:
a. Dogmatism (kf 188), based on traditional metaphysics, which refuses or bypasses the enlightened-rationalist examination of foundations;

b. “die kritische Vernunft” (the ‘critical reason’). -- What was discussed higher up.

-

(ii) **G.W. Hegel** (1770/1831; ‘Absolute’ (= ‘German’) Idealist).

Barth discovers the same duality.

a. “The positive” - in Hegelian language - is

1. all that in fact exists, yes, is traditional (‘established’),

2.a. insofar as it claims to be imperishable, ‘taboo’ (sacred), inviolable, object of veneration, (identity),

2.b. and pursues it, if need be by violent means, which inhibit all foundational research (self-assertion; denial; kf 74, 119). -

In this connection, Hegel thinks of all that the “Philosophers” (in the XVIII- d’ century sense of “Enlightened Rational Thinkers”) mean: prejudices, superstitions, -- wishy-washy dogmatism. -

b. “Philosophy as Criticism”,

who subjects all the ‘positive’ (in the Hegelian sense) - starting from a measure or norm, i.e. the reasonable (i.e. justifiable by modern reason) - to critical value judgement; -- which with the very practical thinker Hegel leads to ethics and politics. -

Note -- This duality dominates, indeed, the Hegelian “new” (revolutionary) dialectic (kf 224), about which Engels writes. -

Bibl. st.: P. Foulquié, *La dialectique*, Paris, 1948, 41/122 (*La dialectique nouvelle*). -- Foulquié distinguishes two types of “New Dialectics”,

i. a philosophical one (Hegel, Marx) and

ii. a subject-scientific one (Bachelard, Gonseth),

of which the first contains too many hypotheses, which were falsified, while the second is less pretentious, but more matter-of-fact.

Appl. model of Hegelian - Marxian dialectic.-- “What is reasonable is ‘real’ and what is ‘real’ is reasonable” (Was vernünftig ist, das ist wirklich und was wirklich ist, das ist vernünftig).

Note: Hegelian understanding means “really” all that - rationally examined - corresponds to the actual situation and is justifiable. -

Appl. model. -

(1) Imagine a teacher who is scarred by old age and - frankly - would be better off resigning: Hegel would say “Er/ Sie ist nicht mehr ‘wirklich’ (He/ She has become unreal). -

(2) The French monarchy, object of Fénelon ‘s criticism, was founded, with the cooperation of the Early Middle Ages clergy, by Chlodwig (= Clovis; 481/511), founder of the Merovingian dynasty. At the time she was “real” (and therefore “reasonable”, rationally justified) (“model”). -- In the XVIIIth century she began to become ‘unreal’ and no longer ‘rational’ (though ‘positive’ (see above)); in 1789 she was replaced

by the republic, which, at the time, appeared “real” and reasonable (accountable) (counter-model).

Note -- German Romanticism. -

Kf 29v.. -- One invariably tends to interpret modern rationality profane, a-theological. It can, however, also be done differently. -- *P.-L. Landsberg, Die Welt des Mittelalters und Wir*, (The world of the Middle Ages and Us), Bonn, 1925, 118. -

“There is truth in the following text by *Karl Wilhelm Friedrich von Schlegel* (1772/1829; known for his *Philosophie des Lebens*; -- he is the brother of the also Romantic-oriented August Wilhelm von Schlegel (1767/1845)):

“Assuming that these revolutions - *note*: the Protestant Reformation; the political revolutions - are not simply destructions brought about by ‘nature’, but that providence - perhaps never before so clearly before the human eye - has acted upon earthly situations, then one can still hope that they are merely preparations for a restoration on a higher plane of order.”

Notes. -

(1) This view is post-modern: it foresees - albeit still hesitantly - an era which does deplore the achievements of the Modern revolutions as accomplished and “positive” (in the Hegelian sense of “established” and thus already venerable), as disruptive factors, but situates them on a higher plane. -

(2) Immediately we are faced here with a case of “catharsis”: von Schlegel, having become a faithful Catholic, supposes

(1) the revolutions, yet

(2) criticizes them as disturbing data and

(3) situates them at higher levels.

In other words, these revolutions, although “reasonably justifiable” in the light of the abuses they eliminate or want to eliminate, are themselves the cause of new abuses - as current history teaches us very clearly - which call for a higher plane on which to remediate them. -

This seems to us to be the application of an old theological maxim (motto):

Gratia (i) supponit, (ii) sanat et (iii) elevat naturam (grace, i.e., the supernatural intervention of God) (i) presupposes, (ii) makes healthy, and (iii) exalts on a higher plane nature). -

With such reflections we approach the terrain from which something like New Age can be understood. New Age gathers people who accept revolutionary reason and its achievements but do not come to terms with them. New Age seeks the way out somewhere on a higher plane.

A twenty-fifth sample: the scientific revolution.

We have observed, repeatedly:

(i) skepticism (cf 188; -- 9, 24;-- 193, 204, etc.), i.e., one begins methodically, adhering only to what is immediately given;

(ii) scientificity, i.e., the method of still convincing Skeptics of non-immediately given realities. Kf 197v. (experimentalism) gave us an idea of this. Empirical-hypothetical-testing, -- such, in brief, is the method.

One observes something (empirical); one designs a hypothesis to understand it (explanatory; one tests against new observations whether the hypothesis is verifiable (testing). -- Following that model, Descartes and Locke attempted to design a philosophy.

Science as scientific revolution. -

H. Fr. Judson, On the Barricades, in: *The Sciences* (New York), 1985: July/ August, 54/59.-- Steller develops, following *I. B. Cohen, Revolution in Science*, Harvard Press, the following conceptions, which specify a revolution.

a. The term “revolution”. -- It comes from astronomy. -- Metaphorically (transferred to non-astronomical data) ‘revolution’ means: an upheaval, change in something else, in mentality or in society. of this we saw examples : kf 135 (econ.), 225 (pol.).

b. Scientific Revolution. -- Not only in *Revolution in Science*, but also e.g. in his *The Newtonian Revolution* (1980) - Cohen is a Newton expert - *Cohen* analyzes the concept of “scientific revolution.

b.1. H. Butterfield, *The Origins of Modern Science* (1949), analyzed, for him, the scientific upheaval.

i. Premises: the rise, in antiquity, of Christianity, -- the shifts within medieval Christendom, -- Humanism (kf 72: Machiavelli as Humanist) and the Renaissance, --they founded a culture. -

ii. The scientific revolution begins with Copernicus (1473/1543) - heliocentrism -, Tycho Brahe (1546/1601; Kepler’s teacher) and Joh. Kepler (1571/1630) - Kepler’s laws of planetary orbit. G. Galilei (1564/1642) - mechanics, heliocentrism -.

Newton and others later elaborate on this type of scientism.-- Butterfield says, “The Modern scientific revolution puts all that went before it in the shade and makes of it no more than passing episodes.”

Precisions.

What exactly changed so much then? The very mind operations of co-evolving modern humanity. This, both in scientific (mathematical natural sciences) and in ethics-politics (now called humanities). And also in philosophy. The universe, society, and people themselves now look very different. -

That's what Butterfield calls "the scientific revolution." - We have seen above, there-of, the evidence.

b.2. H. Fr. Judson then pauses to consider I. B. Cohen. -

Cohen distinguishes four moments. -- **Note** -- 'Moment' we take, here, in the Hegelian-Dialectic sense: **i.** an element, **ii.** that involves change. -

(A) Private phases.

i. A new idea becomes, *stricto sensu*, 'revolutionary', when it begins intellectually: a single person - think of Copernicus, who thinks that the earth revolves around the sun - or a group, confronted with a problem (given/requested), designs a hypothesis, in the form of a new theoretical formulation, of a new system e.g., as a way out.-

ii. "The Revolution of Commitment" -- The new thinking is perceived as new and is noted with great care, -- one is committed to it. -

(B) Public phases.

i. "The Revolution on Paper". - Through "paper" the new thinking penetrates to friends, collaborators, colleagues, -- yes, to the whole scientific world.--

ii. Other scientists, indeed the entire science community respond to the publication, -- at least over time. Only this fourth moment seals the revolution. -

Comparison. -- One thinks of *Thomas Kuhn, The Structure of Scientific Revolutions*, Meppel, 1976-2 (*The Structure of Scientific Revolutions*, Chicago, 1962).

A new 'paradigm', textbook example of scientific work) founds a 'revolution' in some professional science. -

Cfr. *Alan Chalmers, What is called science? (On nature and status of science and its methods)*, Meppel Amsterdam, 1981, 114/127 (*Theories as structures; Kuhn's paradigms*). -- Cohen designs a theory that is also applicable to revolutions that take time, Judson says.

Appl. model. -- The Copernican revolution (the earth revolves around the sun) was, for a number of years, an unnoticed problem. --

(1) Lakatos (1922/1974), epistemologist, who again, after Karl Popper, asked the question, “On the basis of what presuppositions does one understand scientific growth?”

Kf 67, even claimed, in 1973, that there had never been a “Copernican revolution”; reason: he detected no crisis among the intelligentsia, working with the previous paradigm (Ptolemaic geocentrism), he saw nowhere a sudden reversal to heliocentrism.

(2) But Cohen counters this: the system, fully worked out by Copernicus, in 1543, had no immediate profound impact on astronomers; -- until after 1609, when Kepler published a reworking of it.

This actualization of Kepler was radical: from that moment we can begin a revolution, establish in cosmology (universe theory), which culminates in the cosmos view of *I. Newton* (1642/1727), with his *Philosophiae naturalis principia mathematica* (1687).

One watched: 1543, 1609, 1687. Spread over years. More to the point, Newton’s re-founding of the Copernican revolution was so new - Cohen is a Newton expert - that in a well understood sense Newton’s conceptions were not so much a delayed Copernican revolution as a “not-more-Copernican” revolution. -

Note: Induction (kf 3, -- 16, 30, 55, 71, 72, 87, 145, 199): Cohen recognizes the same delayed type in a dozen other scientific revolutions of large magnitude (not to mention smaller ones). -- Where he emphasizes that scientific revolutions exhibit a different structure than political ones.

Tome. -- *H.F. Cohen* (note: do not confuse with I.B.Cohen of just now), *Quantifying Music (The Science of Music at the First Stage of the Scientific Revolution (1560/1650))*, Dordrecht, 1964. -

This work is a musicology (the theories on consonance, on the division of the octave among others) as Kepler, Stevin, Benedetti, Vincenzo and Galileo Gallilei, Mersenne, Beekman, Descartes, Huyghens re-founded them, are discussed. -

During these seventy years, music theory underwent a revolution

- (i) since the Paleopythagoreans (-530/-300) it was a kind of applied arithmetic;
- (ii) it becomes a physical and even psychophysical theory. -- Again: modern reason revolutionizes all domains of life.

A twenty-sixth sample: -- the cynical speech.

Kf 110/123 already taught us one source of cynicism, namely, protosophism. We returned to this a.o. kf 210vv. (Libertinism). -- Now we shall deal as briefly as possible with a second aspect (and source).

A. -- The ancient kunism (cynicism).

Beginning with what *Susan Sontag, Primitivism* in: *Enc. Brit.*, Chicago, 1967, 18, 531, writes about the dogmatic or artistic thinkers. - Cfr. kf 26. - Future-oriented ('cultural') primitivism one finds, also, in Kunism (Antisthenes, Diogenes).

The philosophical ideal of aut.arkeia, self.sufficiency, kunically understood, includes: **(i)** nature -- kf 120 -- as a rule of conduct; **(ii)** counterculture: rejection of opulence, of bodily cleanliness and grooming, -- especially rejection of the rules of civility and delicacy ('tact'), rejection of all rules of prevailing morality (sexual taboos included).

Bibl. st.: *A.h. Popkin/ Avr. Stroll, Philosophy Made Simple*, New York, 1965, 25/27 (Cynicism);

-- *Maria Daraki, La sagesse des Cyniques*, (The wisdom of the Cynics), in: Cl. Mossé, prés., *La Grèce ancienne*, Seuil, Paris, 1986, 92/112;

-- *E. Shmueli, Modern Hippies and Ancient Cynics (A Comparison of Philosophical and Political Development and its Lessons)*, in: *Cahiers d'histoire mondiale*, 12 (1970): 490/514).

-- The Elders or Paleocracies are one type of Microsocracyers (Kleinsocratiekers).

(1) Antisthenes of Athens

(-455/-360), pupil both of the Protosophist Gorgias of Leontinoi (-480/-375; kf 115: main ideas) and of Socrates of Athens (-469/-399), known for his exclamation, in the agora, the marketplace, "What are we to do with all this abundance?"

Utterance, in which a dose of primitivism is present in its Socratic'. - Antisthenes was:

(i) disappointed ("frustrated") in the expectations of his culture.

(ii) He responds with

a. rejection of all established "finer" culture (cultural pessimism) and

b. introspection into oneself ('aut.arkeia; autarky, complacency). -

1. He assigned himself the title of "real dog," where the term "dog" (kuon) meant not the domestic animal, but the wild dog, in the "nature" state. -

2. He also proclaimed himself a "prince" or still a "god," envisioning as an ideal the life of deities. -

3. Both titles were thought and lived together in Kunism.

(2) *Diogenes of Sinope* (-400/-325)

He is the most notorious among the “divine dogs”. Well known is the anecdote: Alexander the Great, the conqueror and spreader of Greek culture, visits Diogenes; when asked what he could do to free Diogenes from his cultureless condition, the latter answers: “Yes, thou canst do something: move thyself so that I may see the light of the sun.”

Other facts, which really characterize Kunism.

a. On a certain day, Diogenes notices a woman, bowing down deeply before the deities, -- with her lower body exposed. Diogenes approaches her: “Fear not, woman, that the god happens to be behind you (for everything is full of his presence) and that you offer him a very immoral spectacle.

b. Diogenes, as a “divine wild dog, masturbated himself publicly, on the agora, - claiming that the god Pan (*op.*: the son of Hermes and the nymph Druopè; he was the god of uncultivated shepherds and shepherdesses; he showed himself with the legs and hair of a goat) was the inventor of masturbation, --

Pan, the lord of the mountains, who taught masturbation to the rough shepherds and shepherdesses (according to M. Daraki, a.c., 97). --This seems to point to a mythical origins of kunism. - ‘Public’ - not private - were, in Diogenes’s eyes, the libations of hunger and thirst and sex: he ate publicly at the agora (which the Greeks of his day considered ‘rabid’ (shameless, unbecoming));

He used to masturbate himself publicly, saying, “If only heaven could suffice to excite one’s belly so as not to be hungry anymore!” He was, of course, also a nudist. Wearing clothes was too “cultured

c. Necrophagy, corpse-eating (cf 114), was another teaching point. Dead people are merely (kf 209: reductivism;-- 212, 217) ‘food’ and a food to be cooked. -- The honor of providing a dignified burial is rejected: one casts the corpses before the animals! Diogenes asked that, after his death, one should leave his corpse unburied “that the dogs may have their share of it.” opm. -- A kind of animalism (kf 121) is, gradually, duide.

(3) *Krates of Thebes* (-365/-285)

He was a pupil of Diogenes. He produced works of poetry in Kunic style and content, And was a beloved man. -- With Hipparchia, a Kunic woman, he frequently committed the copula public.

Maria Daraki, a.c., summarizes: return to wild life, -- enjoyment of exasperation, alternative eating habits (raw food), -- rejection of ordered married life (prostitution, homosexuality, incest, public masturbation and copula), nudism and rejection of propriety, -- rejection of funeral rites, -- using the wild animal as a model.

Note -- Without equivalence (which would certainly contain falsehood), similarity can nevertheless be established with the ‘Critical Teachers’ of The Little Red Book for Schoolchildren (kf 210). -- The ‘Sexual Revolution’ (again, a ‘revolution’; kf 229; - 220) has with the fledgling artificers also an Antique-Greek paragon.

From Kunism to Cynicism.

Popkin/ Stroll, Cynicism, assert that the Kuniekers cultivated a genuine ethic and sincerity, -- albeit as expositors of the sham culture of the time. -

Later, however, the aloofness (“autarkeia”) or complacency, with the doctrine of indifference, among the epigones (lapsed adherents) especially, would have led to openly cynicism (in the present sense). -

Appl. mod. The Kunieker(in) derives money and food from “friends”/”girlfriends. When it came to clearing the debt, they applied the doctrine of indifference and, dishonestly and heartlessly, gave nothing in return. This was, in fact, normal: for the Kuniekers, the Kuklops (Cyclops), who as a wild giant did not work, but lived off what the earth, without working, offered, was the ideal. Cfr. M. Daraki, a.c.,96. Again, a mythical paragon.

Asocial, yes, anti-social: repentance without commitment. Popkin/ Stroll underline the ascetic. The mortification of natural desires - what is now anti-nature - was a Kunish motif. A Socrates had already hinted at that.

After-effects. -- The influence of the Kuniekers was very great.

a. de stoa or stoicism. -- Zenon of Kition (-336/-264) started out as a Kunicist. In the Stoa there is much of Kunism, including the detachment from the world and life.

b. the unworldly Christians often mirrored the Kuniekers and the Stoics; hence the unworldliness, denounced by Fr. Nietzsche, among others, which is not a Platonic effect.

-

c. the primitivists (Hippies) draw inspiration from Kunism on several occasions.

B. -- Modern cynicism.

Bibl. sample : P. Diel, *Psychologie curative et médecine*, Neuchâtel (CH), 1968 (the recent title reads: *Psychologie, psychanalyse et médecine*, Paris, 1967);

-- Peter Sloterdijk, *Kritik der zynischen Vernunft*, Frankfurt a.M, 1983;

-- J.-M. Le Sidaner, intr., *Les Cyniques (Anthologie)*, *La Différence*, 1989 (41 authors are cited);

-- J.-Fr. Kahn, *Esquisse d' une philosophie du mensonge*, Flammarion, Paris, 1989;

-- Christian Laborde, *L'os de Dionysos*, ed. Régine Deforges, 1989 (the history of a teacher, who has blasphemy, lust, challenge, -- paganism, forbidden by law interference of a Christian school on his conscience; he invokes Serge Gainsbourg and de Sade (o.c., 156), among others).

Dandyism. -- Ernst Junger, *Strahlungen*, Tübingen, 1949, 345: "Paris 10.08. 1944.-
- (...)I like iced grapes -- because they have no taste. -- I like camellias. - Because they
have no smell.-- And I like rich men -- Because they have no heart "

These verses led me to the idea - in my work on nihilism (kf 219) - of bringing up dandyism as one of its precursors."

The English term "dandy" means a man who exhibits austere elegance, shameless politeness and ice-cold irony as traits.

George Bryan Brummel; (1776/1840), leading figure in the fashion of the day, passes as one of the purest specimens of Dandyism.

Bibl. st.: O. Mann, *Der Dandy (Ein Kulturproblem der Noderne)*, Heidelberg, 1962.
-- Steller claims, on the basis of analyses, that Byron, Bulwer, Disraeli (England), -- Stendhal, Baudelaire, Flaubert (France) were also marked by Dandyism.

Cynicism is a trait and the main one (o.c.,45), although that Dandy-cynism can hide.

-

Note -- A particularly telling "case" of Dandyism tells us J.-P. Goujon, *Pierre Louys, Une vie secrète* (1870/1925), Seghers/ Pauvert.

One has tried to sum up his life of Dandy in three words: "unwritten paper, old books and 'dames brunes' (brown-haired women)," things to which he tragically succumbed. Refined elegance, heaps of women, heaps of debts!

Kierkegaard on cynicism. -- S. Kierkegaard (1813/1855; "father" of Existentialism) characterized cynicism as follows.

“The distinction between good and evil is invalidated by a light-hearted, ‘distinguished’, theoretical knowledge of all that is evil, -- by a self-righteous sagacity, which assumes that, in the world, good is not esteemed and remains unrewarded, so much so that it amounts in short order to stupidity,” (in his *Kritik der Gegenwart* (1846), Basel, 1946, 21).

M. Hunyadi on M. Foucault. -- We are confronted with what Kierkegaard says, when we confront the life of M. Foucault (1926/1984), well known both as a Structuralist and as a Post-Structuralist, with his theory. -- In: *M. Hunyadi, Philosophie: Michel Foucault perd sa virginité* (Michel Foucault loses his virginity), in: *Journal de Genève* (20.01.1990), we read as follows.

1. The ambivalence. -- When one reads Foucault’s learned works and confronts them with his life, one is necessarily struck by “ce sceau de l’ ambivalence” (the seal of ambivalence). --

On the one hand, Foucault, both in the praxis of his militant action and in his scholarly works, unceasingly exposed “le pouvoir” (those in power) as subject to the abuse of power.

On the other hand, the same Foucault missed no opportunity to lend himself to “le jeu du pouvoir” (the game of power). -- In which the existentialist J.-P. Sartre (kf 176) differs thoroughly from him. It is to his credit that it should be clearly stated.

2. From *D. Eribon, Michel Foucault*, Flammarion, a thorough biography of Foucault - which, for once, does not degenerate into adulation, - Hunyadi cites the following fact.

a. When he wrote *Les mots et les choses* (one of his most famous works), Foucault was preparing anything but “the revolution.” He did not think for a moment of a struggle on the barricades. No: he was at that time engaged in plenty of discourse - in the offices of a ... Gaullist (*note*: very right-wing) Minister of Education on Gaullism’s prestigious reform plans for secondary and higher education in France.

b. The Université de Vincennes was founded in the wake of “la grande peur” (*note*: even the otherwise combative de Gaulle panicked at some point at the sight of the student revolt of May 68) and it was therefore a stronghold of militant Ultra-Gauchism.

Autumn 68: Foucault is entrusted with the Philosophy Department at Vincennes; he emerges as a militant teacher there. -

c. at that very moment he is preparing his candidacy at le Collège de France (about the top of French thinking). With all that such a thing entails in terms of “taking steps”, in terms of “secret understandings”.

In time, Foucault is elected, -- at the same time as R. Aron. “They were elected on the very same day, during the very same meeting of professors! If one knows that Aron was certainly not a leftist....

Foucault will be from ... 1970 to 1984 the famous prof at le College de France, - always as a militant in the service of any kind of “the good (left) cause”.

Note -- Here - it should be noted - is not a contradiction between doctrine and life, as is so often the case, but a contradiction between doctrine and militant life, on the one hand, and, on the other, “complicit life. Which makes the case cynical. An application of Kierkegaard’s definition.

Peter Sloterdijk’s “cynical speech”.

We face an exposure with his *Kritik der zynischen vernunft*. -

Bibl. st.: G. Groot, Peter Sloterdijk, *Cynic*, in: *Strive* 1985: Jan., 322/336 .

(A) *The lighting.*

Enlightenment experiences its culmination in I. Kant (kf 204 (Criticism), 226 (die kritische Vernunft)). See also kf 191v. (articulate reason). -

Sloterdijk’s title, incidentally, very clearly recalls Kant (*Kritik der reinen Vernunft* (1761/1787); *Kritik der praktischen Vernunft* (1786)).

The position defended by Sloterdijk boils down to this. -

(B) 1. *Kant: “was ist Aufklärung?*

In it, Kant calls for a reasoning and thinking that is independent (articulate), ‘autonomous’ - and delusion-free - ‘illusionslos’ -. In Latin: *sapere aude* (Dare to think personally)! It came down to this: empowered reason pervades undaunted:

(i) everything outside herself and

(ii) all in herself (kf 195v.: the three Kartesian substances; 204 (the same three substances, Lockian)), -- ‘gründlich’ (thoroughly). -

(B) 2. *The courtship.* -- In the Dutch of Hegelians, “courtship” means turning into the opposite.

Sloterdijk claims, now, that this Kantian reasoning - in the two hundred years between *Was ist Aufklärung?* and us - has led to the opposite of what was intended by the enlighteners, namely, to found a “critical” culture (kf 188: foundationism). -

In what sense? The ‘Illusionslosigkeit’ has degenerated into

(i) a Skeptical recognition of mere brute facts (kf 9, 24, -- 193 (Descartes), 201 (Locke)),

(ii) with disregard for all that exceeds those “brutal facts. Says Ger Groot:

“Everything else (*note*: other than the brutal facts) is Romantic obfuscation, which must be de-mythologized as soon as possible, reduced (kf 209, 233) to “vulgar reality” behind it.

Sobriety, unmasking, and desecration are the watchwords of a reason that wants to penetrate to the ground of things and cannot see these other than immaterial, illusionless, and (on the level of morality) as a drive for power and self-interest.

More clearly, Modern reason has become so cynical, on those two hundred years, that even where someone is acting truly elevated and disinterested, only - reductivistically - appearance, sham virtue is seen. Even disinterested behavior is interpreted as the mask behind which low, selfish motivations and drives are hidden.

“The Three ‘Critical’ Materialists” (P. Ricoeur).

What Sloterdijk claims receives unusual confirmation in *P. Ricoeur, Le conflit des interprétations (Essais d’ hermneutique)*, Paris, 1969, 148/151 (*Marx, Nietzsche, Freud*).

Ricoeur explains there how - what he calls “the three ‘Critical’ Materialists” - Marx, Nietzsche and Freud, each from a type of materialism (cf 206), nevertheless carry out the same unmasking concerning our culture.

To Marx Ricoeur reproaches “Economism” (seeing things one-sidedly economically), Nietzsche reproaches “Biologism” (seeing things one-sidedly biologically), and Freud reproaches “Pansexualism” (seeing the data one-sidedly as fundamentally sexuality).

All three are convinced Materialists, but at the same time Hermeneuticists, i.e. they put forward a type of theory of interpretation, which they apply consistently or not. -

a. Descartes unmasked the body as a “machine” (kf 193) and disenchanting it, but still honored the (self)consciousness of the soul.

b. Marx, Nietzsche Freud, - they also expose self-consciousness as deceptive. All three are critics of consciousness. The consciousness of the soul makes sense of itself, of itself and of things.

It is not what it believes, imagines, to be: “objective truth”. It is a mask for social (Marx), biological (Nietzsche), libidinal (Freud) factors, through which it is, in fact, controlled and blinded.

The two-sided modern sense of life.

(1) In an in-depth analysis of the professional sciences, insofar as they are merely worked out in a definite ('positive') way - in other words: insofar as they describe mere brutal facts and also 'explain' them as the case may be, without taking higher values into account - G. Van Steendam, *Wetenschap op zoek naar ethiek*, (Science in search of ethics.), in: *Onze Alma Mater* 39 (1985): 2, 81/117, in his introduction to the fact that the modern sciences show a 'double face': on the one hand an extremely constructive, on the other a very dangerous aspect. This has penetrated even to the common sense - including the common man - and has grown - it may be added - to eco-pacifism (cf 97: environment) in just about all industrial countries,

(2) **Marshall Berman, *All That is Solid, Melts Into Air (The Experience of Modernity)***, London, 1985. -- 'Modernity' is, here, viewed from the perspective of (value) feeling.

'Modernity' Berman calls the merging or alternation of hubris in the face of what one can handle, and fear of a threat that springs from what that hubris performs.

a. - Modern man lives through -- to speak, e.g., with Goethe -- a Faustian sense of life: with his contemporaries, in the line of the great early figures of Modernity, he sees unprecedented possibilities, -- designs, innovations, -- we add: revolutions; all this is in his power.

b. - The same Modern man easily experiences the steadfast changes, which he himself accomplishes, as threats. One is never sure. The basic certainties - the ideas acquired with upbringing (and the educators) - are, immediately, turned into uncertainties.

i, The traditional man can afford to live on solid life certainties. -

ii. The uprooted Modern man, however, perhaps the majority of our contemporaries, observes that all that is solid, melts into air" (= all that is firm, solid, decays into air, weakens),

Decision. -- 'modernity' was

1. Rationalism (kf 188), -- either Cartesian (axiomatic - deductive especially, though not unilaterally) or Lockian (reductive, though also not unilaterally) kf 192, 197 ;

2. she was also Sadian (kf 206).-

3. Revolutionary (kf 224) in many areas and

4. cynical she was too.

A twenty-seventh sample: modernism.

What does the term 'modernism' mean? - Conclusion: there is a common core somewhere, which recurs in the variety of definitions (= interpretations). - Let us try to describe this core.

Catholic Modernism of the turn of the century.

Between 1896 and 1910 a Modernism occurred in the Catholic Church. What was called "aggiornamento", adaptation (actualization), following the Second Vatican Council (1962/1965), then called "Modernism".

Main figures like G. Tyrrell (1861/1909), in England, and, in France, A. Loisy (1857/1940) wanted to modernize traditional Catholicism. They were convinced that the Church, too, had to evolve with progress (kf 87, 224), which includes Modern culture.

The Waldorf - or Liberal - Protestant model.

In Catholic Century Modernism, it was not the Orthodox (= tradition-fixed) Protestants who were the model, but the Freethinkers:

Fr. D. Schleiermacher (1768/1834), the founder of Modern Hermeneutics, -- G.W.Fr. Hegel (1770/1831), the founder of the New or Modern Dialectic (kf 224) were the ringleaders of Liberal or Waldorf Protestantism.

Aug. Sabatier (1839/1901), the Protestant Symbolphideist ("The traditional dogmas are (only) 'sensible' statements, which we, now, ought to actualize from a Modern standpoint") paralleled Schleiermacher or Hegel.

They stood, with the Catholic Modernists, as a model not only for a kind of "Protestantization," but even for a Liberal-Protestantization of the Catholic faith. Which, in its sharp form, amounted to a liberal Catholicism.

Tradition Catholicism,

in its Baroque form especially, had to condemn such a thing, of course: the Holy Office (successor to the Holy Inquisition) issued a decree "*Lamentabili sane exitu*" ("With truly deplorable results") (03.07.1907); Pope Pius X confirmed this in the encyclical "*Pascendi Domini gregis*", ("The Pasturing of the Lord's Flock"), (08.09.1907) calling the then Modernism not one heresy among many, but the collection of all heresies.

This for the reason of the basic principle of the Eternal Modernism, namely development: mankind, as a whole, through cultural history, goes through a growth towards an ultimate liberation (including from all errors).

Notes.: One can see that Vatican Catholicism, although also evolving in its own way (think of the social encyclicals of a Leo XIII (pope from 1878 to 1903), who initiated the ecumenical movement, persuaded French Catholics to accept the “Republic” (= religion-free state), the Catholic workers in *Rerum Novarum* (1891) with an ecclesiastical charter), rather - as Marshall Berman (KF 239) put it - reacts anxiously to the observation that “all that is solid, melts into air” (that all dogmatic certainties, once undermined in a Modern-critical way, decay into air).

Artistic modernism.

A. Bolckmans, *Overview of the Philosophical Currents in World Literature*, Ghent, 1972, shows us another type of Modernism. --

“Modernism” is used as a major literary-historical name in the XX- st century. For it is striking how, time and again, in different movements, each bearing its own name, the emphasis is laid on “the modern”, “the new”. One wants to draw attention to the fact that one brings something new and that one is original. Thus Bolckmans.

Traditionalism/modernism.

The Western European literary world - always Bolckmans - seems, after 1910, to be driven to a higher degree than before by the conflict “Tradition/ Modernity”. Both terms are generic: the Traditionalists wish to build on what went before, but in such a way that it is updated; the Modernists wish for more radical innovations.

Among the Traditionist movements, Bolckmans counts Neo-Realism, Neo-Naturalism, Neo-Symbolism, Neo-Classicism. -

A. Many, very important writers are traditionists: Thomas Mann, John Steinbeck, Mikhail Sholochov, François Mauriac, Graham Greene, Niko Kazantzakis. Modernists are not. -

B. The Modernists, however, bring the strictly new distortions: Futurism, Surrealism, Hermetism, Existentialism are the names of them. -

C. “In many cases it is difficult to tell the two apart” (o.c., 95). -

Note: -- This last sentence should make us be very careful. -

Note -- *Bibl. sample* : Douwe Fokkema/ Elrud Ibsch, *Modernism in European Literature (Synthesis, currents and aspects)*, Amsterdam, 1984. This discusses novelists and essayists from the period 1910/1940 (Joyce, V. Wolf, Proust, Gide, Svevo, Musil, Mann).

Note that Bolckmans classifies Mann as “traditionally fixed” and Fokkema/ Ibsch as “modernist.

-- Fr, Bulhof, ed. Nijhoff, Van Ostaijen, ‘*De Stijl*’ (*Modernism in the Netherlands and Belgium in the First Quarter of the 20th Century*), The Hague, 1976.-.

This book follows a symposium, at the University of Texas, Austin, on “*Modernism in the Low Countries, 1915/1930*,” in October 1973.

The confusion of language and thought.

(1) Lieven De Cauter, *Postmodernity for Children*, in: *Streven* 1987, Oct., 77/79, says: “So those who want to know what to think now of the art of Borges, Eco, Calvino, who are explicitly postmodern, cannot, for the time being, turn to Fr. Lyotard (*note*: the theorist of Postmodernism).”

(2) P. Pelckmans, *Eco’s circus of the unbelievable* in: *Streven* 1989, Oct., 46/57, says: “Some of the trends that have been called ‘Postmodern’ in recent years are eagerly recapturing - with much display of self-irony and ambiguity - an irrational heritage that, since the Enlightenment, seemed to have been definitively written off.

Umberto Eco, The Pendulum of Foucault suggests that the superior reserve of that kind of trip is in danger of becoming imperceptibly a hollow facade (...). Eco’s rejection of postmodernism remains, in terms of its premise, undiminishedly modern.” -- understand who can understand.

Note -- Perhaps -- we say “perhaps” -- Neil Postman, *We amuse ourselves to death*, Houten, 1986, and id., *The disappearing child*, Weesp, 1984, can provide us with at least one clue to recognizing what, artistically and even generally, is “modernism.

Following in the footsteps of M. McLuhan, *The Medium is the Message (An Inventory of Effects)*, Middlesex, Penguin Books, 1967 (a work on communication theory), Postman asserts that rationality is the creature element of our Western culture and that “rationality,” essentially, uses the text, i.e., the spoken and written word as a medium, means of communication.

Furthermore: that the media, since the 1950s especially, have as it were destroyed this culture of words and texts and replaced it with visual culture (think of the overgrowth of television in childrearing). Modernism’ could, in this hypothesis, be: an art style which is rational thanks to a strict cult of the logically clear word in text form.

Appl. model. -- New art.

Bibl. sample : J. Mathes. *Hrsq., Prosa des Jugendstils*, (Art Nouveau prose), Stuttgart, Reclam, 1982. -

What we, Dutch speakers, call “New Art,” elsewhere they call Art Nouveau, Arts and Crafts, Modern Style, Jugendstil. -

“The Modern Style, Art Nouveau, and Jugendstil serve as the first modern art.” (B. Verschaffel, *Postmodernity (On the death of “art” and the ubiquity of “beauty”)*, in: *Streven 1988*: dec., 242).

In Germany, especially around and in Munich, Modernism, at least in that form, was very “elitist” and practiced all that is “refined” (of so-called higher quality), such as atmospheric renderings, sought-after dream representations, powerless sensuality exotisms of all kinds, purely decorative stylizations.

Not fundamentally without self-importance and especially ‘Aestheticism’, i.e. reducing art to an occupation that merges into itself, -- without much ‘message’ (one would say now). -- Mathes’ book situates German New Art between 1893 and 1913. Very simultaneous with Catholic Modernism (kf 240: 1896/1910). So also a Century Modernism.

B. Verschaffel, a.c., typifies as follows: “The credo (*note*: the ‘hypothesis’ (Platonic)) of the Avantgarde and the basic value of “modern art” comes down to the end of ‘history’: freedom. --

(i) First, “the art” must be free outwardly:

It cannot be commandeered by an external authority. One cannot put “the vanguard” on a leash. Only when “art” is radically free and autonomous (kf 183vv.) can it conceive and live out a utopia, -- can it experiment with the total freedom to which all are destined, -- can it prefigure the freedom and happiness of “the coming man.” Etc.--

(ii) Further, “the artist” must also be internally free:

Nothing must limit his urge to create, express himself or explore. Everything must and can be done: all materials, all manufacturing processes, all meanings, all functions, all “statements.

Rules, conventions, customs can and should be “ignored. More so, the process of creative negation” (kf :74; 119: ‘fusus’) of what exists is the engine of “creativity” and “progress” in “art.”

The ideal Modernist work of art is the gesture that cannot be imitated or repeated (hanging a white cloth, for example). (...). (A.c., 242/243).

Note -- When we compare the interpretations of a Postman (orderly-logical text) with those of a Verschaffel, we see that the ambiguity of modernity may well be one of the causes of the confusion of language and thought concerning Modernism: kf 192 (Cartesian Modernity), kf 197 (Lockian Modernity) agree with a Postman; kf 206 (Sadian Modernity) agrees with Verschaffel's interpretation.

Yet we turn, further, to Verschaffel's interpretation, -- "In the game of 'ignoring' rules and trying out 'total' freedom, the Avantgarde quickly came to realize that when all the rules of the game are gone, the game itself (*note*: here art) remains as the last convention and limitation (*note*: it must, all total freedoms notwithstanding, still remain 'art'). -- The existence of "the artist" and the institution of "art" (with all that goes with it) are unmasked (kf 237) as ... the remnants of ancient, bourgeois art; (A.c.,243).--

One sees it: cynical reason, Sadian or otherwise, does not so much as point to Descartes or Locke as models of Modernization. - Verschaffel continues, however:

"The ultimate task then is to ignore the game (*note*: here "the art") itself: the isolation of "the art" and "the artist" must be broken. "The art" must work and merge into "life."

Everything is "art. Everyone - i.e. humanity or "the hero of history" - is 'artist'. When the institution of 'art' itself is ignored, we are at the end.

The "creative negation" or "experimentation" falters and the mill falls silent, The Avant-garde and "modern art" are over. The "art" has died, -- sometime in the seventies. (...). It is not clear what "art" can or should mean now, or why it should be important.(...)" (A.c.,243). -

In other words: according to Verschaffel, this is when postmodernity (and, as the case may be, postmodernism) begins, which no longer believes in progress as the final goal of cultural history.

Futurism, Dadaism/Surrealism, Hermeticism.

The "new" art exhibits more than a form, --

a. *Futurism.* -

Around 1909, in Italy, the poet Filippo Marinetti (1876/1944) initiated this art and life movement: the "actuality" (not the "Tradition"), with the contemporary

problem, is the starting point. We explain this, with Verschaffel, in more detail. --

A. The model of Constantin Guys (*Flushing 1805/ Paris 1892*). --

Charles *Baudelaire* (1821/1867), the trailblazer in France of “Modern” literature, known for his *Fleurs du mal* (1857 (kf 235: dandy), writes, in 1863, about C.G., Peintre de la vie moderne.

Guys worked as an illustrator for newspapers, magazines. But he did not refer to himself as an “artist” but as an outsider. Guys wanted to “see everything”, “live everything through”: “la curiosité peut être considérée comme le point de départ de son génie” (curiosity can be considered as the source of his personality) writes Baudelaire about Guys, who showed an exaggerated tendency to become absorbed in visible and tangible things. -

In this he resembles the child: “L’ enfant voit tout en nouveauté; il est toujours ivre. (...). c’est à cette curiosité profonde et joyeuse qu’il faut attribuer l’ œil fixe et animallement extatique des enfants devant le nouveau, quel qu’il soit”. (The child sees everything from the point of view of novelty; it always walks around drunk. (...). To this deep and joyful curiosity one must attribute the staring and animalistic delight of children in all that is new, whatever that may be.”) -- Well, in this Baudelaire sees, with Guys, the typical modern aestheticism.

(a) The first industrial revolution (kf 135/136). -- “The locomotive -- according to Verschaffel, a.c., 246) -- is, for the bourgeois XIXth century, the image of one’s own power, -- the symbol of progress, the symbol of history. --

Nothing can stop that man-made machine, -- nothing can stop progress, history, development. The resistance to the train is the ridiculous powerless resistance to progress, to the new age, to the future. -

The station is, by the way, one of the first and most important bourgeois constructions: it is the temple of the bourgeoisie, where efficiency, businesslikeness, technology, changeability and mobility are venerated.”

(b) C. Guys, as a modern “aesthete”. -- Guys was a draughtsman and watercolorist, known for his renderings of le Second Empire (founded by Napoléon III (02. 12.1852/ 04.09. 1870), its mores and its wars. -- Guys also sees the train, the station, etc. modern, but differently: as a curious child who - indifferent to the idea of progress - merely looks

absorbed in the spectacle offered by the train, the locomotive, the station and so on. Not 'involved' in the active modernization process, like the industrialist or the businessman or the banker or the proletarian who has to earn his living in it. No: as an uninvolved person, merely living through it aesthetically, as a stroller ('flaneur').

He is, still, in the "aesthetic stage" (Søren Kierkegaard (1813/1855; the father of Existential thought) would say). -

Appl. model. "The social and industrial changes (...) first of all (...) create a new environment: the metropolis. Life in that metropolis creates unintended, unforeseen (and initially unnoticed) byproducts and connotations.

In that new clutter that is the city, radically new things can be seen, felt, experienced. The disappearance of darkness, the shining of the wet streets with streetlights, the ground vibrating with machines are absolutely new sensations (...). The large retail spaces, the wide display of merchandise, the omnipresence of the mirror, inscriptions and signs in the city are absolutely new (,....)". Thus typifies Verschaffel, a.c., 247v., interpreting Baudelaire's conceptions.

B. Filippo Marinetti. -- Marinetti is characterized by Verschaffel as a "dandy" (kf 235), as a "flaneur" (stroller) and "decadent poet" and, later, "the pope of Futurism" (a.c., 251).

This is, in Platonic terms, the Futurist "hypothesis" (premise): unskilled, yes, "indifferent" but bent on enjoyment: "We are the new 'Primitives', with a completely transformed sensibility (*op.*: feeling, empathy)" says Marinetti. -

Futurism. -- Verschaffel characterizes: "the frivolous-optimistic 'Bejahung' (*op-ed*: going up in) of what Baudelaire - in a very mixed, pessimistically conservative way - recognizes as his destiny; namely, to live in modernity, with its industrial revolution, with its metropolis. -

The *Manifesto dei pittori futuristi* (1910) reads, among other things: we want to depict and glorify everyday life, which is being transformed in a ceaseless and disorderly manner by glorious science.

Without the ideology, the message, the thinking (including in cultural-historical terms) to live through modern life and its environment and represent it in works of art: behold a second Modernism.

b. Symbolism.

A. French Symbolism.-- Around 1885, in France, the Symbolist movement emerged.

a. It reacts against Positivism (i.e., Empiricism (kf 229 (Scientism); 198 (Empiristic Rationalism)), present in Naturalism in art, -- particularly against le Parnasse (a literary-artistic streak, which introduced an impersonal-scholarly style and set forth “l’art pour l’art” as a principle, -- around 1850+).

In a strict sense, one could call Naturalism, which, in art, puts forward Modern science as a kind of ideal, a “Modernism. Yet this name now means something else.

b. It attempts, by means of the text, in so far as it contains words of musical value and terms of symbolic significance, to represent, to suggest, the even most impervious to the vagaries of modern soul life -- including the occult. --

Verlaine (1844/1896), Rimbaud (1854/1891) are the trailblazers. Mallarmé becomes the central figure. With Maeterlinck’s plays, Symbolism reaches the general public.

In painting, there are Gust. Moreau, Puvis de Chavannes, Odilon Redon. --

B. International Symbolism. -- In Belgium (G. Rodenbach, E. Verhaeren), England (O. Wilde), Germany (St. George), Denmark (G. Brandes), Russia (C. Belmont) one finds, over time Symbolists. -- ‘modernism’ --

This term designates, in Spanish and Latin American art, between 1890 and 1920, the Symbolists, who emulate French Symbolism as a model.

Precursor: the Cuban J. Marti. Main character: the Nicaraguan Ruben Dario (1867/1916).-- ‘ermetismo’ -

Between 1920 and 1950, one finds, in Italy, an art movement that introduces French Symbolism.

The term “Hermetism” (think “hermetically closed”) emphasizes one aspect of it. Italian Hermetism - like its predecessors - reacts against the Modern mass society, against a ‘worn out’ language. -

The aim is to expose new domains of reality not known to the masses. For those who do not live through such new, deeper realities, the language of Symbolism comes across as “magical-adsounding,” “mysterious-dark.” -

Conclusion: - New language, new domains of (lived) reality. Behold the modernism of the symbolists.

Note -- This may suffice as a sketch of Symbolism. -

A few more characteristics.

A. All forms of art interested the Symbolists. More to the point, (Richard Wagner (1813/1883) exerted strong influence on the Symbolists, -- with his “Musikdrama” (Th. Mundt), which he conceived as a “Gesamtkunstwerk,” a collective work of art, consisting of word-art, music, dance art, and even plastic art.

B. Influences on Symbolism included Ch. Baudelaire, G. de Nerval and Edgar Poe.-

Note the influence of Emmanuel Swedenborg (1688/1772). His Theosophical (kf 9) system can be summarized more or less as follows: the universe is, in its deepest ground, an immaterial (‘spiritual’) structure; God, identified by Swedenborg as “the Divine Man”, is infinite wisdom and love; from that God nature and spirit flow (Emanatism or outflow philosophy). -- We briefly note the above influences to clarify the “Symbolic-Hermetic” essence of Symbolism. Mysticism and occultism can be understood from Swedenborg, among others.

b. *Dadaism and Surrealism.* -

Two other Modernisms, which we will look at briefly.

A. *Dadaism.*-- 1916/1925. -- Short for “Dada,” -- The term was introduced by a group of artists -- in Zurich and New York, later in Paris -- to denote a kind of nihilism (devaluation of Traditional values):

a. they advocated rebellion against the senselessness (absurdity) of our culture;

b. they definitely oppose all Traditional forms of expression. - Main figures: Hugo Bali, Tristan Tzara, Hans Arp, Marcel Duchamp, Man Ray. -

Influence. - Dada influenced Surrealism: “The leading figures of Surrealism - Aragon, Breton, Eluard, Péret - made up the French group of Dadaism until 1922.” (*M. Nadeau, Histoire du surréalisme*, I, Paris, 1945, 24) :-

However, Dada also influenced Lettrism (1945+, with Isidore Isou: “art” exists in configuration of letter-bound sounds, without much logical meaning), as well as Pop Art and Op Art (in the wake of the Counterculture (Beatnik’s, Hippie’s, New Left)).

B. *Surrealism.* -- cf 31 (M. Ernst); 221 (Surr. and Woman). -- The main ideas are set forth in the three Manifestos (1924, 1930, 1942) of A. Breton (1896/ 1966), It is a revolutionary movement, -- with

a Nihilist slant (kf 221), who, in addition to art, was also concerned with psychology (the Freudian depth psychology), politics (in time Marxist) and philosophy (Hegel). -

The Manifesto of 1924 contains an attack on Enlightened Rationalism with its strict logical way of thinking and living. In it, Breton invites artists to enter new, preferably “irrational” domains, such as the unconscious and subconscious soul life (humor, dreams, seizures, automatism, free associations), to render this in works of art, -- to the exclusion of any ethical or even traditional-artistic control by rules. - For non-Freudians, Surrealism is rather obscure, of course.

In terms of plastic art, Hieronymus Bosch, William Blake, -- Odilon Redon were precursors. -- In addition to Freud, Hegel, Marx, the Surrealists underwent the influence of Guillaume Apollinaire and Giorgio de Chirico, -- as well as Dadaism, Futurism and Cubism (cf 31).

La surreality. -- “The concept of ‘surreality’ has, in the history of Surrealism, undergone changes in meaning, yet all these meanings revolve around one main fact, the realization of “l’homme integral” (the overall human being).

1. humor gives access to it.
2. The automatism (*note*: giving free rein to on- and subconscious soul life) provides the materials.
3. The art is the rendering.
4. Psychoanalysis provides the deeper meaning.
5. The revolution will demonstrate the possibilities actually attainable.” (Y. Duplessis, *Le surréalisme*, Paris, 1950, 7).

The revolutionary character is evident in Marxizing: “Freud’s Psychoanalysis finds (*note*: according to the Surrealists) its complement in Marxism, which removes the obstacles that prevent man’s free self-development. (Id.,6).

The scope. -- One should not underestimate Surrealism. -- “Surrealism originated in Paris, -- a dozen men made it up initially. (...) It has found followers and influenced people in England, Belgium, Spain, Switzerland, Germany, Czechoslovakia, South Slavia, and even in other continents: Africa, America (Mexico, Brazil, USA) (...). -

No art movement before Surrealism - not even Romanticism - had such an international resonance. (*M. Nadeau, Histoire du surréalisme*, I, Paris, 1945, 24).

Revival. -- “After a long eclipse (1919/1968), during which Surrealism had to give way to the existentialism of a Sartre, to “*l’ecole du regard*,” the new novel of *Robbe-Grillet* and Butor, to the structuralism of Barthes, Lacan, Foucault, it stepped back into the foreground. (R. Brechon, *Actualité du surréalisme*, in: *Techniques Nouvelles* 17 (1977): 6, 2, 24). -- Which is also evident from what we, kf 221, have seen.

Note -- On the way to holism. -

When we compare Surrealism, which, with Freud and the depth psychologists, discovers the unconscious and subconscious soul life, and Symbolism (cf. 248: Swedenborg), which discovers the mystical and occult soul life, with the Secularism (i.e. and we think of the revival in the last years of the new era (New Age; cf. 11), then it is immediately clear that Surrealism and Symbolism have seen soul life in a more comprehensive, richer, ‘holistic’ way than the Secularists, who (want to) see only the visible and tangible layer of it. ‘Holism’ means “having a sense of - what the ancient Greeks called - “to holon”, the whole, the totality”.

In other words: Surrealism, Symbolism have paved the way for today’s Holism.

c. Expressionism.

A this time German Modernist movement. -- Beginning primarily with literary expressionism.

“As precursors one can consider *Georg Büchner* (1813/1837; *Junges Deutschland*) and *Frank Wedekind* (1864/1918; *Jahrhundert-wende*).

Influences regarding style came from the Swede August Strindberg (1849/1912) and the American Walt Whitman (1819/1892). -

In terms of theme, they leaned toward the Russians Leo Tolstoi (1828/1910) and especially Fyodor Dostoevsky (1821/1881). -- collections of poetry such as *Les fleurs du mal* (flowers of evil), by *Charles Baudelaire* (1821/1867; KF 245) and *Illuminations* by *Arthur Rimbaud* (1854/1891; kf 247) decisively influenced Early Expressionist lyricism.” (B. Baumann/ B. Oberle, *Deutsche Literatur in Epochen*, Munich, 1985, 188).

-

Figures: E. Barlach, G. Senn, G. Heym, G. Kaiser, E. Lasker-Schüler, C. Sternheim, E. Toller, G. Trakl, Fr. Werfel. Dadaism and Futurism also played as influences (o.c.,194f.).

The expressionist “hypothesis” -

The presuppositions, necessary to understand Expressionism as a cultural movement, come, in short, to this.

“In the politically quiet years after the turn of the century, young intellectuals looked behind the façade of a society whose morals were questionable and whose affluence often showed industrial exploitation as the true source.

Against the Positivism of the professional sciences (always kf 193: Science), as against technical progress, they were critical.

With distrust, they observed the growing influence of militarism and patriotism and their social consequences.

Simultaneously with a growing social feeling arose - in the face of the imminent political danger - a sense of the threat that, over time, became frighteningly real in World War I (1914/1918).

The last chance to save humanity and the planet from destruction the Expressionists saw in a transformation of the individual and, as a result, a transformation of society: ‘The world can only become good, when man becomes good’ (K. Pinthus)” (O.c.,188f.).

-

The name “expressionism” -

The name came about in reaction against (Naturalist) Impressionism, which advocated a photographically-accurate (quasi-scientific) representation of sensory reality - means that the Expressionists placed the focus in the soul itself, whose heightened and even culturally-pessimistic sense of value sought expressions - “expressions” - in challenging (possibly crass or distorted) works of art.

This soulful patheticism is found again in the simplified design (not the fraying of the Impressionists, but “the essential”) and in the unusual contrasts of colors.

Expressionism emerges in literature **around 1910**. -- In film, one sees it at work in German Cinema 1920+ (think *The Cabinet of Dr. Caligari* (1919) by *Robert Wiene*). -

In painting, however, Expressionism broke through first.

(1) The painters of Die Brücke (Dresden; 1905/1913) - influenced by Vincent Van Gogh, James Ensor, Edvard Munch -; Der blaue Reiter (Munich; 1911/1914) - influenced by Cubism and Futurism -; Schiele, Kokoschka (Vienna).

(2) After WWI (1914/1918): German (Grosz, Beckmann, Dix), Flemish (Permeke, De Smet, Van den Berghe) Expressionists come Mexican (Rivera, Orozco, Siqueiros, Tamayo), Brazilian (Portinari, Segall), French (Rouault, Soutine) artists of the same movement.

(3) After WWII (1940/1945): Cobra, the Belgian-Dutch-Danish Expressionists; Dubuffet in France; Pollock, De Kooning in the USA. -

In sculpture, there are Lehmbruck, Barlach; -- Zadkine, Moore; -- Coururier, Germaine Richier .-

Conclusion -- Expressionism, originally German, has become an international phenomenon of great richness. - This Modernism shows traits that will later be found in the eco-pacifist movement (Antimilitarism; the critique of the technization of life in industrial culture for example).

Conclusion. -- *New Art* (kf 242),-- Futurism (kf 244), Symbolism (with Hermetism) (kf 247), Dadaism (kf 248), Surrealism (kf 248), Expressionism (kf 250), -- behold what the vanguard, the avant-garde, has accomplished in modernisms. -

On kf 244 (Verschaffel's interpretation), we saw that the Dandyist-slanted Postmodernist notes - with disdain - the "death" of "modern art" - sometime in the 1970s. It is possible. But:

(i) we observe a very great richness and broadening of the facial horizon (holism, eco-pacifism in the making) and

(ii) whether the new art is definitively "dead" is a question only the future will resolve. Not the projections of the Slower Esthetician of Postmodernism. -

We also note that, with a Guy (cf 245) and, in his wake, Baudelaire, Postmodernism gets off the ground as an unmoved, uninvolved-distant aestheticism. In this sense, that type of Modernism was somewhat Postmodern. What it underscores is its richness and broadening of horizons.

'Modern Art'. - Fr. Will. Wentworth-Sheilds, *Modern Art*, in: *Encyclopaedia Britannica*, Chicago, 1967, 15, 630f., writes:

"This term is used to represent developments in Western art since the end of the XIXth century." -

So we pay attention:

(i) Modern philosophy begins with Descartes and Locke, midway through the XVIIth century;

(ii) Modern art only catches on at the end of XIX- the century. -- Thus, the term "modern" has a plurality of meanings.

A twenty-eighth sample: modernism and postmodernism in architecture.

By way of introduction. - So far we have left out architecture. With good reason. Because building is a very bound form of skill and art.

(1) ***'Modern Style'***, -- 1890+: in France, among others, in the wake of the Nancy School (Gallé, Vallin), the 'Modern Style' reacted against the austere imitations of the Antique styles in all fields of art, but especially in the arts and crafts (les arts décoratifs, the decorative arts) and architecture.

(2) ***Union des artistes modernes.*** -- A. Barré-Despond, U.A.M. (Union des Artistes Modernes), Les Ed. du Regard / U.I.A., 1987, has it that around 1929 a number of Avant-garde artists, including the architect Mallet-Stevens, the sculptor Csaky, the interior designer R. Herbst, the jeweler R. Templier, the designer Cassandre, united in the Union.

The goal: to tout the new materials and forms and favor equipment rather than decoration of the home. They took interior design, including furniture, in new directions.

Modernism in architecture. -- It is -- as for the previous Modernisms -- impossible to give a complete overview. However, we will now give a few samples of Modern architecture.

After all, architektonics, i.e. the system of building rules, is undergoing a Modernization.

With *Alb. Bush-Brown, Modern Architecture, in: Encyclopaedia Britannica, Chicago, 1967, 15, 619/630*, we can identify in the USA a Frank Lloyd (1869/1959), the greatest among the Chicago Architects, and in Europe - in the wake of Peter Behrens - Walter Gropius, Ludwig Mies van der Rohe and Le Corbusier as Modernists. They dominated - until +/- 1960 - the modern in building.

Das Bauhaus. - Walter Gropius (succeeding Henry van de Velde in 1914) was the founder of the Bauhaus. In 1930 Mies van der Rohe succeeded him there. -

His 'hypothesis' -- Visual art means the foundation of a complete and homogeneous natural space, in which all the arts (kf 248: collective art work) - architecture, sculpture, decorative arts, painting - have their place. Building must, in the process, help solve the social problems. -

The style of Bauhaus buildings - with lots of steel and glass - was very influential.

Alfr. Roth, Plaidoyer pour l'architecture moderne, (A plea for modern architecture), in: Journal de Genève (14.05. 1987), says of this what follows.

“Rectangular boxes, whole and all windows, hermetically closed and air-conditioned: behold the “glass cages” of the International Style.

They were parachuted around the world, into cold and warm countries, into all kinds of cultures. They are - in short - a commercial adaptation of international architecture, as it was designed in the 1920s (1920+) to meet universal requirements and a rational distribution of spaces. -

The origin? One arrives, inevitably, at the American skyscrapers and - in a sense - at Mies van der Rohe. (...).

(i) The work of van der Rohe is, undoubtedly, that of one of the greatest artists of our time.

(ii) The drama of the International Style, lies in the imitation of Mies van der Rohe by technicians without talent and a sense of responsibility, -- technicians who saw only commercial purposes.”

Fr. Oswald, Pour continuer Le Corbusier: critiquer son utopie, (To continue Le Corbusier: criticizing his utopia), in: Journal de Genève (14.05.1987). -

Around 1900, Modern architecture gets off the ground. 1920+ the international style emerges. Edouard Jeanneret, this Le Corbusier (1887/1965), the Swiss architect and urbanist, was the great innovator of urban and residential space.-

Oswald recounts, “In 1924, Le Corbusier reflects on his journey in the East (1910/1911) and notes, ‘One conviction: one must completely restart. One must pose the problem. The whirling maelstrom of life. It is about more than mere aesthetics (beauty theory)’”. -

Le Corbusier had already broken free from the past. now he is beginning to break free from the present as well, -- the era in which he lived, with its fixity in the building forms of the past. Immediately he finds himself in new havens, in a utopian world.

Like, before him, Thomas Morus (1478/1535; Humanist and statesman) in his book *Utopia* (from the ancient Greek ou = not and topos = place), i.e. nowhere land. -

From 1922, Le Corbusier’s designs should be referred to as applications of theories,

KF 255.

as presuppositions of a new building praxis. “The art of building exists in organizing. Thou art an organizer, not a draftsman” he says. Architecture must be a collective work of art (kf 248; 253), “une oeuvre d’art totale” (a total work of art), : it should include all sectors of life, -- from birth to death, -- from the individual to the community, -- the visible phenomena and the invisible things.”

“Why at all costs something new?” -

A. Roth, a.c., mentions two main characters.

(1) “Henry van de Velde

He was a pioneer of the new architecture. Yet, in 1928, he posed the question, “*Why at all costs something new?*” This was the title of an article, in which he demonstrated that “the new” - across all eras and styles - has never been anything other than the expression of new and diverse “functions” (*op.*: expectations about the roles of a building) and not the result of subjective preferences and formal oddities.-

(2) Mies van der Rohe

L. Mies van der Rohe’s statement “I don’t want to make myself, as an architect, interesting. I stick to being a good architect” parallels van de Velde’s statement.

***Postmodernism in architecture.* -**

Again, not completeness but, characteristic sampling.

***1.-- Francois Lyotard.* -**

Jean-Francois Lyotard (1924/1998) is one of the figures who has thought through modernism philosophically. Witness: his works, as *La condition postmoderne (Rapport sur le savoir)*, (The Postmodern Condition (Report on Knowledge), Paris, 1979 (in which he characterizes Postmodern science) and *Le différend*, Paris, 1983 (in which he outlines the high ethic, which should characterize “respectable” Postmodernism: not “consensus” (which is hardly possible in a radically pluralistic society and certainly with conflicts (kf 36/53, where we outline the multicultural conflicts inductively) but pluralistic “justice”).

Le postmoderne expliqué aux enfants

In Dutch translation: *Het Postmoderne aan onze kinderen uitgelegd*, (Explaining the Postmodern to our children,), Kampen, Kok, 1987 (with an Afterword by Dick Veerman on the philosophical character of Lyotard’s Postmodernism and a defense of it against Habermas, Honneth, and Rorty, who would have misunderstood him).

See also *W. Welsch, Unsere postmoderne Moderne Weinheim*, Acta Humaniora, 1988-2, 31/37 (Postmoderne philosophisch: Jean-François Lyotard).

KF 256.

Les Immatériaux (1985). -- Hilde Heynen, *Postmodernism and Architecture (A curious combination)*, in: *Streven* 1989 (Feb.), 429/440, tells of the fact that Lyotard, in 1985, in Paris, at the Centre Pompidou, led an exhibition in which he wanted to clearly represent and portray the postmodern. By means of video clips, electronic music, artificial smells, continuously updated stock market reports from all over the planet.

1.1. The maze model. -- The architecture of *les Immatériaux* was the network, i.e., a loose multiplicity of points, interconnected, but in such a way that it possessed a labyrinthine structure: the visitors got lost in it, because its “unity” was cluttered, opaque, and had given way to a loose “multiplicity” of exhibition elements.

1.2. Informationalism. - Cfr. kf 137/142 (The Second Industrial Revolution).-- The materials just mentioned suggested our new environment which has two aspects:

a. The material arrangement (kf 94: matter/energy/information) of our buildings (homes, offices, workplaces, classrooms, -- yes, the entire cultural landscape since the second industrial revolution) has, of course, the traditional interior arrangement (even in the Modern form (kf 253));

b. The informational interior design with its TV screens of all kinds (TV, computer), with its (tele)communication equipment (the telephone, for example), with its newspapers and magazines, transforms the interior design into a meeting place for incessant information flows that gradually dominate our lives. This informational slant is new.

2. Main idea. -- Lyotard’s exhibition wanted to depict the pluralistic society, with its multiplicities, indeed its conflicts, in the “architecture” of the exhibition.

Note -- The maze. -- *Sip Stuurman, The Labyrinthine State (On Politics, Ideology and Modernity)*, Amsterdam, 1985, gives one inductive sample (kf 3) of the maze phenomenon: our Modern State (kf 65) is turning into a kind of ‘demonic’ maze, -- with e.g. concrete buildings without end, with desks (and soulless bureaucrats) and piled-up files.

-- *Paul de Saint-Hilaire, Introduction A l’ énigme des labyrinthes, (Introduction to the enigma of labyrinths,)*, Bruxelles, 1975 (a work of art and cultural history).

Labyrinthine (or maze) writers.

“If reality, the objective (in itself) or the perceived (for us, subjectively), is a disorderly maze, then man in it is a wandering or vanishing one.”

Imagine: an outdoorsman, who is just learning to drive a car, must reach his destination at a certain hour, punctually, in a large city, in which many street signs have disappeared and many single directions obstruct him!

Note -- Disorderly science (chaology).

The ‘unruly’ (turbulent) phenomena in the nature around us and in our culture are analyzed in chaology. We saw an applicative model of this, kf 67 (Hayek’s analysis of free market economics), but improved by the ‘invisible hand’, which creates order out of disorder (//A. Smith; kf 102); -- order, which in turn becomes ‘disordered’ by the second invisible hand of Milton and Rose Friedman (kf 102)).

The Ultraism of Jorge Luis Borges (1899/1986).

In 1921 - the full period of Modernism - J.L. Borges, in Buenos Aires, ushers in Ultraism: an Ibero-American vanguard, under the influence of cultural pessimism currents, following WWI (1914/1918) - cf 251 (Expressionism) - breaks radically with Tradition (concerning poetry, among other things).

Borges, “the master of metaphysical fantasy,” was translated: *L’ aleph*, Paris, Gallimard, 1949; -- *Oeuvre poétique*, Paris, Gall, 1965 (an anthology, which includes his subject matter (fictions (imaginings), mirror play, mazes, tiger dreams) and his “hypothesis” (intoxicating erudition, -- but also doubt of objective reality and a “reason” (!) undermined by all that is fantastical (which *Fr. Rottensteiner, The Fantasy Book (An Illustrated History from Dracula to Tolkien)*, New York, Collier Books, 1978, 134, makes one say that Berkeley’s ‘esse est percipi’ (all being amounts to sensation) is applicable to Borges)); -- *Le livre des préfaces*, Paris, Gall, 1975.

The American “New Novel.”

Other type of maze literatures. *D. Coussy et al, Les littératures de langue anglaise depuis 1945 (Grande Bretagne, Etats-Unis, Commonwealth)*, (English-language literature since 1945 (Great Britain, United States, Commonwealth)), Nathan-Université, 1988, 167/179 (Le Nouveau Roman), says that the figures of that movement were inspired by European modernism (Joyce, Surrealism (cf 241,248))

and by le nouveau roman (kf 250). Vladimir *Nabokov* (1899/1977), striker once said, “One of the intentions of my novels is to prove that ‘the novel in general’ does not exist” (o.c.,167). -

Let’s mention John Barth (1930/...), influenced by Borges by the way, with his “metafictional” style of writing (what he writes is fiction (concoctions), but he makes the reader sympathize with its invention: from fiction to metafiction). -

Other figure: Thomas Pynchon (1937/...), who advocates all that is mere language and sign, preferably without any reference to an objective reality. -- They count as typical Postmodern writers.

Umberto Eco (1932/2016). This semiologist (text theorist) at the University of Bologna -- *La structure absente (Introduction à la recherche sémiotique)*, (The absent structure (Introduction to semiotic research)), Paris, 1972 -- is widely known for his *Il Nome della Rosa* (Milan, 1980), *The Name of the Rose*, Amsterdam, 1985-10 (also U. Eco, *Postscript to The Name of the Rose*, A’m, 1984-3), -- filmed by J.-J. Annaud, -- translated into nearly thirty languages.

Central to this novel, a maze novel, is “a great and heavenly massacre” (o.c., 53), in a Benedictine abbey between Liguria and Provence, in 1327 (the decaying era of the Middle Ages). Only way out amidst that maze: signs, traces, which refer to something else and which, above all, must be signified in their ambiguity.

Equally they mentioned are *The Pendulum of Foucault*, in which New Age, with mysticism and occultism (kf 250), is rather ridiculed (Cfr. kf 242: the modern aspect of the Postmodernist Eco). See also e.g. *Cees Nooteboom, Eco’s labyrinth, in: Knack* 19 (1989):15 (April), 202/213. -

When Nooteboom says that, in reading this balladic novel, he “got caught up in the smoke and got lost in the labyrinth,” Eco replies:

“In the initiation rites of the Mysteries of Eleusis, smoke was a very important component: fog -- so they didn’t know where they were. That is why they still use incense in the Catholic Church”. (A.c., 208). -

As an aside, saying this proves much for Eco’s fiction and metafiction, but little for the history of religion, of course. Perhaps Eco is still the most honest, where he writes “We could say that each era has its own Postmodernism,

just as each era would have its own mannerism (so that I wonder if ‘postmodernism is not the modern name for mannerism (...) (*Postscript*, 82)’ .

Note: ‘Mannerism’ means, very generally, artificiality (more specifically: in art); as an art historical concept it means - in the visual arts and in architecture especially - between, Renaissance and Baroque (in Italy, according to some, between 1520 and 1590), a style that is both refined, yes, sophisticated and - for the common mind - sought after and ‘embellished’ (with artifice and trickery).

Decision. -- Summary:

a. Lyotard’s “architecture” - les Immatériaux - is characterized by immateriality (informational rather than. material) and by maze character;

b. the ‘Labyrinthian texts’ are characterized by an analogous ‘immateriality’, o.g.v. the strong role of signs, and by an analogous maze structure.

2. -- Charles Jencks.

This Anglo-Saxon writer gained fame for his *Modern Movements in Architecture*, Harmondsworth, Pelican, 1973. -

But here he interests us for the reason of his *The Languages of Post-Modern Architecture*, London, Academy Ed., 1977, and his *Post-Modernism (The New Classicism in Art and Architecture)*, London, Academy Ed., 1987.

Postmodern architecture is characterized both by Modern functionalism (*note:* a building plays a role (‘function’) in the Modern world (kf 253v. (Gropius); 254 (Internat. style); especially 255: ‘functions’ (Van de Velde)) and by testimonials to pre-modern, traditional styles.

One also calls Jencks’ “hypothesis” New or Neo-Eclecticism: the Postmodern artist-builder -- lives in a multiculture, which allows for a multitude of styles, -- yes, in the same structure.

Periodization. -- According to *H. Heynen, Postmodernism and Architecture*, 432v., Jencks distinguishes three periods. -

1. -- 1960+. -- Without using the name, **a.** pop ‘art, **b.** counterculture (‘counterculture’) and **c.** adhoc-ism (populism) were, in effect, Postmodern,-- in opposition to Modernism.

2.-- 1970+.-- a multitude of diverse tendencies, -- always “Postmodern,” because resisting Modernism, -- eclectic in nature. -

3 -- 1979+ -- The multiplicity of tendencies comes to unison, -- to some extent, at least. Collective name: free-style classicism, free-style classicism.

Appl. model. -- Architects like Michael Graves, Leon Krier, Philip Johnson, -- James Stirling, work in the Jencksian direction. -- J. Stirling designed, in Stuttgart, the state gallery. Now what is Postmodern about that? The multiplicity (“pluralism”) and choice (“eclecticism”) regarding style. Which we now explain in more detail.

a. First multiplicity: the classical layer. -

According to H. Heynen, a.c., this can be seen in the following features, - labelled ‘classical’ by Jencks i.e. everything that has determined architectural design since the Antiquity until Modernism.

In the State Gallery, one sees this:

- a. the three-part division (pediment (sloping pedestal), main body, cornice (top frame of an entablature),
- b. use of materials (real or apparent natural stone)
- c. symmetrical construction,
- d. proportions of halls,
- e. the overall monumental impression,
- f. plan settlement on the model of the Altes Museum in Berlin.

a. First plurality: the free style. --

The ‘Classical’ architecture shows the -- in its way -- free playfulness, yes, playfulness, -- ‘Free Styles. -- One sees that in

- a. the U-shape of the State Gallery with a (don’t look) empty traffic circle in the middle of the U (where one would Classically expect something important),
- b. the violent colors (kf 251: Expr.) of the oversized railings, of the canopies, doors, glass fronts (sidewalks),
- c. the funny details (e.g., bricks falling out of the wall),
- d. the references to other structural engineers (Le Corbusier (kf 254): the facade of the library; Steven Izenour: the indented portico; Piano and Rogers: the large ventilation shafts).

b. Second multiplicity. ‘Double coding’.

Jencks understands this to mean that a Postmodern building is ambiguous:

- i. the connoisseur audience - constructionists, art connoisseurs - sees what the others do not (it decodes the coded message differently);
- ii. the non-acquaintance audience sees the same building differently (it decodes the message encoded in the structure differently). -

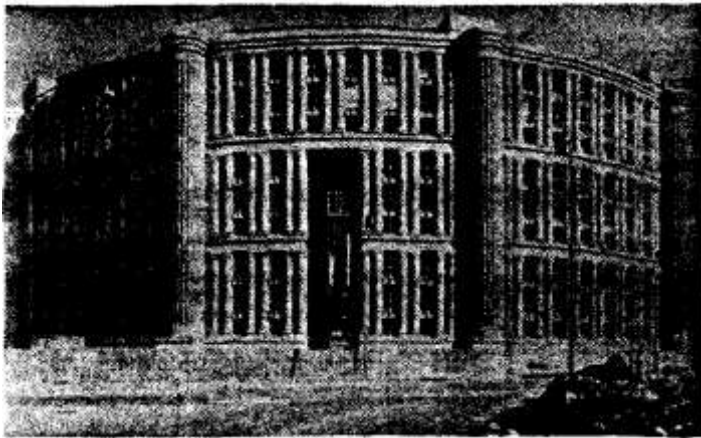
B.1 The non-experts. -- The ordinary person sees, in the State Gallery, the use of materials, the shape of the aediculum (small building) at the entrance as referring to the local environment (including the building next door); the oft-used public pedestrian pathway across and through the building ‘speaks’ to the

Stuttgart people, of course; the bright colors, which reflect the attire of the young people who visit the building, appeal to them .

B.2 The connoisseurs. These ‘read’ the ‘text’, which is the building, in their own way: they ‘see’ e.g. the references to other architects they know.

3. -- Philip Johnson,

Alfred Roth, Plaidoyer pour une architecture moderne, (Plea for a modern architecture,), points to the decorated architectural style (“L’ architecture décorée”) as a “new postulate” (new presupposition) introduced by Ph. Johnson, who passes as an heir to “the great Mies van der Rohe” (kf 254), who was very hostile to decorated architectural style. -- This style has been successful. E.g. the social housing, near Paris, designed by Ricardo Bofill (see image below).



A. Roth’s criticism. Roth accuses the Postmodernists (he mentions Jencks, among others) of claiming that the principles of the Modernists have been “exhausted,”--that the Modernists--H. van de Velde, Adolf Loos, Peter Behrens, Auguste Perret, Louis Sullivan--are (so the Postmodernists claim) “drifters. -

The American Sullivan - Roth said - pointed out the two foundations of architecture of all time:

a. The solution to an (architectural) problem - think of a house, a workshop, a storage space - can only be found in the very essence of that problem;

b. Form is the logical and sensory representation of function (role), understood in its overall complexity (“Form follows function”). -- The application of these two precepts led to both the organic architectural style (Wright) and the functional architectural style (Le Corbusier; kf 254). -- Well, the Postmodernists -- Jencks included -- often misunderstand the “function” as tradition understood it, -- namely, by reducing (curtailing) it to purely material and technical aspects to the exclusion of emotional, poetic and aesthetic aspects. -- Thus always Roth.

A twenty-ninth sample: postmodernity (foundations crisis), postmodernism (living with foundations crisis).

At last we come to the question, “How to define Postmodernity, resp. Postmodernism?” We do this in two turns.

I. -- *The ‘endism’.* -- We dwell, very briefly, on a few samples.--

A.-- *Alfred Weber,*

Abschied, von der bisherigen Geschichte (Ueberwindung des Nihilismus?),
(Farewell, from the past history (overcoming nihilism?)) Bern 1946

Already the title betrays historical thinking. In the Second Year (Phil. v.d. levensloop, FLL 275/290 (Historiologie)) we dwell, briefly, on the idea of “historicity,” i.e., the fact that humanity evolves, through cultural-historical phases, toward a for the time being unknown end point. -- Weber, (not the great sociologist Max Weber), sees it, as far as the West is concerned, as follows:

a. The ‘young’ Western peoples are the starting point. They still live ‘spontaneously’ and ‘naturally’ (*note*: what that is precisely remains rather vague even with Weber).

b.1. Classical Antiquity is the first form of culture that they, from abroad, adopt, against their will. -

b.2. Christianity, which is in part foreign to classical antiquity, is the second form of culture into which the “spontaneous and natural forces” of “young” peoples are wrung. -

c. Both - Antiquity and Christianity - are ‘secularized’ (‘secularized’) by Enlightened Rationalism. -

d. We have been experiencing, for some time, nihilism: this is a cultural movement that rejects the cultural forms that have been handed down, without being able to found new cultural forms (for lack of contact with the “transcendent” cultural powers). -

Concluding remarks. -- Weber, as a sociologist, identifies the basic crisis of our culture, in his terms. He calls them “nihilism. He seeks a way out. -- But the idea of an ‘end’ of our (cultural) history is very clear here.

Note -- The Nazis (kf 164/174) departed from a very similar idea. -

a. The “original,” purebred Germanism, with its “unconscious and therefore self-confident beliefs about life,” was a “natural” primordial state. -

b.1. Classical antiquity, 1500 years ago, greatly ennobled (“orientalisiert”), blindsided the Germanic people. -

b.2. Christianity, with its ascetic fear of life (“sin”), subjects, brutally, with state power among other things, the Germanic people to the dogmas of the Church (“Rome”).
-

c. Both -- Antiquity and Church -- are supplanted by the Aufklärung (kf 44) in favor of a theoretically thinking reason, -- with its “objective science”. -

d. The three folk and blood alien cultural forms - Antiquity, “Rome” (Church), and Enlightenment - however mutually contradictory, have a common effect: they cause Germanism to die. -

The “way out” the Nazis saw was a return on the Modern plane, to the “unconscious foundations of Germanic life. -

Cfr. *R. Benze/ G. Gräfer, Hrsg., Erziehungsmächte und Erziehungshoheit im Grosz-deutschen Reich (als gestaltende Kräfte im Leben des Deutschen)*, (Educational powers and educational sovereignty in the Grosz German Empire (as formative forces in the life of the German)), Leipzig, 1940, 1/26 (*Die deutsche Erziehung und ihre Träger*), (The German education and its carriers).-

Note -- As *J.P. Stern, A Study of Nietzsche*, Cambridge, 1979, points out, the Nazis drew heavily on the ideas of Fr. Nietzsche with his struggle against “hostile to life” thinking (also Weber mentions Nietzsche among the few who, gifted as artists, have contact with the “transcendent cultural powers” and can, therefore, create new forms of culture).

B -- Arnold Gehlen,

Einblicke, Frankf.a.M., 1975, 115/133 (*Ende der Geschichte*).- - Like Weber (and the Nazis), Gehlen, the sociologist, situates himself after the whole of cultural history. what is called, in French, ‘posthistoire’ (posthistory). In German: ‘Nachgeschichte’. -

W. Welsch, Unsere postmoderne Moderne, Weinheim, *Acta Humaniora*, 1988/2, 17/18 (Postmoderne versus Posthistoire), says that the Posthistoire “expects no innovations from now on.”

Our industrialized world (kf 135: First and Second industr. rev.; 137: “post-industrial”) is characterized by (re)forms of production, which no longer needs new truths, no new values.

Or who neglects them, if they do show up. Technology is the substructure, ‘culture’ is merely the superstructure. Hence the idle, bitter or cynical response of the ‘Post-historian’.

According to Welsch, the difference with Postmodernism lies in the fact that the latter is situated - not after all history, but - after Modernity (kf 252: twice ‘Modern’). o.c., 18 :

- (i) nach der gesamten Geschichte” (Posthistoire);
- (ii) nach der Moderne (Postmodernismus)”.

In doing so, Postmodernism is “active, optimistic, -- yes, euphoric and in every way diverse” (ibid.).

II. Current American “endism”. -

R. Schwok, *Etats-Unis: la mode terminale (Fukuyama et l'histoire de la fin de l'histoire)*, (United States: the terminal fashion (Fukuyama and the history of the end of history)), in: *Journal de Genève* (02.11.1989). -

‘Endism’, is the name of the latest virus plaguing part of the American intelligentsia: ‘end of nature’, ‘end of culture’, - ‘sense of ending’ are titles that achieve success. (...).

The article everyone is talking about is “*The end of history?*” (The end of history?), -- published during the summer of 1989 in *The National Interest*, the Neoconservative magazine (Washington), headed by Irving Kristol. -

Steller: Francis Fukuyama (36), senior State Department official. (...). The text initially received a circulation of only 6,000 copies (...). Yet its resonance is unique in the intellectual history of the USA. *Newsweek*, *New York Times Magazine* devoted huge discussions to it, illustrated by color photographs. *The Washington Post* published the article in its entirety. -

The phenomenon is spreading to Western Europe.

The BBC is preparing a film about the whole event (Nov. 1989). In *Le Monde*, André Fontaine devoted an exceptional editorial, on the front page, to it. *Commentaire*, revue of the late R. Aron, devotes two issues to the end of history?

Fukuyama's Theorem. -

(1) For Fukuyama, history is an incessant struggle, -- with the end point being the establishment of freedom a conception deeply rooted in human consciousness. The article contains a “happy message.

(2) What is happening in the world today is nothing other than the triumph of the West. Think of the rise of Solidarnost in Poland, the exodus of the East Germans, the neutralism of Hungary (cf. 54, -- 70, 124vv, 154). -

The end of the XX- st century shows us the decisive victory of the USA and their allies over the totalitarians (kf 77: E. Jünger). -

Fukuyama himself: “It is possible that what we are experiencing now is not only the end of the ‘cold war’ or of a particular phase of postwar history, but also the end of history as ‘history’, namely the end point of the ideological development (kf 191: progress) of humanity and the generalization of Liberal Western democracy.”

Final sum: a plural of “Endisms”. -

Weber, Benze/ Gräfer, Fukuyama see that a more or less extensive culture type is ending. The people who used to fall on their knees as it were before the priest, are only now being brought back to the Church with difficulty. Intellectuals who used to swear by the modern ideas of progress, development or growth (of which Fukuyama is a late representative) no longer “believe” in these slogans.

In other words: Churches, Enlightenment, -- they get into a crisis, which, immediately, touches the foundations, i.e. the “hypothesis” of our culture, so far.

People like Weber or Gehlen mourn it, -- have some hope or not that a new culture is emerging. - But the unanimity -- the consensus -- is no longer there....

People, today, are divided: they denote one-same society in more than one sense. - The Endisms - whether one ridicules them or not - at least see that we are experiencing some fundamental “end.

Postmoderns see that too. But in their/their way. Or rather: ways.

Definition of postmodernity / postmodernism. -

Lieven De Caeter, *Postmodernism finally in Leuven*, in: *Academische Tijdingen/ Alumni Leuven* 22 (1988): 13/14 (22.04.1988), 38, sees it - not wrongly - as follows.

A.1. The ‘issue’ of Postmodernism is raised in the argument about our current cultural era. Among other things, with its multitude of art movements, which show what is going on in our culture (kf 259: periodization; broader: kf 255/261 (architectural Postm.). -

See at once kf 21v. (Atlan’s anecdote), -- 14 (Feyerabend’s farewell to ‘Reason’), 25 (inclusive thinking); -- 36vv. (multiculture), 114 (Herodotos’s openness), 117 (Protosof. multicult.), -- places, where we anticipated this discussion of Postmodernity.-

A.2. The stakes of the redoubt - according to De Caeter - are the foundations, ‘axiomata’, ‘principles’, ‘presuppositions’ - Platonic: hypotheses - of our culture, of our present cultural era, of some part of it (e.g. Modernism as an art movement).

Ready-made answers to the question, “on what, in fact, is our culture founded?” or “on what should our culture be founded?” do not exist. At least not answers that elicit general agreement. --

A.3 The Postmodern Way of Life -

‘Life style’ - (*La condition postmoderne* was the title of J.-Fr. Lyotard (cf 255vv.); it governs Postmodern behavior) one sees emerging there where one becomes aware that there are simply no ‘universal’ - unanimity provoking - grounds.

Note -- For the logical side of this, we refer, briefly, to kf 49/51: A simple question, where we reproduce the Eleatic-Platonic treatment of multiculture and division: Neither thou nor I! In other words: for the Platonist, Postmodernism is, in part and indeed most importantly, a matter of strict logic.--

B. Definitions.

B.1. The great ‘roaring’ thinkers

These made up, at one time, the unanimously accepted or presupposed foundations of culture.

Appl. mod.-- ‘Reason’, ‘(thinking) subject’, -- ‘history (character)’, where historicity is denoted as development, progress, growth, and so on towards emancipation and liberation (kf 183/187, 243), are conceptions that really appeal to moderns. -

B.2. Postmodernity: doubt.

Postmodernity is the questioning of the possibility of unanimously accepted foundations, -- as De Cauter says: the fragmentation --

Fragmentarism -- of the unity around such preconceptions in a society, which labels itself as modern. The unity of Modern times, today, disintegrates into a confusing multiplicity of sometimes very contradictory interpretations, currents. -

Note -- One thinks of the Belgian abortion issue: how it divides our countrymen. One puts the sanctity of unborn - and therefore innocent - life first. The other puts forward the burden, the shame that may happen, of that same unborn life.

B.3. Postmodernism. -- Is Postmodernity a situation, a set of facts, into which we have been thrown, Postmodernism is a reaction to that situation. The Postmodernist in the strict sense resigns himself to that fact and aims at learning to live with it, without sadness (cultural pessimism). - More so, the Postmodernist, in an even more acute sense, argues that all cultural expressions are equally valid (cf 21v.: “Indeed, you are right”; multi-rationality). -

Note -- We say - against De Cauter - ‘acuter Postmodernism’. Why? Because that equivalence axiom poses serious problems, one of which we have touched on: kf 36 raised the question of whether Islamic women’s representation is equivalent to Modern.

A thirtieth sample: the postmodern “end” of meta-stories (“grand narratives”) according to Lyotard.

Beginning with a bibliographic sampling: *L. De Cauter, Postmodernism for children*, in: *Streven* 1987: Oct., 77/79; *Les Cahiers de Philosophie* (Lille), 5 (1988: printemps) : *Jean-Francois Lyotard / Réécrire la modernité*.

A.-- *The report by L. De Cauter.* -

He talks about *Lyotard’s* work, *Le postmodernisme expliqué aux enfants*. This contains ten letters addressed to the children of his friends, young people. De Cauter summarizes: End of the great stories (a.c. “77). In other words: again an Endisme (cf 265) or ‘Terminal’ way of thinking.

***The meta-story (“métarécit”) or the big story.* -**

Work our way into *Lyotard’s* vocabulary. A “métarécit” or meta-narrative is a story that represents the entire history or a major era of it in narrative form.

It aims to give a sense (value, meaning) to what we - each of us - do and fail to do on a daily basis, to our actions, whose sum makes ‘history’.

A great story is not only ‘great’ in that it covers a vast area of the event that is cultural history: it is also ‘great’ in that it is -- it is assumed -- generally accepted (consensus). -- It is a story that elucidates ‘historicity’ in its essence.

Applicative models. -- De Cauter mentions, in *Lyotard’s* wake, what follows.

1. *The myth.* -- The myth is a sacred narrative that situates the origin of a cultural act in a pre-existing (= power- and energy-laden) paragon (of, e.g., an ancestor, a deity) that exists before and above cultural history.

2.

3. For example, he who sows in imitation of a bringer of salvation, who once - in the beginning - introduced a saving plant, takes part in his “holiness” (participation) and will experience happiness from his deed. -

All the “little stories” refer to all the believers, who sow in that way, according to that general model, accepted by all believers: they are the applicative models (multiplicity) of one general regulative model (unity).

Such a thing gives a “deeper,” “higher” meaning to the “small” and “many” acts of daily life among Primitives, who are still living Archaic (kf 19).

Note -- De Caeter says that “myth serves to legitimize (give a basis, ‘hypothesis’, to justify) institutions and social action”, -- and to do so by “pointing back to an original and highly personal past” (a.c.,77). -

That is right. But those who think that there is no future in that are mistaken: myth, once lived out in practical life (“the living, not the dead faith”), bestows the confidence that the future is partly determined, “founded” by the imitation and participation in a common myth or “meta-story.

When it is said “in the beginning,” ‘beginning’ means a supra-temporal origin, existing before, during, and after the ‘little’ stories. ‘Beginning’ here means ‘origin’ and ‘principle’, which governs the little ‘stories’ (events).

2. The sacred. consecrated or salvation history. --

De Caeter: “The great story of Christianity: redemption through love.” -

Note -- This should summarize the richness of salvation history. In fact, it is like this: the Holy Trinity is the great, all-encompassing “origin. It was “in the beginning”, it “is also now” and “will always be”, as the great “beginning” (understand: principle, origin and, thus, foundation), -- as the faithful say this an endless number of times in the “Glory to the Father and the Son and the Holy Spirit, as it was **(i)** in the beginning and **(ii)** now **(iii)** and always,-- throughout the ages of ages”.

All the little stories (all the daily deeds) of the faithful - if done in living, not in dead faith (“God is dead”) - are an imitation of the act of creation of the Holy Trinity and immediately a participation in it. -

This gives, to our daily actions, a deeper, higher “meaning”: we participate in

(a) paradise,

(b) Fall and

(c) restoration (redemption) -

a steering or cybernetic structure (purpose, deviation, restoration) that “founds” all of history, gives it a foundation --; and this together with the whole world community of believers. -

Thus, the meta-story of the Bible makes out of the small stories, (multiplicity) a comprehensive meta-story (unity).

3. The modern meta-stories.

Says De Caeter: “The great story of the enlightenment: liberation from ignorance and slavery

through knowledge and equality”. - We have, in the course of this course, provided several proofs of the accuracy of this claim. -- De Caeter gives two offshoots of the Enlightenment:

(i) “The capitalist story of emancipation from poverty through technical and industrial development” (of this too we have given the evidence; kf 91vv., etc.):

(ii) The Marxist narrative: emancipation from exploitation and “alienation” (for the German “Entfremdung,” i.e., the fact that the proletariat “is not himself”) through the socialization of labor (see above kf 69vv.). -

These three Enlightenment-Rational models - disenchantment, narratives all three - “legitimized” (gave a foundation, a “hypothesis”) to the typical moderns.

Admittedly with one big difference with respect to Myth and Bible, which sought their foundations in the sacred, while the moderns desecrate, secularize, “worldize”.

Capitalist man imitates and participates to Adam Smith and his thinkers while Marxist man imitates and participates to Marx and Engels, -- to Lenin and Castro et al.

The little stories of the Liberalizing Capitalists (multiplicity) follow a comprehensive tone, the great story of modern liberalism (unity), which in the fragmented deeds of the Capitalists, in their struggle against poverty, gives the one foundation in which they all believe.

The little stories - the daily praxis - of each Marxist (multiplicity) is a collection of applicative models of a great ideal, the elimination of economic inequalities, which gives the one foundation, which they all believe in (unity).

The ground structure of all types of meta story. -

De Caeter: “However different or contrary they may be, all these stories have one thing in common: they take place in one and the same history, the final term of which is the universal freedom of all mankind. --

Note -- For the Bible, this is completely false: not universal mankind is saved, but only those people who, on the basis of personal faith, accept God’s offer (the so-called judgmental selection). -

There have been ideologues, though, who, thinking Biblically, have universalized what is merely private.

Note -- B. Verschaffel, Postmodernity (On the death of art and the ubiquity of beauty), in: Streven 1988: December, 239/252, confirms. -

“The Principle of Development.

“The Modern world - modernity - begins with the ‘principle of development’ or the belief that everything - at every moment - changes and that all changes fit into a great development.” (A.c., 240).

Note -- (i) All changes (// the little stories) (ii) fit into a big development (// the big story). -

Verschaffel: “The Modern world begins when, from that “awareness of development,” one begins to think and act. -

(a) The principle of development can be thought or experienced in organic or vitalist terms; it is then called ‘evolution’: ‘everything is evolution’.” -

(b) Development can also be thought and experienced in historical terms; it is then called ‘history’: ‘everything is historical’. (...); (Ibid.)-.

Note -- In model-theoretic terms: the subject of the sentence, the original, the little stories -- an evolutionary fact here, an evolutionary fact there; a historical development here, one there, - is thought of and articulated in terms of the sentence’s saying, the model (one also says “the metaphor”), the big or meta story.

The end of the big story and, immediately, the postmodernist great story. -- Says De Cauter: “The new great story could be: the decline of the great stories” (a.c.,78). -

Argument.

A. One could put it in the reductive scheme “If development, then de-emphasis. Well, dehumanization (viz. in the small stories, in the day-to-day facts (verification)). Thus development”. (Consider Lukasiewicz’s general scheme if A, then B; well, B; so A). -- This is how e.g. Fukuyama reasons. (cf 264), modern. The facts in the Eastern Bloc can be -- he is careful -- interpreted in this way.

B. But what does Lyotard observe? “It has become impossible to ‘legitimize’ (*note*: justify) development by a promise of emancipation of all humanity.-- This promise has not been kept (falsification). The ‘perjury’ (*note*: ‘perjury’ is a metaphor for ‘falsification’, i.e., the fact that the small emancipations, which were supposed to ‘live up’ to the big one, the promised one, are not there) is not due to the forgetting of the promise. It is development itself that makes it impossible to keep them.” That’s the postmodern interpretation.

The inductive base. -

Falsification, yes. But on the basis of what facts? -

A.-- A series of facts

1. Neo-alphabetism,
2. Unemployment,
3. The supremacy of opinion and prejudice, echoed by the media,
4. The impoverishment of the peoples of the South and Third World. -
5. The behavioral rule that what is expedient (“efficiency”) is immediately “good” somewhere .-- Comment: “This is not due to a lack of development, but it is due to development. Therefore we dare not call it progress any more”. (A.c., 78).

B 1 -- The “modern” crimes.

‘Justice’ (‘justice’), as Lyotard conceives it, is radically cracked in such facts as:

- (i) the conditions, in which the proletariat, at the beginning of Modern industrialization, lived (kf 99),
- (ii) the expelled labor(s),
- (iii) The facts that gave rise to Feminism,
- (iv) especially Auschwitz as a metonymy for the Nazi extermination camps. (Thus *Christine Buci-Glucksmann, A propos du différend (Entretien avec J.-Fr. Lyotard)*, (A propos du différend (Interview with J.-Fr. Lyotard)), in: *Les Cahiers de Philosophie* (Lille), 5 (1988 printemps), *Jean-Francois Lyotard: Réécrire la modernité*, (Rewriting modernity), 40; also Lyotard himself, a.c., 42: “ce tragique après Auschwitz introduit un (...) silence”) cfr. kf 170: Heidegger did not forget ‘being’, but he did forget the Jews! This fact and its meaning Lyotard derives, in part, from Adorno (Frankfurter Schule). -

De Cauter: “Since the rise of modernity, which sought to bring about an emancipation of humanity, a number of crimes against humanity have taken place, which no longer fit into the conception of ‘history as progress.’” (A.c.77). -

Note.-- This argument shows a weak side. Kf 263 taught us that the Nazis explicitly did not want to be modern, but advocated a return to primitive primordial life, albeit also by Modern means.

Primitivism (kf 28 (de Sade’s raw Primitivism)) was the reason, not the modernity of the Nazis (only the means were Modern). The very non-Modern seems to us to be the true reason.

One can hardly play Auschwitz off against Modernity as such. But to that point.

Remains that the facts took place in a Modern framework, not without the blindness of the German intelligentsia (in part).

Note -- As to crimes, in the Modern sense, reference may be made, among other things, to A. Giresse/ Ph. Bernert, *Seule la Vérité blesse (L' honneur de déplaire)*, (Only the Truth hurts (The honor of displeasing)), Paris, Plon, 1987: therein it appears how the French judiciary, notwithstanding the separation of powers (a Modern idea), is nevertheless potentially manipulated by extrajudicial factors. What is a crime in misdemeanor law.

B.2. -- The technoscience (“technoscience”).

By the term ‘technoscience’ one understands the intertwined existence of professional science, technology, industry and market. -- in that complex (kf 263: Gehlen) the main rule is pragmatism, ‘efficiency’. -

Note.-- This is similar to “Realpolitik” (kf 75: state policy, economy, military necessity), -- is in fact a part of it. -- “It must succeed”, because failure is failure without question. A pattern that works with deficit at the end of the year runs aground, without mercy it is eliminated in the competition.

Liotard: Modernity, with its techno-science, aims at emancipation, liberation (empowerment (Enlightened Rationalism), wealth (Liberalism), social justice (economic democracy (Marxism))).

But technoscience is there, but not the emancipation hoped for with it. There is no more empowerment, no more equitable distribution of wealth. The ‘growth’ is only technoscientific, but not emancipatory. -

This then is the ‘perjury’ (kf 270), the falsification, of Modernity. Its ‘design’ (project of culture) has not been realized.

Such is the argument, the “legitimization” (justification) of the thesis advanced by Lyotard. It amounts to yet another application of an Ancient Greek adagio “harmony of opposites”: the Modern development carries, within itself, its opposite (the destruction of itself (kf 224: English on creation/decay)).

The way out, -- (1) Hesiod of Askra (-800/-600), the Ancient Greek poet (kf 110), -
- Platon of Athens, -- they also stood for the decline of some ‘great story’. Lyotard’s observation is thus yet another in a whole ‘historical’ series. -

(2) “Time for a new big story that turns wounds into scars? Time for a new religion?”

-

a. This is how many think.

b. But - says Lyotard emphatically - that is not the right direction at all”. -- His argument: coping with loss,

viz. process the 'loss' that is the failed Modernity "must not be a new myth" (a.c., 78).

Note.-- The term "myth" is used here in one of many improper phrases: a story -- a big one at that -- that comes down to its opposite, if one works it out. -- So what should that elaboration be? "It must be demythologizing" (ibid.).

De Caüter's value judgment. -

(i) With that, one can agree stirringly.

(ii) And yet find that it is a huge lapsus (*op.*: error)." -

The argument.

"The untenable, destroyed narrative of emancipation (modernity) is reintroduced - in a negative way. For what is "la direction antimythologisante" other than the narrow path of liberation"? All "liberation" is, traditionally, "destruction of myth.

Perhaps old Habermas (*op.*: Jürgen Habermas (1929/...)) is right after all when he says - again and again - that postmodern thinking leads to contradiction (*op.*: inner contradiction)." Thus we better understand what De Caüter says: "The new 'big story' could be: the decline of the big stories." (A.c., 78). -

As an aside, Habermas maintains that the design of culture of Modernity

(i) remains unfinished - the worst Liberal recognizes that the world created by Modernity is anything but ideal -,

(ii) but should be continued critically. -- Habermas, Frankfurter Schule second generation, is known among other things for his *Der philosophische Diskurs der Moderne (12 Vorlesungen)*, Frankfurt a.m., 1985;

-- *Theorie des kommunikativen Handelns, I (Handlungsrationalität und Gesellschaftliche Rationalisierung), II (Zur Kritik der funktionalistischen Vernunft)*, (Theory of Communicative Action, I (Rationality of Action and Social Rationalization), II (On the Critique of Functionalist Reason)), Frankf. a.M., 1981 (in which it introduces as a hypothesis, premise, the notion of 'interaktion' (interaction within society, on consensus - and not, as with Lyotard, on disagreement, dispute (différend, - oriented)).

With Habermas, the German thinkers - Kant, Hegel - and the Anglo-Saxon Language analysts are interpreted in a Marxist way. -

To conclude: in his own way Habermas sees the balance of Modernity as both negative (Frankf. Schule: negative Dialektik) and positive (continuing, but critical). As a result Habermas remains thoroughly Modern. He is one of the "many" who do not see it so Postmodern-pessimistically.

B. -- “Language dispute” (“différend”) as the new, Postmodern grand narrative.

--

We will now go deeper into Lyotard’s ontology, theory of reality. Ontology’, in the Platonic sense, is the ‘hypothesis’ which has to be put forward somewhere if one wants to make the whole of what is claimed and/or the whole of what is (the latter especially) intelligible. One also says “intelligibility”.

Preface -- Manfred Frank, *Dissension et consensus selon J.-Fr. Lyotard et J. Habermas*, (Dissension and consensus according to J.-Fr. Lyotard and J. Habermas), in: *Les Lyotard (Reécrire la modernité)*, 164, mentions in passing, - what the Ancient Greeks would have called - the ‘eris’, the disagreement, between Lyotard, the Postmodernist, and Habermas, the Modernist.

“(i) Lyotard’s statement about “the Rationalist terror - understand: consensual terror - of the philosophers of sometimes American but mostly German origin” provoked a not very nuanced retort from Habermas, who accuses Lyotard of ‘Irrationalism’ and ‘Conservatism’. -

(ii) To which Lyotard responds by recommending to us the reading of some thinkers - French or non-French - who do not enjoy the honor of having been read by Professor Habermas.” -

This incidental confrontation - it is difficult to speak of an ‘encounter’ in the sense of F.J.J. Buytendijk, among others - illustrates - with tragic irony for Habermas, who is so focused on ‘consensus’ (mutual understanding, rapport) - the postmodern hypothesis of the ‘language dispute’, which we will now explain briefly.

Second Preface. -- I.M. Bochenski, *Philosophical Methods in Modern Science*, Utr./Antw., 1961, talks about the semantic stages in sign theory (semiotics).

a. Nullness. -- All data - ‘being’ says Bochensky -, without our ‘signifying’ them with a (linguistic) sign (designating, designating a place in some sign or linguistic system), constitute, together, the collection of the ‘zero-stage’ (understanding ‘zero on signs’).

b.1. First stage: object language. As soon as we, as interpreting beings - ‘interpreters’, Peirce would say - introduce either a thought-sign (concept) or a speech-sign (spoken word) or a writing-sign (text), we thereby designate the ‘objects’ (of the zero stage).

b.2. Second stage: meta-language. We think, speak, write about our thinking, speaking, writing (= ‘language’) in a ‘language about language’.

This is how we understand Lyotard's language when he talks about encompassing (regulative) meta-stories, which represent and assess less encompassing - so-called 'minor' - stories.

Direct and Lateral Reason. -- J.-Fr. Lyotard says, e.g., in *Reécrire la modernité*, 39: "I would like to get to the heart of the matter." That's what the primal classical speech called "direct speech. That is object language, -- here particularly clear, because he says he wants to "get to the heart of the matter.

Now when I write down "that J.-Fr. Lyotard says, 'I would like to get to the heart of the matter,'" that is lateral speech, -- language over language (here even in a second degree, because

(i) I write down (ii) that J.-Fr. Lyotard says (iii), "I would, etc."). In this sense, meta-language speaking is discussing an object language itself as an object.

Note -- Lateral speech may, of course, have shades:

(i) it can be purely matter-of-factly reflective ("I say that J.-Fr. Lyotard says (...);

(ii) she may, also, be more (but always presupposes the merely reflective, -- at least within the expert speaking about): "I say that -- when J.-Fr. Lyotard speaks as he speaks -- he is uttering 'a lapsus' (kf 273: De Caüter's value judgment)." So much for what is needed to properly understand the sequel.

Lyotard's meta-language. -- O.c., 39: "I would like to get to the heart of the problem.

(1)a. There is no such thing as 'méta-langage', meta-language (for short): the language ('langage') is whole and full of 'différend' (language difference). -

(1) b. And, thus, there is no translatability of one domain of human action and knowing into another." --

Appl. model. -- Lyotard maintains that objective (business) 'knowledge' - 'cognitive' language - is completely separate from e.g. ethical value judgments - 'ethical' language.

Listen to how he himself puts it: "Between 'I know that' -- a statement peculiar to the domain of 'knowledge' (cognitive language use) -- and 'Thou must' (ethical language use) there is an abyss, -- such that one cannot -- for an ethic -- find a foundation in a 'knowledge' (...)" . -

Note: This is a fierce reminder of, the gap - difference - between 'Sein' (understand 'being factually ascertainable') and 'Sollen' (being obligated), So new

is not that either. Already a few centuries ago, in philosophical, Empiricist circles, people reasoned like this. -- What is new is that the gap between “merely determinable - definitely or positively - ‘being’ (wrongly identified with ‘being-without’) and e.g. the sense of duty is expressed in terms of linguistics and philosophy of language.

(2)a. Induction (generalization).

Lyotard continues textually. -- “This type of incompatibility one then generalizes to the whole of language use. -

Appl. mod. -- (i) This is how politics (political language use) functions: it presupposes a (political, its domain’s own) norm; it does not, immediately, presuppose anything like “duty” (which is the domain of ethics (ethical language use)). -

(ii) And, because politics (political language use) functions by the ‘norm’ (again: its own maxims), it does not, at once, function by ‘knowledge’ (cognitive language use) either. -

(2)b. The gaps are radical:

The “being” of language use - insofar as such a conception has a “meaning” somewhere - exists, therefore, neither in dialogue nor in consensus. In other words, there is not, as Habermas advocates, an ethics based on communication, which would serve as the foundation of “a new phase in Modernity.” -- Postmodernity is radical (...).”

Note --- One did read it himself: Lyotard, the fragmentarian (Differentist),

(i) generalized (induction) and

(ii) has a - in his own eyes ‘legitimized’ (and at once ‘founded’) - language use that can assess the totality of the domains of language use separated by unbridgeable ‘gaps’.

He does, therefore, have a “big” (encompassing the totality of all separate language domains) story. His own. What he calls ‘radical Postmodern’.

In the name of that use of language, big story, he assesses all “Modern” uses of language about emancipation etc. the foundation, on which he founds his big story (foundation(al)isme), speaks out, admittedly ironically, about the “being of language.

So it is a Postmodern ontology, which through the use of language, immediately covers what is meant by language - reality. Ontology is, traditionally, totality thinking.

Though Lyotard condemns such thinking, he retains his own to judge all others.

Appl. model: the bioethics.

We leave, after the rather theoretical Lyotard, the applied Lyotard to speak. In *Reécrire la modernité*, 45s. he says:

1. Think of the tinkering (“bricolages”) in our laboratories of biology, especially: biogenetics.

2.1. “Ethics committees” are getting off the ground to figure out whether one has “the right” to clone embryos, -- fabricate individuals as one wishes, or, at least, to see if it is practicable without more.

2.2. Such commissions are ‘bodies’ (*op.*: jurisdictions), confronted with a language dispute between, on the one hand, the language proper to ‘knowing’ (‘savoir’) in its techno-scientific form (kf 272) - a ‘knowing’ that proceeds according to its own maxims - and, on the other hand, the ethical prescription (*op.*: ethical language).” -- This is the rather descriptive Lyotard. Now the arguer comes to speak.

3. One does not see in the name of what “right” one could forbid such experiments, -- if, at least, one judges solely from mere techno-scientific research. Would, in a lab, a researcher accept to give up his experimental preparations and throw his calculations into the fire, -- just for the sake of a decision made by “an ethics committee”, which considers that what the biotechnologist is doing is “perhaps dangerous”?” -

One sees it: always that gap between specialties. He continues: “On the one hand, scientific experimentation has its own ‘legitimacy’ (*note* : justification, ‘foundation’, o.g. its own specific ‘foundations’). On the other hand, one comes forward with “a humanistic concern”, shared by the majority of the public and by most legal scholars. -

4.1. Can we let biotechnological experiments go ahead without making a sound or should we “regulate” them (*note* : “regulate”, provide with rules; cf. 125; 133)? If one should regulate them, which regulation: preventive (in advance) or curative (afterwards)?

4.2. But there is more: what is that right in the name of which such a commission intervenes? From where does it derive its “authority”? What can it invoke as the “subject of the norm”? -- It labels itself as “ethical” and, indeed, it is not political or legal, but ethical.

But is there any generally accepted ethics, in whose name such a committee can actually exercise its control over genetic testing? (...)”. So much for Lyotard.

His conclusion is: the subject of the norm, i.e., that in whose name one acts to push through a decision, “n’ est pas nommable” (is something for which one cannot find a ‘name’). The ethics committees use ‘criteria’, -- the biogeneticists also use ‘criteria’, their own. They differ. They are equivalent (kf 266: equivalence axiom).

And ... there is no body, which has the necessary criteria for deciding which of the two carries the most weight. There are, after all, no “universal” (do we mean by that “provoking general assent” (kf 266)) bases. There is - for those cases - no meta-language, which can judge the two. -

“Écoutez: il y a différend. Fichez nous la paix avec votre prétention à unifier la totalité des Phénomènes de langage. Respectez la guerre qui les divise”. (*Réécrire la modernité*, 47). -- Translated: “Listen: we are facing a case of language dispute here. Leave us alone with your pretense that wants to unify the totality of linguistic phenomena. Respect the war that divides them”. Cf. kf 266: fragmentarism, a multiplicity of language uses without unity.

Different(ial)ism. -- In a vehement reaction against any form of Assimilism (which blurs the distinctions and the separations) Lyotard lapses into Different(ial)ism: he overemphasizes the differences and the separations.

The middle way - we saw - is Analogism, which respects both difference and distinction and separation. After all, notwithstanding all his claims, Lyotard compares, confronts and separates the uses of language (and, immediately, domains of life and culture) which are distinguished and separated by absolute gaps; he can only do this if he creates an appropriate meta-language which respects both distinction/ separation and equality/ indistinguishability at the same time. -

Where do we finger Analogism, so to speak? In society. The term ‘society’ rather covers this. But ‘society’ is ‘society’: we all live in the same culture with points of contact. If biotechnologists do things that are harmful to us, then a committee does have grounds to intervene, with good reason, in the “name of our welfare.”

A thirty-first sample: a multitude of postmodernisms.

The use of the term “postmodernism”. -

1870: Salon painter John Watkins Chapman -- in England -- wants, with his fellow thinkers, to paint “Postmodern,”-- with which he wants to surpass the Impressionism of the time (an artistic movement -- in literature (Goncourt) and in painting (Manet, Monet, Pissaro, Sisley, Jongkind, Renoir and others) --, which wants to depict the fleeting impressions (“impressions”)). -

In 1934 (F. de Oniz), 1942 (D. Fitts), 1947 (Arnold Toynbee, the noted historian), -- in 1917 (*Rudolf Pannwitz, Die Krisis der europäischen Kultur*, talks about “the postmodern man,” beyond all the puny images of man, which are collapsing, -- Nietzschean), the term is sometimes used.

H. Bertens/ Th. D’ haen, Postmodernism in Literature, Amsterdam, 1988, 12, says what follows. -

(1) In, **1946** the poet-critic Randall Jarrell (1914/1965) uses the term “Postmodern” in a review of Robert Lowell’s (1917/1977) collection of poems, *Lord Weary’s Castle* (1946). -- In 1948, another poet-critic John Berryman (1914/1972) used the term; he cites Jarrell as the source. -

(2) **1950:** The poet Charles Olson (1910/1970) regularly uses the literatological (literary theory) term “Postmodernism. By this he means his own poetry and that of the poets of the Black-Mountaine group (a center of poetic rejection of moderate poetry in the fifties) inspired by him). -

From then on, in the USA, the term is in circulation, -- though in a plurality of interpretations. In architecture -- kf 253vv. - the term appears with a precursor (1949).

J. Hutnut, The Post-modern House, in: *Architecture and the Spirit of Man*, Cambridge. 1966/1967: *Nic. Pevsner, Architecture in Our Time (The Anti-Pioneers)*, in: *The Listener*. -- In painting and sculpture: in 1980 Achille Bonito Oliva talks about Postmodernism.

In the Culturology of sociologists, one has two terms:

a. ‘Post-industrial era’ (kf 137; 263) is said from *David Riesman, Leisure and Work in Post-Industrial Society* (in: *Mass Leisure*), 1958.

b. *A. Etzioni, The Active Society (A Theory of Societal and Political Processes)*, New York. 1968.

In philosophy: 1979: *J.-Fr. Lyotard, La condition postmoderne*; 1980: *Julia Kristeva* (1941; known for her international university revue *Semiotica*).

Note -- The term ‘A-modernism’ comes from Jacques Derrida, the Deconstructionist. The term ‘Sur-modernism’, comes from Richard Rorty.

The thought content of the term.

As said there is a plurality of interpretations. *H.Bertens/Th. D’haen, Postmodernism in Literature*, 7, distinguishes four types, -

a. Existentialist postmodernism, mainly found in American literature, in which M. Heidegger (kf 170/175) plays a leading role. --

b. Poststructuralist postmodernism, which focuses on the scope of our human knowledge (locked, first of all or even entirely, in language).

c. The avant-garde postmodernism, which got off the ground in the eventful Sixties: Pop’Art, Op ‘Art, --- Happenings and ‘Performances’ e.d.m.

d. Pure Aesthetic Postmodernism, which exhibits all the traits of the other Postmodernism, but remains averse to political or even “philosophical” presuppositions.

As an aside, the Bertens/ D’haen book cited deals with Poststructuralist, one-sided linguistic Postmodernism in literature. -

Up to there a typology or classification, -- among others.

A. Wellmer’s “definition”.

Albrecht Wellmer, Dialectique de la modernité, in: *Les Cahiers de Philosophie* (Lille), 5 (*J.-Fr. Lyotard: Réécrire la modernité*), 1988 (printemps), 99/161, can help us gain some insight of a comprehensive nature.

In his *Zur Dialektik von Moderne und Postmoderne (Vernunftkritik nach Adorno)*, *Suhrkamp*, 1985, he characterizes Postmodernism as follows. -

A.-- Post- of Postmodernism expresses the end (kf 267) - Endism - of the “design” (understand: cultural ideal) of Enlightened Rationalism and, indeed, fundamentally, of Greco-Western culture, -- not without irony called “the death of reason.

B.-- The Post- of Postmodernism expresses an “anamorphosis,” a re-founding radicalization, of the same cultural designs: in this sense, postmodernism is a radicalized modernity. (A.c.,99s.). -

In other words: the so-called gap between Modernity and Postmodernity is far from absolute.

The description of Ihab Hassan: -

I. Hassan is an American Postmodernist, who gained fame for his many works (e.g.: *The Dismemberment of Orpheus (Toward a Postmodern Literature*, Madison, Wis., 1971; *Pluralism in Postmodern Perspective*, in: *Calinescu/ Fokkema, Exploring Postmodernism*, Amsteden / Philadelphia, 1987, 17/40).

A. Wellmer, a. c., 101s., cites his opinion. -- In his *The Critic as Innovator*, in: *Amerikastudien* 22 (1971) 11, 55, Hassan asserts the following. -

A. General Description,

‘Unmaking’, translatable by ‘deconstruction’ (‘deconstruction’), seems to him the essential. Other terms are in circulation: dislocation (‘décentrement’), disappearance, (dis)distribution, disenchantment, rupture, ‘différance’ (J. Derrida), fragmentation. --

B. Thought Content. --

All these terms express in one way or another one or more aspects, typifying three main points. -

a. *On the ontological level:* the pedestal of Modern thought, the I or ‘Subject’, which considers itself capable - within the Cogito, I think (kf 195), - an all-embracing power of thought - of covering the totality (kf 267 (‘big’ story); 276) of all that is, including the whole culture, is radically rejected. The ‘reduction’ of the Modern ‘Subject’. -

b. *On the epistemological (doctrine of knowledge) front:* the Postmodernist is like a ‘madman’ (sic!) looking for the fractures, fragments, -- of totality. Which is just the negative side of the rejection of the totality thinking I, - which knows only parts, not the whole. -

Pluralism.-- This is the consequence of points **a.** and **b.** The tyranny of totaliticism, which oppresses minorities, marginals, dissidents, is radically rejected.

Hence, the Postmodernist pushes through the equivalence axiom (kf 266) with respect to minorities such as politically disenfranchised (political minorities), sexually outcast (sexual minorities), disadvantaged by their/their language (linguistic minorities), et al.

Systems of culture, which create minorities, have a totalitarian structure, o.g., their ways of thinking (kf 77; 264). To think right, to feel right, to act right, -- to read right etc. is to “unmake” totalitarianism - to unmake. -

Behold what the “hypothesis” of Postmodernism might be in the social and political sphere. We said it: Postmodernism is a very multifaceted cultural phenomenon.

A thirty-second sample: the beatniks as postmodern.

It is not the intention to go into detail about what Beat and Beatnik is as a cultural phenomenon. A few main features may suffice to make clear the cultural revolution that is the Beatnik phenomenon. For the Beat or Beatnik culture is:

(i) a type of permeation of Modernity (in the two meanings, as we have established them kf 252),

(ii) from which **a.** a fashion **b.** a method and **c.** even an ideology spring.

(A). *The bipartite main trait.*

A number of young people - primarily in the United States - formed, after WWII (1939/1945), their own age group, expressing themselves in the term "beat(nik).

(1) In the midst of Modernity -- with its American society -- they knew themselves to be the beaten ("beat" in one of the meanings of "to beat," defeat), -- the despondent, the "quenched. With "no future" without a "future", in the traditional and Modern sense of that word. -

(2) They sought a way out in some intoxication ("a beat(ific)", beatific intoxication).
-

Note.-- Compare this with what A. Wellmer says about the essence of the Postmodern: (i) Endism and (ii) Radicalization (kf 280).

(B) *The expressions of the main trait.* -

The uninhibited, direct experience (lived through) is striking. Uninhibited' in the sense that it is not inhibited either by the time-honored Tradition or, especially, by Modernity.

Cfr. kf 175, where le Grand bleu offers a topical example of such an uninhibited go-around.

The Beatles.-- In 1961, the Beatles, in England (Liverpool), got off the ground, - 'Beatles' is the conflation of 'Beat' and 'beetle'.

In their LP Revolver they formulate it, "Turn off your mind, -- relax, float downstream". -

Note -- That type of life has also been called "Phenomenological. But then in the sense of an empirical, purely experiential (almost for the sake of experience) phenomenology, which seeks neither rational descriptions nor rational explanations, but sticks to what is lived.

This lifestyle can be found in the Beat Generation's own art scene (music (Jazz, Rock), Batman(ia), Pop'Art, Beat writers), in the

holism, i.e., the fuller acceptance of the totality of reality (Fiedler) (drug use (consciousness expansion), Neo-Sacralism (Orientalism)), in anarchism (not the state (kf 75: Realpolitik), but the free self-determination of the individual and small-scale community), -- in the “new” education (Antiauthoritarian education).

Note -- One noted: the USA is not this layer of “uprooted people,” as the American writer, storyteller, singer Garrison Keillor, tried to make clear during the fall of 1989, for weeks, in London, with thunderous success.

As a Will Rogers, the cowboy thinker, did in the early part of this century, so did G. Keillor: he allows “deep America” to come through, the antithesis of TV America in the form of Dallas and Dynasty et al.

Keillor talks about an imaginary place in the USA, far outside the center, near Canadian territory, where winter almost never ends, “Lake Wobegon.”

The title, with which Keillor captivated Londoners for more than two hours, was “It has been a quiet week in Lake Wobegon, my hometown.” “Unless -- but don’t tell anyone, please -- that my Aunt Myrna was awarded the twelfth prize in a kitchen skills competition in Lake Wobegon, -- something I am profusely proud of” says Keillor, who is catalogued as a ‘Regionalist’. -- It’s good to be reminded.

A characterization. -- W. Welsch, *Unsere postmoderne Moderne*, Weinheim, 1988-2, 15, says:

“Thus Leslie Fiedler (*note*: a Jewish critic), in 1969, in the famous essay *Cross the Border/ Close the Gap*, in: *Playboy*, 1969, Dec., 151, 230, 252/254, 256/258, set out.

Notable: for the first time, this essay appears not in a literary magazine, but in *Playboy*.

“Crossing Borders” -- The program of this type of literary work -- was at the same time a method of literary criticism it promoted. -- Fiedler begins the text with a categorical statement: “Almost all current readers and writers are aware -- and have been, in fact, since 1955 -- that we are experiencing the agony of what is called -- literarily speaking -- ‘modern,’ and the travail of what is called ‘postmodern.’” -

With L. Fiedler, Welsch characterizes, “For Fiedler, the Postmodern writer is at once a double agent:

(i) In equal measure he is at home in the technological world and in the realm of 'miracles'. Furthermore, he is equally ready for explorations in the realm of myth or in the realms of eroticism."

Notes. -- "Crossing the border/ Closing the gap" is the title. Indeed: where the Traditionalist 'literati' would surely have scorned a magazine like Playboy, -- to write in, there L. Fiedler, with the Postmodernists of the fifties -- the era of the beatnik's -- , 'crosses that 'taboo'.

Eroticism becomes a domain, equivalent to the "established" thematics. -- "Crosses the border/ Closes the gap" between Modern, 'rational' technology, on the one hand, and, on the other, "the realm of miracles" and that of myth (kf 266; 281: equivalence axiom).

The Exclusivism of the Moderns,

as Descartes, Locke, etc., is exceeded in favour of an Inclusivism, which, in addition to the classically accepted art types ('genres' with their laws), also accepts others. We will meet this thinking of inclusion as one of the main features of Postmodernity: (to speak with Lyotard:) "By what right, -- in the name of what authority does one exclude some genres?" (kf 277).

A gem of humor. -- One could not better illustrate the gap of generations -- in the Beatnik era -- than with the following dialogue:

"Daughtery, you spend too much money. More than you can earn. Thou shalt surely never die rich". -- That's modern. -- And now postmodern:

"But Dad, anyway! To die rich is not my intention: to live rich I want".

Reread quickly kf 78vv. (Modern Economics; especially kf 79: the louis d'or), and ye shall clearly feel the Postmodern.

The counterculture. Bibl. st.: *Th. Roszak, Rise of a counterculture, (Reflections on the technocratic society and its youthful combatants)*, Amsterdam, 1971-1, 1973-4;

Ch. Reich, Flowers in Concrete (How the Revolution of Youth is Trying to Make America Livable), Bloemendaal, 1971 (// *The Greening of America*);

J.-Fr. Revel, Ni Marx ni Jésus (De la seconde révolution américaine à la seconde révolution mondiale), (Neither Marx nor Jesus (From the Second American Revolution to the Second World Revolution)), Paris, 1970. -- These are works that more closely delineate the notion of 'counterculture'.-- *H. Bertens/ Th. D'haen, Het Postmodernisme in de literatuur*, (Postmodernism in Literature), Amsterdam, 1988, 19, says : "In the middle of the years

sixty, L. Fiedler and Susan Sontag (kf 26) distinguished a Postmodernism closely linked to American counterculture and its precursors, such as the Projective poets (*note: Charles Olson* with his manifesto *Projective Verse* (1950), leader of the Black-Mountaine group (kf 279)) and the beat writers (*note.: Allen Ginsberg* (1926/1997), Lawrence Ferlinghetti (1919/...), Bob Kaufman, Gary Snyder, -- “the Beat Generation”) (...). it emphasized: a direct experience (kf 282) and a complete acceptance of reality (kf 282v.: holism) in all its facets.”

‘Underground’.

Anglo-Saxon term. -

(i) 1830+: “The Underground Railroad” meant “the underground railroad,” which a secret and illegal organization of American whites used to allow fleeing Negro slaves to reach northern Canada and thus reach safety.

(ii) During WWII (1939/1945), in the areas occupied by the Germans, “underground movements” (“Underground Movements”), which operated illegally, were. -

(iii) In the fifties, a new type of “underground” emerges. Aversion to “tradition” and “the establishment” (the “establishment”) is its negative characteristic. --

Beatniks, -- later Hippies and Yippies (New Left). - Dutch Provo’s, ‘Kabouters’ (‘Gnomes’), Dolle Mina’s, Pacifists etc. are the subgroups of. -

The expressions: Anarchism, Sex, drug use, Communes, -- Beat, Pop, Protest song. Celebrated works of art: West Side Story,-- later: Hair, Oh Calcutta, Jesus Superstar. -

Note -- The Underground press was a whole bunch of magazines, some of which still exist. The Underground Popmusic was a mixture of Country Music (// German Schlager), -- Jazz, Blues and Rock, Folk and Protest song.

In conclusion, “Underground” is another name for counterculture, but insofar as it represents a “subversive” and “cultural subversive” element within Modernity.-

Note -- Harry Kupfer, an American director, has, in the summer of 1989, transformed Rheingold, part 1 of R. Wagner’s *Der Ring der Nibelungen* (cf 248), into an Underground work of art: instead of god-deeming, he draws ‘people-deeming’!

Our culture, with its “opiums,” -- money, drugs, sex, vanity, power-seeking and... despair, is played out in it, in American fashion.

Up to and including the Punk Loge, whose slogan ‘no future’ prompts him to submit the world, which he spits out, to his cynical (kf 110; 210; 232) purposes after all, occurs in that resetting and ... radicalization of Wagner’s masterpiece der Bayreuther Festspiele (since 1876).

With this we see roughly the phenomenon of “beatniks. Let us, now, analyze some aspects more closely.

Beatniks and music. -

Two preliminary remarks. -

(1) ‘Program music’:

The music, which is the subject of this discussion, is not - or not so much - “Absolute” or “Abstract” music (which is limited to sound manipulations, springing from a mind that constructs sound systems); it is primarily “program music.

a. it is instrumental (‘Abstract’),

b. but the focus is on some extramusical “message,” -- here the message of Counterculture and Underground.

(2) “The energy issue.

I-D Magazine (London), No. 73 (1989): Sept., is titled “the energy issue.

The magazine explains, “The Notting Hill Carnival is drenched in Voodoo energy. Heavy Metal is destroyed by Rock’ n’ Roll energy. New York dances to the sound of Dancehall energy. Is Iain Banks (*note* : The Wasp Factory, Canal Dreams) inspired by horror energy? Diana Brown and Barrie K Sharpe (don’t forget the K) are bursting with Soul energy. Believe ye in the power of dream energy” -

Although intended first of all for actual music genres, the main idea of ‘energy’ is already the characteristic of the Countercultural music genres. This ‘energy’ reminds, involuntarily, of de Sade with his ‘energy’ (kf 215v.), notwithstanding that there is also a clear difference, of course. -

Note -- Perhaps one of the “explanations” for the “need-to-energy” is the fact that a lot of Beatniks and related people come across as “exhausted,” which is precisely why they are so fond of “beatific” phenomena (cf 282). It does sometimes seem like a pep talk.

Typology. -- It is an impossible task to mention here all the types of music that concern the counterculture. We content ourselves with things that clarify the atmosphere in which the Beatnik’s could live. -

Jazz, Since 1917, from New Orleans, USA, in sometimes strong

several forms (New-Orleans/ Middle Jazz/ Be-Bop/ Cool/ Free Jazz), this Jazz lifestyle - "life style" - and the Western world and, even, the rest. -

In fashion, in our discos, even in a few movies, Jazz is undergoing a kind of "revival" (revival movement, "réveil").

Think of the film '*Round Midnight*' (B. Tavernier), in which Jazz is central both as an atmosphere and as a musical style, especially from the sixties: the scenario is set in Lyon, New York, but especially Paris.

An American musician-saxophonist (Dexter Gordon) is "tired and exhausted of everything, -- except his (Be-Bop) music, -- to self-destruction for reasons of drink excess," ...and the "rest. A young Frenchman (François Cluzet) falls for him, is captivated by him, and wants to restore to him the zest for life.

Immediately, this -- according to critics, excellent -- film initiates us into the musician's life. Above all: this film shows that, in addition to being a musical style, Jazz is first and foremost a 'life style', (way of life), -- not without the "soul of the Blues".

Rock 'n' roll. -

According to some in 1954, according to others in 1957 - in all cases the Beatnik years - originated in the USA from (i) jazz, (ii) blues and rhythm and (iii) rural folklore.

"Rock' n' Roll - so textbooks teach - originated in Memphis, Tennessee, around 1955, when Elvis Presley and a few other similarly white 'fites' recorded 'black music,' while blacks like Little Richard and especially Chuck Berry adapted their 'rhythm' and 'Blues' to the tastes of young whites. -

(...) Rock' n' Roll is a music from the American South: in Tennessee and Kentucky, from 1800 onwards, one experiences the first eruption of a protorock, a wave of religious 'survival', -- mentioned in our history books as "the Great Revival" in the Camp Meetings (...)"'. (R. Pedant, *Les aventures de la musique Américaine*, in: *Musicien* (Paris) No. 13(1989): Nov.,20).

Note, -- Bibl. st.: J. Koenot, "Rock against Religion," in: *Streven* (1983), 406/418; -- W.J. Matt, *Le Rock' n' Roll (Instrument de révolution et de subversion culturelle)*, Sherbrooke (Quebec) 1981;

-- J.-P. Regimbal, O.S.S.T. et al, *Le Rock' n' Roll (Viol de le conscience par les messages subliminaux)*, (The Rock' n' Roll (Rape of the conscience by the subliminal messages),), Sherbrooke (Quebec), 1983.-.

As an aside, the life and death of Elvis Presley is a brilliant application of what the Ancient Greeks called "harmony of opposites."

J.-P. Régimbal, Le Rock n'Roll (Viol...), 47, summarizes as follows.-

(1) The “King” of Rock ‘n’ Roll invariably exerted the grip of an idol on all that “admired” him. He is, truly, the initiator (initiator) of the entire rock revolution. alone - in his unique personality - he embodied the revolt of the young against family, religion and nation.

With great deliberation he threw himself into the dismantling of all “taboos,” -- first and foremost those taboos, which were most vehemently abhorred by the rebellious youth, the sexual taboos.

(2) But he became a victim of his own celebrity, -- immediately, of his addiction to narcotics. -

(i) Having experienced the brilliant result of his ethical and political (understand: social) revolution,

(ii) he, only forty, died”.

Note -- One compares this to “the star” of a J.-P. Sartre (kf 176), who in her wake, likewise, sowed drug addiction and suicide. Sartre may have been hailed by a great Flemish thinker as “a metaphysician of great depth,” but the results among a portion of his “occupants and admirers” testify to the contrary.

Note -- Rock music as “movement”. -

(1) *J. Koenot, “Rock against Religion,*

(i) hypothesizes that Rock music “is not separate from the general trend toward musicality, which manifests itself in all domains of contemporary culture” (a.c., 406).

(ii) “This trend may be regarded as the expression of a very diffuse, but often unspoken, philosophy of life, which we shall call ‘the metaphysics of movement’” (ibid.). -- “The name, which this music has given itself, “rock-n-roll,” speaks volumes in itself: **(a)** rocking/swinging, **(b)** shaking/shaking” (a.c.,409). -

(2) *J.-P. Régimbal, Le Rock’ n’ Roll (Viol ...),* is much more precise. -

1.a. In 1951/1952, Richard Little, a young singer from the Midwest of the USA, began to modify the “beat” (= percussive rhythm) of Rythm and Blues, - peculiar to the black working class in the American South. -

Note -- ‘Beat’ is the uninterrupted repetition of line-lined ‘beats’, in sequence with syncopated rhythms. -

1.b. “Beat” is the typical characteristic of Rock music. -

i. Hard rock. -- the percussive rhythm heats up the sexual urges.

ii. Acid rock. -- Here the “beat” affects brain and nervous system in such a way that it makes one susceptible to drug use.

iii. Punk rock. -

Note -- ‘Punk’ meant, originally, in England, ‘prostitute(s)’. A later (American) meaning is ‘putrefaction’. -- The ‘beat’, here, hooks up the urge to attack. -

2.a. 1954: in the fall, *Bill Haley’s* musical theme “*Rock Around the Clock*” - thanks to the film *Blackboard jungle* on the beat becomes infamous.

2.b. Yet it is a disc jockey (d.j., presenter) of the Cleveland radio station who found the term rock’ n’ roll on it to name the brand new rhythm. -

But what people usually don’t know is that this term represents the two movements of the human body in erotically indulging. -- “Rock ‘n’ Roll” comes from the vernacular of the American ghettos. -

Note -- Reggae. -- *C. Brown* (Ipswich), *Letters: Reggae Runnings, in: i-D* (London), No. 75 (1989: Nov.), writes to the editor: “The American influence -- particularly on ‘rap’ in the USA -- began much earlier (than a previous article had stated). In the course of the mid to late fifties M.a.w. again the time of the rise of the Beatnik’s.

An Anarchist. - Jerry Rubin - on Rock’ n’ Roll.-

(i) In his blockbuster *Do It*, *Rubin* writes, “Elvis Presley woke us up the body. Yes, he conjured it whole and all.

The animalistic Hard Rock - Its secret lies in the energy (kf 286) of the ‘beat’ - penetrated the innermost part of our bodies. -- Immediately all the urges -- repressed and inhibited as they were -- came out through the compelling rhythm,

The back seats of the wagons were the stopping points of a sexual revolution (kf 220; 234), while the radio of that wagon was the instrument for spreading that cultural subversion.

The true name for the beginning of the revolution was ‘rock’, we have a new politics mixed with a psychedelic (*note* : drug use beaming) ‘life style’.

Our lifestyle, our “acid” (*op-ed*: another name for “drug”), our “freaky” (*op-ed*: (i) eccentric, (ii) alternative) attire, our Rock music, -- that’s the real revolution. --

(ii) Elsewhere he writes, in *Do It*: “By combining youth, music, sex, drugs and revolt, we have prepared a brew that is hard to beat.” -

Note -- One sees that authentic figures - “facts” - of the “movement” - to speak with Jan Koenot - make no bones about it.

“Pop music”. -- Before we briefly explain the concept - and the reality that corresponds to it - “Pop music,” a little word about “underdog” (“unlucky”) --

M. Van Nierop, New Words (Explanatory and Narrative Dictionary of Modern Language Use), Heidelberg, 1975, 268v. says what follows.

In a certain English language there is a systechy ‘topdog/ underdog’. The ‘topdog’ is the one who succeeds in everything; the ‘underdog’ is the one who bumps from one failure to another - a rolling stone alike.

In other words, both terms are destiny-analytical terms. “You have those dogs that seem to be all pathetic and submissive fear: the tail between the legs, ears like the leaves of a weeping willow and infinitely sad eyes. Is that the image from which the appellation ‘underdog’ for the irredeemably wronged arose?” (o.c.,268) .

Chris Schraepen, The Sound of the City by Charlie Gillett (Standard work on the history of pop music), in: *De Nieuwe Gids* (Ghent), 04.03.1988, writes:

“Exactly the social underdog situation, in which (and from which) Pop music grew and continues to grow, is one of its strongest points.” -- with which the social ‘site’ of Pop Music has already been outlined to a large extent. -

Note -- *M. de Kuyper, transl., Charlie Gillett, The Sound of the City* (The Classic Work on the History of Pop Music), Amsterdam, Loeb, is compared by Schraepen, in high informational value, to *Ed Ward/ Geoffrey Stokes/ Kan Keller, Rock of Ages (The Rolling Stone History of Rock’ n’ Roll)*, Rolling Stone Press. -

Note-- It gets tedious, but it has evidential value: “Gillett was particularly struck by the parallels (...) between **a.** the rise of popular music -- as we know it today -- at the beginning of the fifties and **b.** the social shifts in Western culture and life.” (A.c.). -

Note -- Meanwhile, anyone can observe that e.g. the title ‘Pop news’, in some daily newspaper, is so broad that all kinds of types of music are discussed there.

It becomes all that can be heard and danced to in a discotheque. Thus, the term folksong or, shorter, folk encompasses all that - within the framework of Pop music - draws inspiration from folklore.

Didn’t they, at the time, call Joan Baez “the diva of the Folk(song)”? - Until there a few lights thrown on the atmosphere of the Beatnik fifties.

Beatnik's and Batman(ia). -

“Batman (lit.: batman) 1989 (...) in a postmodern ‘Babylon’ (*note*: Babylon was once, in antiquity, the capital of Chaldea admired throughout the ancient world), on the verge of a stroke. In which political power collapses; in which society plods along in levity; -- in which anarchy (*note* : rudderlessness) takes root in the face of organized crime.” Thus *M. Danthe, Tel le phénix, in: Journal de Genève* (09.09.1989). -

‘Babylon’ is, here, an Endist (kf 265) allusion, as in the Apocalypse (Revelation concerning the end times) of St. John, the last book of the Bible. -- In it Danthe, an excellent journalist, situates Batman.

(i) A nineteen-year-old - note the age - illustrator, Bob Kane, makes his debut in the comic magazine *Detective Comics*, in 1939, with ... comic book. Columbia, the film company falls for him. It is looking for a hero (heroism) useful for the USA home front. Batman therefore gets a Japanese as an opponent, Dr. Daka, “the harmful one”. Result: first wave of success.

Note -- Bob Kane, under the pressure of a certain audience, literally creates an outlaw - outlawed - but who by all means - including the illegal - fights “crime.” To which American censorship -- the censorship so hated -- responds: the Batman figure amounts to condoning what is both immoral and illegal.

Highlight: 1954. *Dr. Frederic Wertham, Seduction of the Innocent*, explains how, among other things, a Batman craze “corrupts American youth.” The little ones degenerate - he says - and become future criminals. Or they are incited to homosexual fantasies. American mothers are launching a national crusade.

(ii) **1966** . -- ***New Batman craze.*** -- Batman gets two more female roles. This puts him in front of as many as four opponents: The Joker, Catwoman (the one of the added ones), The Riddler and Penguin. But the success is limited to the youth. Everything soon subsides.

(iii) **1970:** people bring the myth into the Batman scenario (figures like Ra’s Al Ghul e.g.) but also the sorcerer’s apprentice, Man-Bat). --

1980: *Frank Miller, Dark Knight Returns:* batman, according to that book, is above good and evil, like Nietzsche’s hero, “Jenseits von Gut und Böse,” yet in the service of fighting “evil. In particular: he “does the dirty work”.

News Week writes: “The Comic Book now seems more likely to target adults, -- not so much through exaggerated porn, but o.g. confused anxious paranoia-like approximation (...)”

New York Times and USA Today talks about “graphic and intelligent novels for the use of the mtv generation.” (*note*: mtv = music television). -

Note -- When one puts the classical literary genres first, the ballad, with its apparent ‘Realism’ (the epidermis of reality) -, but also with its transrational slant (myth, ‘religion’) and its criminality (murder, sex), is a possible ‘model’ for understanding something like the current Batman genre.

The “gloomy knight” lives between good and evil, between light and darkness. As in John’s Apocalypse, an end-time character.-

Possible other interpretation. -

The film, which - in one month - raised almost two hundred million dollars - not to mention the immense chain of products (T-shirts, caps, ornamental pins, handbags, pendants, bracelets, toys, fashion, songs) - seems, in the eyes of some, to be rousseauistic (cf. kf 222): man, insofar as he is an individual, is very good. It is “society” - a theme regularly used by our social critics - which brings this rock-solid individual to “evil”.

Application: The average American, convinced that he is “stone good,” somewhere always knows himself to be a “victim” of “evil powers” in his society. No longer does he consider “the established society” capable of redress. It is corrupted through and through. - Think of the powerless police (people), whom we see on our TV screen day-in and day-out: their governments, together with the established political powers, regularly force them to fight crime with counter-crime. -

Note -- That naïve Rousseauism resembles the classical Christian, who -- considering himself stonily good -- prioritizes the devil as the only factor that brings him to “evil.” “Society” replaces, with Rousseau, “the devil.” -

Concluding remarks. -- The Batman cultural pessimism frames very well with the Beatniks’ cultural pessimistic basic mood. -

Note --- In passing, Miller is of the opinion that it still works out best if one depicts the world, as it “really” is, “realistically. Agreed. But Miller’s “Realism” is a “fantastic realism”, balladesque.

Beatnik's and Pop'art. -

Button us up for a moment: “In 1966, film directors turned Batman “into a frenzied embodiment of Pop’ Art, an art form, which - since 1955 (again: simultaneously with the Beatnik phenomenon) - has been conquering what was then America (...).” (*M. Danthe, Tel le phénix, in: Journal de Genève (09.09.1989).* -

The term. -- Like Pop music (kf 290), Pop’ Art is the shortening, in the USA especially, of “popular art”. In England and America it means a very special kind of plastic art, which glues together the wholes, which e.g. paintings, in principle, are, with fragments, testimonies. More so: although “Realistic” (true to reality) in its “fragments” (kf 266: Fragmentarism; 278 (Lyotard)), yet the end result is a kind of fantastic realism. A Rauschenberg, an Andy Warhol too, are Pop’ Art figures.

Bibl. st.: *P. Casparie, Edie (Sedgewick) and Andy (Warhol) and the Silver Sixties,* in: *Strive* 1983 (Aug. - Sept.), 1003/1011. -

This good little article, using a pair of eventful Pop’ Art figures, Edie Sedgewick, from a wealthy American family, and the infamous Andy Warhol (1929/1987), the “pope of Pop’ Art,” paints a sample picture of what the “life style,” the lifestyle, of Pop’ Art might be. -

Note -- “life style” is a buzzword. It means (i) lifestyle, (ii) but with a typically Postmodern, rather Dandy-like trait. Says *Sarnia Saoumi*, who once presented Warhol’s “*My Philosophy from A to B*”: “Andy Warhol possessed a great aptitude for ‘humor’, i.e. an exceptional ability to find everything ridiculous. In him was a strong cynicism (kf 110; 210; 232; 286). And yet he also displayed a great deal of sophistication”. One could not better characterize the Dandy. -

As an aside, a museum curator (moma) claims that Warhol’s thinking is “situable in Postmodernism.” -- Those who knew him well claim that his environment consisted mostly of mannequins, stars of Rock’ n’ Roll and more or less “disintegrated” youth.

Op’Art. -- Contraction of “optical art. In the 1950s, in France, Italy and elsewhere, a new art form emerged. From materials (spatial lines, planes, bodies, colors) optical effects (an artistic illusion of sight; think of the moiré fabrics with their peculiar sparkles) were extracted. For example - for those who have “the responsive eye” - Op’ Art works of art give the optical impression of moving.

Beatniks and literature. -- Whether they read or wrote or influenced themselves, literature is part of the Beatnik phenomenon. -

A.-- Herman Hesse (1877/1962). -

H. Hesse became a Nobel Prize winner in 1946. He is among European writers the most read by young people in the USA, Japan, Australia, South America. --

Volker Michels, in a work on Hesse, explains:

(i) Reject the norms of the “majority” (understand: the established “bourgeois” order);

(ii) “I only do what I decide for myself.” -- This twofold “hypothesis” dominates Hesse’s works. Postmodern individualism is at work here. -

1.1. Hesse comes from a Pietist-Protestant family, in which father was a pastor-missionary. His parents thought it “normal” for him to follow the same “calling. But he refused to even begin the studies for it. -

1.2. The influence of German Romanticism is felt everywhere Well, Romanticism, though in the footsteps of Modernity, is nevertheless a reaction against Enlightenment rationalism. --

2.1. 1920+: Hesse discovers Psychoanalysis; C.G. Jung (who is partly Orientalist) especially interested him. -

2.2. As missionaries, his parents were familiar with the East. But in 1911 Hesse himself undertook a trip to India. His work *Siddharta* (1922) reflects his Orientalism.

Note -- Among his many works, *Der Steppenwolf* (1927) excels: it depicts, in vaguely floating style, the inner goings-on of a figure, caught between -- on the one hand -- the crisis of values of the bourgeois world and -- on the other -- an artist’s life. The ‘hero’ of the book feels himself to be ‘schizophrenic’. It has something of Dante’s *Inferno*, but topical: it is as if Hesse wants the ‘uprooted’ (which he and many others are) to “trek to the limit through the ‘hell’ of a darkened soul world.”

Conclusion: an example of incipient Counterculture.

B.-- “The beat generation”. -

Bibl. st.: D. Coussy et al, *Les littératures de langue anglaise depuis 1945* (English-language literature since 1945), (Gr.-Bret/ Et.-Un./ Commonwealth), Paris, 1988, 189/191 (*Les ‘beats’*). -- Revolt against the ‘élitism’ (“ivory-tower mentality”) of the ‘Academic’ (= established) art (views), -- against the whole of Western culture. Behold the summary.

Writers like Walt Whitman (1819/1892) were, in this, models:

- a. as an American does this more fluently than a European, Beat writers are “anti-intellectualist” (critical, even merely explanatory reason is paralyzed);
 - b. again, typically American: they rely, almost blindly, on self-consciousness as a source of insights peculiar to the “democratic” American;
 - c. new: socially critical minded they refuse the established society;
 - d. new: they surrender to all kinds of ‘experiences’ (the ‘curiositas’, curiosity);
 - e. new: they are fans of Jazz music;
 - f. new: they broadened their lifestyles toward Eastern mysticisms (Orientalism).
- One sees, in American fashion, the analogue of a Hermann Hesse.

‘Beat Generation,’ a term coined by Jack Kerouac, became the flag, spreading throughout the USA, -- instantly throughout the Anglo-Saxon world. -- According to some, in order to understand the Beat’s lifestyle as it is, one must not forget that “cars, booze and drugs, sex, talk” is a set that co-determines their thinking and actions.

(1) *Hack Kerouac* (1922/1969).

His “*On the road*” (1957) is one of the most widely read works. Main character: an American,

- (i) indifferent to the economic prosperity of the 1950s in the USA; eager to escape the “sleepy atmosphere” of his small town,
- (ii) tuck into ‘creativity’. - understand: jazz, art, -- language. -

Narrative structure. *On the Road* lacks an ordered sequence as a story: pre-nuke, node (intrigue) and denouement are not there. The only connection, sequence, of events is that of the passage of time, -- merely one thing happening after another. The ‘hero’ of the story “rolls, like a falling stone, from one occurrence to another” -- in loose succession (fragmentarism; kf 293). -- This is similar to “Hell” by Hesse.

(2) *Allen Ginsberg* (1926/1997).

Was *On the Road* a novel, *Howl and other poems*, by *Ginsberg*, is a collection of poetry. Also a kind of Beatbreviary. A whole generation of ‘strollers’ (kf 246: Guys/Baudelaire), the Beatnik’s, saw in *Howl and Other Poems* its ‘Bible’ -- in *Ginsberg* its ‘prophet’.

But the established American saw in him a “troublemaker,” -- who, for lack of sense of morality, deserved a trial. Which did not affect his success. -- We translate -- as well as we can, An excerpt, which has been labeled “whitman worthy.”

“I have seen the best minds of my generation destroyed by madness, -- starved, hysterical and naked, -- wandering in the Negro states at dawn, looking for a frenzied prick, -- like hipsters (*note*: a jazz fan was, in those circles, sometimes called a ‘hipster’) with an angel’s head, -- coveted by the primordial and celestial connection to the gesternd dynamo in night mechanics (...)” (*Howl, city lights books*, 1956,9).

Beatnik’s and drug addiction. -

What - since the postmodern turnaround in thought and action of, especially, many young people - is becoming more evident by the day, is toxicomania. Consider a magazine like *Autrement*, no. 106 (avril 1989, série mutations), entitled “*l’esprit des drogues.*”

Therapists, ethologists, psychoanalysts, physicians, historians, philosophers, lawyers, writers attempt in that special issue of *autrement* to provide some insight into what can be called one of the greatest cultural catastrophes.

The beat’s did embark on wild-light “trips” (drug-fueled explorations and ... wanderings). Sometimes trips gilded as “clinical experimentation” as well. With some - it is clear - it was different: holistically, i.e. attuned to the whole of reality, they wanted to explore “other areas of reality.” -

Note -- Except for a very small percentage, however, such drug experiments end catastrophically: whether intended to be wild-light, clinical-experimental, or methodical-exploratory, the result usually remains identical.

One speaks, of soft drugs “soft” drugs, which supposedly do not cause physical-spiritual addiction with what goes with it -- cannabis, with its by-products (hashish, marijuana) --, but when one exceeds the strict medical use (e.g., without extremely strict medical control), then a lot of “soft” drugs become “hard drugs” as actual experience shows. -- Recall the untimely death of “the king of rock ‘n’ roll” (kf 288).

William Burroughs (1914/1997) - 1953: *Junkie*. -- This work, which literatologists count as “the new novel,” dissects, in raw fashion, the terrifying perseverances of a drug user.

In doing so, it appears that drugs “gobble up” their users without any quid pro quo.

Note -- Someone has the following comment: “the surrealists (kf 249) surpass Burroughs where he confronts established morality, including sexual morality, with its counter-model, one and all perversity.”

Note -- Again: the mad prose he practices is not, for Burroughs, an escape from “reality” (what he understands by that, of course). On the contrary: he lives through a kind of “liberation” in it.

It is as if, for a number of postmodernists at least, wallowing in the decay and the “mud” that centuries and centuries of culture have left behind is both a kind of “delectatio morosa” (losing oneself in something with lust) and a kind of freeing oneself from it. - One finds this with very many successful writers and artists, generally speaking -- even with certain Nobel Prize winners.

Note -- 1959: *Naked Lunch*. -- This is a later work by *Burroughs*, composed of ‘episodic’ (separate, stand-alone ‘stories’ containing) texts, -- separate from each other, without order or scheme, -- without the same point of view (professional science separate from cartoon, humor next to sex etc.). Cfr. kf 295: fragmentarism.

Note -- “If the police don’t do anything, we’ll ram those junkies and dealers (*note*: drug or stuff sellers) out ourselves!” - So decided, in the course of 1989, about a thousand residents of the Klarendal neighborhood in the eastern Dutch town of Arnhem.

And they took to the streets in droves, smashing the windows of about five drug houses and shattering one of the “spray dens.

The reason: a child on the street had found a heroin syringe and injured himself in the process. The chance that the little humble will now get AIDS is real”. Behold what one could read in the newspapers. -

Decision. -- Rulers, police systems of all kinds, -- powerless. Consequence: a “silent congregation” gets the reactions of Batman (kf 292). It fights by illegitimate means where “the law” is rawly deficient.

The anarchist Jerry Rubin gets it right: “by combining youth, drugs music, sex and revolt we have prepared a brew that is hard to beat.” (kf 289), unless by batman(ia)! -

Americans, who claim to know the planetary drug system, say “insurgents on the outskirts, urban terrorists, liberation movements, arms traffickers, subversives of all kinds, left and right wing political groups, high-ups (with the knowledge of their governments) are tapping into the narko dollars, which are flowing around by the billions.”

The narko dollars, flowing around by the billions. It began
(1) in Southeast Asia, in the ... infamous fifties (always the same time),
(2) continued in Central America, in the 1970s;
(3) Now it is celebrating its heyday in and around Colombia.
Cfr. X, *Lebanon (under the influence)*, in: *The Economist* (30.09.1989), 58. -

It's curious:

- a. It began with a rejection of the established system;
- b. It runs into one of the strongest manifestations of the established system, international finance. Again: harmony of opposites. Counterculture and at the same time culture.

Conclusion: if, in the Platonic sense, a hypothesis, i.e. here the set of postulates of a Burroughs, shows its real scope - its "value" - when one "makes it true" in everyday life, then, for Burroughs, it becomes very questionable.

***Beatniks and Neo-sacralism.* -**

Neo-sacralism" means that, whether consciously or unconsciously, one is linked to archaic or classical religions (which stand or fall with the sacred (the sacred, the sacred)), in an actual way, one believes that one is living some transrational, sacred experience. -

If the expansion of consciousness, characteristic of drug experiences, was already one of the many forms of holism, neo-sacralism, among other things in its orienting forms, is most certainly the next form of it.

***Beat's and neo-sacralisms.* -**

Among the leading figures of the-beat-generation writers one finds, among others, Gary Snyder (1930/...). This "guru" was an ethnologist (kf 19), who was high on American Indian cultures, -- who adhered to Orientalism, -- who, in a word, took "religion," in the archaic-classical sense, seriously.

This did not prevent him - a sign of postmodern multiculturalism - from being attracted to the anarchism of some workers' movements. -- His 'ethnopoetics' are well known, and can be found in his *Myths and texts* (1960), an anthology of Indian poetry. -

The-black-mountain poets (kf 279;285) around Charles Olson (1910/1970), with his anthology *Projective verse* (1950), had already deployed this 'ethnopoetics': projective verse poets want to be holistic, viz. they reject the one-sided, purely rational-enlightened approach to reality, as well as the Biblical traditions and - as primitivists (kf 26) - draw inspiration from (i) Amer-Indian - including from the Maya (a people in Central America) and (ii) Chinese traditions. -

Note -- We met the series of rejections -- not the Bible, not enlightened rationalism -- before: Kf. 262 (Alfred Weber), 262 (Nazism), -- in another sense: 268 (Lyotard). -- Some reject the Bible, others draw inspiration from it: thus the already mentioned Allen Ginsberg (Kf. 295), who thinks he can reconcile both Jewish mysticism and Buddhism somewhere.

Far Easternization (Orientalism). -

Bibl. sample : *Vlad. Grigorieff, Mythologies du monde entier*, (Mythologies from around the world.), Allier (Marabout), 1987. -- Buddhism, including in the form of Zen Buddhism, was, in the fifties, one of the attractions. -

In ancient India, the oldest Holy Scriptures -- the Vedas -- are located between -1500 and -500. -- The founder of Buddhism, within the Hindu framework, was Siddharte Gautama, nicknamed "Buddha" (the enlightened one). He lived between -600 (the contemporary, therefore, of the founder of the strictly philosophical style of thought in Hellas, Thales of Miletos (-624/-545)) and -500.

Later Buddhism had essentially three types: the older Hinayana Buddhism (which was rather ascetic and austere), the younger Mahayana Buddhism (which, again, was closer to the folk religions), and the Vajrana Buddhism (which was strongly magical), which was established in Tibet, among other places.

A.-- Probably during the first century A.D., certainly during the second, Indian Buddhism -- Hinayana and Mahayana -- tributed through China, into Korea and Japan.

B -- In China it meets Chinese Taoism (cf 60, 148v.).

Note -- The thinker Lao-Tse (literally, "Old Master") elaborated Taoism into a religious system.

C.-- A mixture of Indian and Chinese religious thought and life emerges in China and later in Korea and Japan.

Central to this was a type of meditation ("tsjan," also "sjan" or "tsjen"), -- called "zen" in Japan. -

As an aside, 'tsyan' means both 'spirit' and 'universe'. We saw, last year, how, with Platon, man as spirit is 'microcosm' (the reflection and participation in the cosmos). The mind, in meditation, expands, through deepening or other techniques, to the whole cosmos (cf. kf 178: tantrism). As a result, he becomes transrational (kf 9 (Theosophies); 24). -- This leads, through expansion of consciousness, to a new type of holism.

Note -- Through the work of Daisetz Teitaro Soeozeki (= Suzuki) (1870/1966) (and others, of course), Zen has become popular among Westerners seeking something like mind expansion -- call it by an Eastern name “enlightenment. -- Note that Mahayana, or “Grand Lodge,” Buddhism in Japan has evolved apart into three main directions, of which Zen is one.

Beatniks and Anarchism.

Anarchism (kf 289: Rubin) is a kind of socialism, viz. insofar as it seeks to provide Liberalism, like the Socialists, with a thorough corrective. Much has been written about it. -

One book is mentioned here: *Jan Moolaert, The Cursed State (Anarchism in France, the Netherlands and Belgium 1890/1914)*, epo, 1981. -

Don't forget that countries like Spain and Italy had the fiercest Anarchists. -

Two methods are advocated by Anarchists:

a. the revolutionary-syndical ones, who wanted to achieve a general upheaval of “society” mainly through trade unions;

b. the terrorist, who through - what is called - “propaganda of the deed” (meant is an attack e.g.) wants to awaken “the masses” and activate them to revolutionary states.

Note -- Anarchism is not necessarily a workers' movement: in Liege, for example, it is, but in Mechelen, for example, there was an Anarchist “core” (that's what it's called) among ... the furniture makers. -

Many artists supported Anarchism: James Ensor, Henry van de velde, Octave Van Rijsselberghe, Octave Maus, Edmond Picard among others were more or less “misarchical” (as Nietzsche says: “mis.archie” means “contempt of authority”. One of the hypotheses, still today, of the libertarians and the anti-authoritarians). -

The French Anarchists had as their watchword: “ni maître ni dieu” (even God's authority weighed too heavily on them, as a ‘justification’ for the abuses created by God believers).

Of course - as the title of *Moolaert's* work suggests - *The State* (kf 65vv.) is, in Anarchist - as in Liberal, for that matter - eyes worth ‘cursing’.

The basic hostility to socialization (etatism), so beloved of typical Socialist countries, is in a certain sense shared by a number of Capitalists. This reveals one of the most curious differences with ordinary Socialism, which often merges socialization with socialization.

7.4.4. *Special issues in cultural philosophy part IV, p. 301 to 352*

Note - Among the Modern precursors of today's Anarchism, one mentions *William Godwin, Inquiry Concerning Political Justice* (1795), among others.

But the real founders are *Max Stirner* (= Kaspar Schmidt (1806/1856; *Der Einzige und sein Eigentum*, his work, is rather Nietzschean), M.A. Bakunin (1814/1876; who caused the Socialist International to explode in 1872),

P.J. Proudhon (1809/1865) *Qu'est-ce que la propriété?* , -- a work in which Proudhon answers, "la propriété, c' est le vol" (property is theft).

One Sergei Netshef, with his Revolutionary Catechism, which centered on the Pandestruktion (Propaganda of the deed), became the ringleader of the Russian Nihilists.

-

Note -- After WW II (1939/1945) we are experiencing a revival of XIX- d' century Anarchism, -- first in the USA, then in Europe and elsewhere. It is both anti-capitalist and anti-communist. The individual, the small-scale communities are central. The Gauchists (New Left) and the Libertarians are examples of this. Murray Rothbard, an American Libertarian, who teaches economics at the University of Las Vegas, among others, achieved fame in the USA.

The pioneer of Libertarianism is Ludwig von Mises, an Austrian economist, supporter of radical Liberalism. Cfr. *G. Sorman, Les vrais penseurs de notre temps*, Paris, 1989, 253/262 (Murray Rothbard (L' état, c'est le vol!)), where it is mentioned (o.c., 260) that Ayn Rand, the novelist (with her Nietzschean entrepreneurs in an apocalyptic battle with the bureaucratic "powers of evil"), is strongly revered as a trailblazer.

Note -- The "Leftness" of a certain intelligentsia (vanguard). -

Bibl. st.: *Paul Hollander, Political Pilgrims (Travels of Western Intellectuals to the Soviet Union, China and Cuba, 1928/1978)*, Oxford University Press, New York/Oxford, 1981. -

It is a fact that - due to the sharp collapse of the Eastern Bloc countries, in search of some form of Liberalism (both political and economic), and the tragedy of Tianmen Square, in China (kf 70; 54) - a number of artists and intellectuals are obtaining from what could be called "the left utopianism" of several intellectuals and artists. The book mentioned talks about the uncritical blindness of many vanguards regarding Socialist countries, which they extol as "the ideal" despite reports to the contrary.

Examples: G.B. Shaw (1856/1950; Irish writer), Nobel Prize winner in Literature 1925; -- Bertolt Brecht (1998/1956; German writer); -- Pablo Neruda (1904/1973; Chilean writer), Nobel Prize winner in Literature 1971; -- Jean-Paul Sartre (1905/1980; Existentialist writer and thinker (kf 176), who combined Existentialism with Marxism).

The author brilliantly demonstrates how many - we say 'many' - vanguard figures from the worlds of art, science and thought miss the elementary contact with (harsh) reality as soon as it concerns their 'utopia'.

Even when they visit those countries, they fail to see the obvious negative sides of those political systems, as if they possessed the "positive" ability not to "see" what the common sense, peculiar to working-class people, obviously "sees" namely the blatant falsehood of those systems.

A twofold explanation is raised in the book:

a. Vanguard people put their cultural critique - regularly in the form of 'social critique' - first, resulting in a compulsive need for utopian countries. They lapse into - what psychologists call - projection: they 'see', as realized or achievable their 'ideal state' (remember Platon's mistake in this regard) in countries, which are in fact the opposite of it.

b. Their rationalism, keen on the organized forms of society -- von Hayek spoke of "constructivism" (kf 77; 97) -- sees in the hyper-organized character of the bureaucracy of Socialist countries a kind of ideal. -- well, the Beatniks, to the fullest, put this Leftist tradition to work.

Note -- Now read kf 169: the same tendency of the many German vanguards on Nazism, -- intellectuals and artists, who think they have the intellect, but who totally lack the elementary contact with reality, peculiar to the common sense. -

In this limited sense, a Lyotard is right: the "big" Marxist story has such a blinding effect that such vanguards repress or suppress all the small stories that falsify that "big" story. Cfr. kf 270 (falsification); 269 (the Marxist story). ---

Rightly, *Ger Groot* writes, *Intellectuals let themselves be misled*, in: Streven 1989, 1043/1044, that this phenomenon is "highly disturbing."

Note -- We just mentioned Platon with his “ideal state,” Yet there is, usually, a radial distinction:

a. Platon has, among other things, as a ‘hypothesis’ one or another ‘idea’, here that of the (ideal) polis-society -(in his Antique Greek), which he knew well that, once realized in some ‘phenomenon’ (visible and tangible fact), it was no longer ‘ideal’.

b. Platon, even of his elaborate model of society, expressly intimated that he saw as good as nowhere the (ideal) conditions of realization. -- a profound twofold difference with the Utopians, of whom we spoke a moment ago, they thought, really, that the ideal, “other” society was already taking off in China, the Soviet Union or Cuba or elsewhere.

Beatniks and Anarchism.

Anarchism differs from ordinary Socialism in that it does not, under any circumstances, want to see the individual or grassroots communities e.g. subordinated to “the accursed state”. Even if there is a dose of “Collectivism” present in Anarchism (think of the Communes). -

But Anarchism is much more of a diffuse tendency than a distinct and organized movement. -

A longer citation, however, from *M. Bakounine, Confessions*, Paris, 1974, reproduced in *H. Arvon, Le gauchisme*, Paris, 1977-2, 99, shows the soul similarity with, e.g., the survival element (cf 282: uninhibited, directly represented survival) of the Beat Generation. -

The quoted text deals with Bakunin and the Revolution, in France, of 1848, which overthrew the constitutional monarchy and established the Second Republic (24.02.1848). -- According to Arvon, Bakunin is the first to introduce the idea of “celebration” (“fête”). -

This is somewhat comparable with ‘happening’ or also ‘occurrence’, as the beatnik’s understood it, at the end of the fifties, namely a game, in which protest is expressed against the ‘establishment’, Cfr *Arvon, o.c.*, 102/104 (*Le Happening*). -

Well, Bakunin was vitalist: the “energy” (kf 286 ; // de Sade 215; 289: Rubin), source and also force, proper to “life”, as instinctive as possible, was, by him, thought to be the counterpart of the worn out, lifeless imagined wisdom of e.g. the arid (professional) sciences, so central in Descartes’ or Locke’s Enlightened Rationalism (kf 190: “Irrationalism”, 198). -

***The Revolution as Celebration.* -**

Bakunin happened to be in Paris when the Revolution broke out in 1848. In his *Confessions*, which he, later, at the request of the Russian Czar, in the prison of St.-Petersburg (= Leningrad), penned, the following is stated. -

“Sire, I am unable to give you an accurate account of the month I spent in Paris, for it was a soul-stirring month. I not all, -- also all the others, we were as if outside ourselves: one seized by insane fear; the others by equally insane rapture, by irresponsible expectations (....). It was a “party” without beginning and without end.

I saw, for example, everyone and yet, in a certain sense, I saw no one. Each individual, after all, became as if lost in one and the same cluttered and wandering crowd. I spoke to everyone but without remembering my own words or those of the others. Our attention, after all, went, from moment to moment, as if drawn, to the ever new happenings and points of interest, to unexpected news (...). It was as if the universe as a whole was being turned upside down (*op.*: cosmic experience).

What was unbelievable became everyday; what seemed impossible suddenly became a real possibility. What had previously been considered a matter of habit as possible suddenly became impossible to justify. -

In a word, the state of mind was, at that “historical” moment, as if one had come to tell us the following message: “God has, just now, been driven out of His high heaven and the Republic has been proclaimed in that same high heaven.” Everyone would have believed such a thing without question; what is more, no one would have been surprised at this news”.

Note -- One sees that, on another, less violent plane - that of the democratically free Western life - the happenings or occurrences’ s have a very similar structure: and party (celebration, play) and protest against the existing order. -

Note -- The pure living through - christened ‘Phenomenology’ - shows utopian traits: what Bakunin, as it were, does not ‘think’ about (thinking is Rationalist), is that once the Revolution of 1848 had succeeded, the arid, everyday life, without color or sensations, had to go on; above all ... he forgets the fact that the revolutionaries had to do at least as well, or rather better, than the constitutional monarchy. But the “survivor” thinks nothing of this.

Afterword. (305/313)

The hippies and the yippies (understand: since 1968 also politically involved Hippies) are, in the sixties, the continuators of the Avantgardist Postmodernism, ushered in by the Beatniks.

We will not dwell on that now, since the Hippie phenomenon is only the elaboration of the Beatnik phenomenon. -- We do, however, deal very briefly with precisely one aspect.

(1). -- *The postmodern "openness".*

Inclusion; "pluralism," "eklecticism. -- *G.J. Demaix, Les esclaves du diable* (The slaves of the devi). Paris, 1970, 29/30, describes the containment needs of the Postmoderns of the first hour. He cites, in doing so, Kenneth Keniston, prof of psychology at Yale University.

(a).- The Hippies and Yippies, respectively, exhibit a common trait, namely postmodern openness or inclusion. -

Note - Another name: inclusivism. -- "The need to be open - either as individuals or in groups - to fellow human beings is one of the attractions of the postmodern generation. Young people want both their own personalities and their movements to be open to all ideas, all oppositions."

Psychologically, this attitude involves a real effort to accept the least feelings, the statements, the incursions of those who are different. -

Instead of 'analyzing' such data suspiciously or, at least, at a distance and immediately suppressing or repressing them, the Postmoderns want to let them come through and 'integrate' ("make the synthesis").

Herein expresses itself - says always Keniston - a kind of abhorrence for the rejection or exclusion - *op.*: exclusivism - of any aspect of the personality or of the possibilities of the person, who is 'different'. -

Note -- Now reread kf 1 (ontology): the idea of "being" or "being," in the strictly ontological sense -- not in the superficially ambiguous sense, with which it is often confused -- is radical containment of anything that is "something," no matter how negative or simply "different" it may appear. The radical containment of Postmodern youth is, in fact, a real ontological stance. At least in its run-up.

(b). -- Let us now see to what extent these Postmoderns live up to this run-up in practical terms.

(i).-- ***The containment need***, in question, is a capacity to engage with, indeed, to empathize with -- think of

the understanding or comprehensiveness method (kf 54; 60) -- in those, who, superficially, appear as ‘strangers’. This, -- to even identify with them/ her, -- to achieve cooperation with them/ her, -- whether it be the Vietnamese peasant, the poor of America, the disinherited or the physically handicapped of everywhere.

Consequence. a. Within the state, in which these young people live, this manifests itself in a strong democratic sense, which leaves a place open for everyone within their own society.

b. Outwardly this manifests itself in a new, Postmodern internationalism, which leaves a place open for all peoples with their cultures. -

In a word: multicultural. cfr. kf 36. see also kf 112 (Herodotos). -- What is decisive is not where you come from, but rather the type of relationship you wish (or clearly want) to enter into with your fellow men.

Appl. models. -- The Hippies resp. Yippies did not look, e.g., at the national origins of an idea. -

American Pragmatism (Ch. S. Peirce (1839/1914), W. James (1842/ 1910), -- Variants: the Functionalism of John Dewey (1959/1952) and the Humanism of F.C. Schiller (1864/1937)), --

French Existentialism (J.-P. Sartre (1904/ 1980), M. Merleau-Ponty (1906/1961), - G. Marcel (1889/1973)), --

South Slavic Communism (Josip Broz, called ‘Tito’ (1892/1980; pp 20.06.1948 excluded from the Communist cominform), who weakened - democratized - the original Communism by introducing self-government of the workers, in 1950, through which every unit of production is controlled - not by the state but - by the workers themselves), Indian Mysticism (kf 299), Zen Buddhism from Japan (kf 299).

All these ‘hypotheses’ are entitled to fellow human attention. -- Demaix adds anti-racism: all “pillars” (i.e., group forms, which close themselves off as radically as possible to those who are different), including racial differences, are broken.

For example, in spite of the social entanglements, the intimate cohabitation of two people of different races (whether confirmed by marriage or not) is considered “natural” or “normal” in established America, which often provoked horror.

Final conclusion: the Hippie/ Yippie knows himself to be a member of planetary humanity. -

(ii).-- In fact, the *welcoming attitude* of the Hippies/ Yippies is more focused on what is different, yes, unusual, than on what was familiar, i.e. their/their own parents and family or the values of established America. -

This is called “the generation gap.” In fact, this often amounts to more than rejecting the Exclusivism of parents and family and the establishment - something that is fundamentally painful, but justifiable to a certain extent:

It is often a new form of segregation, locking oneself into the baba-cool milieu of the Hippies/ Yippies. It’s a leak in containment, because, then, it becomes Postmodern Exclusion. -- Prof Deniston, by the way, points out that leak very emphatically.

Conclusion. -- W. Welsch, *Unsere postmoderne Moderne*, (Our Postmodern Modernity,), Weinheim, 1988-2, 4, says: “postmodernity is understood as the system of radical ‘plurality’ (multiplicity). postmodernism is the defense of the idea of ‘plurality’.”

-

One sees that both Beatniks and, in their/its wake, Hippies/Yippies were avant-garde, i.e. groundbreaking.

(2).-- Postmodern ‘nihilism’.

(a).-- Tradition - ontological or not - always assumed that a text or a work of art, if it is to be a real text or a real work of art (which depends on the author or artist) and, at once, somewhere assessable and understandable for fellow men (communicable, communicable’), and contain a number of presuppositions which already exist and can immediately be traced by analysis, and exhibit a number of rules (concerning text or concerning work of art) which already exist and can immediately be traced by an analogous analysis. -

Even what is radically new, as a text or as a work of art, contains its own presuppositions, which were already at work before it came into being - this, for example, in the form of rules concerning a text or a work of art - presuppositions, which - however new - can nevertheless be made comprehensible from what existed or was thought before (even if this is only possible - our human insight on earth is radically limited - in retrospect), if only partially.

(b).-- The Postmodernism of J.- Fr. Lyotard (kf 267/278)., -

(i) Radical actualism. -- ‘Actualism’ means the fact of seeing reality as consisting only of ‘current’ events. -

Nothing is stable, unchanging. Everything is singular-concrete. And thus purely ephemeral. -- Listening to Lyotard himself.

A Postmodern writer or artist proceeds in precisely the same way as a philosopher: the text he composes, -- the work of art he elaborates, are, in essence, not governed by predetermined rules; neither are they assessable from already known or fixed presuppositions concerning (the essence of) a text or work of art. For, with the emergent text or with the becoming work of art itself, its presuppositions and its rules come into being. -

Appl. model.-- H. Bertens/ Th. D'haen, *Het Postmodernisme in de literatuur*, (Postmodernism in Literature,), A' m, 1988, 19, gives one model of this, the 'performance' or, in correct Dutch, the absolute improvisation.

'Improvisation' means, e.g., an act - a speech or a protest march - which, at the moment it is conceived, without thought or preparation, is stated. One may, e.g., make a poem "in front of the fist." -

Well, 'performance' is such a fist execution of a design. The performance is such that it gives the 'something' - an idea or design - that is to be carried out, a form (shaping, stylization), yet the premises and, among other things, the rules of the performance must also be 'carried out'.

In the words of Bertens/ D'haen: "The 'performance' is a game, which, while doing so, creates and changes its own rules." -

The happening is, as it happens, an application of this. But also the "playful" novels of Alain Robbe-Grillet, the spontaneous creations typical of Living Theatre, the "Body'Art" can be examples of this.

"Incidentally, 'Performances' are not, by definition, without 'meaning' (*note* : a higher message e.g.). But that meaning is always fleeting and subordinate to the here and now". (o.c.,20). Not the creation of universally valid and unchanging works of art or texts is the intention.

No: singularly concrete actions, fleeting and transitory, -- preferably radically new and unrepeatable, such was the utter improvisation. Performance' was, to a certain extent, 'in' in the sixties.

One sees it immediately: a Differentialism, the emphasizing of the irreducible in all that exists, -- of difference, is partly at work here.

(ii) *Ontological nihilism.* - 'Nihil' means, in classical Latin, 'nothing', 'The unrepresentable', in English, is that which cannot be presented, presented, demonstrated.

The nothingness - as Bertens/ D'haen, o.c., 35, say - is the "content" of utter improvisation.

"Postmodern literature is, therefore, constantly in conflict with itself: it reproduces 'something' in order to thereby reflect that very thing (*op-ed*: reproducing) is impossible." -

This is, of course, a figure of speech - object of classical rhetoric -: the 'nothing' is, apart from the subject or meaning of the action which has yet to be found in the absolute improvisation, very definitely something general, which commands general assent (kf 270: a great story e.g.) or which signifies authority, in whose name (kf 278) one can assert something.

Note - In Platonism one would call this the idea, i.e. that which, in each however different individual, is general (and thus common property, basis of 'collection'), -- as well as that which, in each singular phenomenon, is e.g. 'higher' (and thus awe-inspiring).

Liotard defends, here, yet another form of - radical-nominalism (kf 118). That concerning ideas - in the sense just referred to - it is 'nothing' is a form of nihilism. -

Harmological inference. The factual data of human experience cannot be compared (*note*: do not confuse 'compare' with 'equate'): they differ too radically from one another for that.

Nor can they be compared to an ideal (= the idea as norm), for the 'difference' between a (non-existent, or unproven, certainly not generally accepted) ideal and that which should be standardized by it, the phenomenon (factual fact), is too great.

Or still: if the comparative method is applied anyway - which is nonsense - then only to show that the difference is absolute. There 'are' only 'events', 'actualia', actual things, which show an equally ephemeral appearance as they quickly fade into 'nothing'. Out of nothingness they emerge. In nothingness they resurface again. And in utterly capricious ways.

(iii). *'Eclecticism', containment thinking*, is not true Postmodernism.-- Bertens/ D'haen quote Lyotard: "Eclecticism is the zero value regarding contemporary culture.

-- One listens to Reggae, watches a western with attention, takes a midday meal in a McDonald and, in a local kitchen, an evening meal, walks around with a perfume from Paris in Tokyo and with "retro" clothes in Hong Kong.

Knowledge (kf 275) is something for TV entertainment. -- Easy it is -- for Eclectic works -- to find some audience. 'Art' - by becoming 'kitsch' (*note* : tasteless art) - continues the confusion that regarding taste dominates the people, who master the art.

Artists, art gallery owners, critics and the public plod together in "anything goes. Immediately, our era is one of dead end". (*J.-Fr. Lyotard, Answering the Question: "What is Postmodernism?"*, in: *Ihab Hassan/Sally Hassan, eds., Innovation/Renovation (New Perspectives on the Humanities)*, Madison (Wis.), 1983, 334f.).

Consequence: Lyotard, assuming his hypothesis, excludes from real Postmodernism a large part of Avant-garde Postmodernism!

"Postmodern literature needs to thematize (= bring up for discussion) the absence of 'légitimation,' (*note*: justifying e.g. great narratives), both through form and content.

It must, in other words, be imbued with the ontological doubt that is characteristic of the Postmodern era.

If she ignores that doubt and merely creates an alternative reality (as in science fiction, in "fantasy," in "performance," or in form-only texts), then she is not "truly" postmodern.

For Lyotard, then, Postmodernism certainly does not imply - what he himself calls - "anything goes" (anything succeeds)" (o.c.,36). -- What remains are "little stories," nowhere ontologically "anchored," i.e., emerging from nothing and resurfacing in nothing. Cfr. kf 272v. This is Lyotard's 'great' story. For he compares and among and with his ideal of Postmodernism.

Note .-- "Non datur scientia de individuo".

The singular cannot be represented in mere universalism. - *Ch. Lahr, Logique*, Paris, 1933-27, 537s., titles such a remark.

With adage (aphorism) of Scholasticism (800/1450) Lyotard, and all Nominalists, in that limited sense, are right: individual things are so provided with characteristics that they differ from one another to such an extent that a purely universal science of them is impossible. In this sense, science nevertheless attempts to "represent" somewhere the singular, which is not "representable. "Omne individuum ineffabile" (Whatever is singular is unspeakable (in the sense just meant): it can be 'designated').

(Cfr. WDM (First Year) 242; 336v.: induction). -- The phenomena, in full reality are

(1) synchronous

a. uncountable (a basically infinite set) and

b. complicated (a system with features and conditions, which are cluttered, and

(2) diachronically to incessant change. -- An “exhaustive” science is therefore impossible. As Socrates and Platon did it: taking only inductive samples (= small stories), but also applying the hypothetical method to the induced data (subjecting those small stories to a method).

Thereby, usually, with the Eleaat Zenon (kf 50v.), establishing that more than one hypothesis (= inclusion or plurality) has serious arguments for it (dialectical or rhetorical reasoning, in Aristotle’s language, - not apodictic).

Behold the basis of a Traditional inclusivism, without ontological Nihilism à la Lyotard.

Note -- Lyotard believes that inclusivism -- called by him “Eclecticism” -- is insufficient to have “real” Postmodernism.

(a) What he characterizes as ‘Eclecticism’ (above kf 309v.), is in fact a caricature, which does exist somewhere, but which does not fully reflect the facts. In other words: the inductive basis of Lyotard is in this respect, inadequate as an argument.

(b) In the name of what - kf 277 (the main question which Lyotard always addresses to his interlocutors) - does Lyotard, from the conception of ‘Postmodernism’, exclude e.g. the alternatives-seeking Inclusivism of Counterculture, at least, in part? In the name of his individual standpoint (big story), with which he and from which he compares, makes judgments (including value judgments).

(c) The “performances” of Counterculture are not really Postmodernist absolute improvisations in Lyotard’s sense, perhaps, but “performances” they are also in a non-Lyotardian sense. Or is there no alternative to Lyotardism? A little more inclusivism would not be out of place for Lyotard either.

(3) - *The neognostic method.*

Inclusivism is good. But it has to deal with contradiction (kf 36: conflict of a contradictory nature). In other words : absolute equivalence (kf 266; 278; 281) is untenable in a number of cases. -

A method of shifting must be found if we are to build a more or less consensual, “harmonious” society (think Habermas). The American Neo-Gnostics have wrestled with this problem, in their own way.

The question or rather the given reads, “There is now, once, a plurality, with the inherent inclusion.” But the given also includes contradictions. “Something cannot be simultaneously, under the same point of view, true and false.” -

Asked, “What method is there for finding a way out?” See here how the Neo-Gnostics at Princeton respond. -

Bibl. sample.: *R. Ruyer, La Gnose de Princeton (Des savants à la recherche d’ une religion)*, (The Princeton Gnosis (Scientists in search of a religion), Paris, Arth. Fayard, 1974.-- In 1969, the phrase “Princeton Gnosis” surfaced. The opponents found the term. The supporters did not think the term was so bad. With much humor, they applied it to themselves. -- We will not go into this further, because what this Gnosis is exactly is not so immediately clear.

The Eleusis card game.

O.c.,12s.-- The Neo-Gnostics reject, even, any intellectual “ceremonial” (understand: calibrated, pre-existing and established pattern of behavior or “paradigm” (frame of mind)).

Reason: each individual “initiates” himself. At the appropriate moment he/she reinvents the rule (= paradigm). -- Of this “original” (to speak with the model-theorists) there is a “model”: a member of that Gnosis invented a card game that is such that one does not have to slyly apply the already existing “rule” - in order to win, - but guess the “rule” (in peircian language: abduct, put forward as a hypothesis). The name of that game is ‘Eleusis’. -

Structure.

1. There is always a game master (each co-player becomes in turn game master). He/she introduces a secret ‘rule’; he/she puts it down on paper and, at the end of the game, unfolds the paper for verification. This rule determines how the cards should be placed on the table.

2. So the game master(s) puts a card on the table. The card played by a fellow player, he, who knows the secret rule, can accept or not: if so, he puts it to the right of the previous one; if not, then to the left of it. The one who - more or less - guesses the rule (abductive reasoning), gets rid of his cards, of course, faster than the others. -

Note -- There are, of course, also game phases and counting methods (point system)

The original.

In the university world, as well as among scientific researchers, this card game was successful. Why? Because of the analogy with the scientific method of inquiry, in which (in addition to induction and deduction) abduction, the guessing of the premise, here represented by the card game rule, of which one has no knowledge - certainly not “exhaustive” - plays a key role.

Comparison. -- Ruyer notes that superficially, the system of the Neo-Gnostics is similar to that of the hippies. Yet there is a profound difference. There is shuffling: the incorrect ‘guessers’ lose, in the game. Those who guess correctly, win. -

So it goes with research work: the right hypothesis makes it, at least in the long run. - This is similar - says Ruyer - to what biologists know as “natural selection. That’s right, but with the difference that, usually, in the context of an intellectually gifted and flexible society, the shifting is much faster. -

Application: if two contradictory hypotheses, then, over time, well one of the two that emerges as unreal from the research and analysis.

In other words: absolute equivalence does not exist; but a relative (and e.g. provisional) one does: as a pure hypothesis, all opinions are equivalent; at the end of one or more tests, however, it turns out that one has more value than the other, -- at least in some cases.

Contrary to what Lyotard insinuates (kf 277), namely, that the opinions are not comparable and testable, for the reason of the gaps between them, it turns out - in a more optimistic grounding - that some are indeed non-equivalent. At least at the end of a conducted investigation.

Linguisticism (nominalism).

*Bertens/ D’haen, The Postmod.,*131, say that logic, causation, straightforward development, and chronological order - for Postmodernism (as they defend it) - are “no longer acceptable.”

An account of an event (story) revolves entirely within the language about that “event,” which is created with it (strong degree of narrativism). -

One example of this, in society, we have identified: left-wing or right-wing utopianism (kf 301v.). Vanguard people can spin around within “what they tell or hear told about it,” -- without thinking of real testing.

A thirty-third sample: New Age and traditional medicine.

Let us begin with a poor sample: *W. Schmidbauer, From Magic to Psychotherapy*, Haarlem, 1973 (Dt: *Psychotherapie (Ihr Weg von der Magie zur Wissenschaft)*, Munich, 1971).

The author speaks, o.c., 41vv, of “the ecstatic worship services of our time”: “One should not underestimate the therapeutic value of these practices” (o.c.,41). In which he mentions that +/- 40% of the nominally Catholic population, in Rio de Janeiro (nine million inhabitants), is Spiritist and that the number of Macumba and Candomble adherents may represent an even higher percentage.

“Together with New-Age adherents, women’s movement, new paganism (neopaganism) and ecological movement meet in the new witch cult in Germany. All these movements “have the same foundation.

Note: Platonically stated: hypothesis. - “They reinforce and fertilize each other and, as a result, gain much in strength.” Thus Argante, a Wicca priestess (a form of Modern or Postmodern, rather, Witchcraft), believes -- both of the American and the German Witch scene to have established.” (*Gisela Graichen, The ‘New Witches’ (Conversations with Witches)*, Baarn, De Kern/ Antwerp, De Standaard, 1987, 22).

With this we begin to describe the new age, le nouvel age (also: l’ ere nouvelle), New Age. We have touched on the subject briefly kf 11 (in Pauline interpretation, as a sign of the fact that “the elements of the cosmos” (understand: the high entities, which control our world of life) are supplanting the established Bible belief and the equally established Enlightened Rationalism). kf 24 (transrational method), -- kf 76 (princetongnosis; see also kf 311v. (Eleusis card game); -- kf 178 (Tantrism); -- kf 209 (holism concerning matter); kf 250 (Holism), also brought up aspects. -

Conclusion: a complicated, but fascinating phenomenon, which is beginning to penetrate everyday life. In *Intuitions Magazine* (Bruxelles), 6 (1990: Janv./ Feb.), CB 6/22, we read: “Emploi. -- JH (jeune homme), 29a (29 years old), dynamic motivated, New Age tendency, seeks your work. Dietary experience, bodywork’.. -- Tél.: xxx xxx”.

Granted, the magazine, *Intuitions Magazine*, is New Age, but it is nonetheless indicative of a rising mentality, among a portion of our population.

The hypothesis of the new era.

What preconceptions characterize New Age? *A.Y. Mohr. trad., Peter Russel, Evolution (Sommes nous à l'aube d'une ère nouvelle?)*, (Evolution (Are we at the dawn of a new era?)), in: *Intuitions Magazine 5* (1989: Nov.- Dec.), 8/10, attempts to characterize New Age on the basis of what P. Russel says. The four main themes, which can be found again and again, are

1.1. Humanity has more - and greater - potentialities ('Potentialities', 'potentials') than it, based on Biblical and Enlightenment-Rational presuppositions, lives up to;

1.2. Humanity has room for improvement. -

2.1. The life center and humanity are, together, one and the same system, i.e. coherent whole. -

2.2. Mankind mistreats, yes, abuses, both itself and its habitat.

Such axiomata are, then, realized in things like personal growth and education, medicine and nutrition (think of the alternative dietetics), economics (alternative agriculture, industrial concerns, commercial practices), architecture (think of the care for the home), religion (magic, mysticism), sexuality (think of many an orientalizing eroticism), art, leisure, etc., which are as many domains of culture to which one applies the 'hypothesis'.

One of those domains, healing, we look at, now, very fleetingly and one-sidedly. As a sample of what New age can be like.

(I).-- *Tone images.*

Fernanda Pivano, Beat (Hippie/Yibpie)/ (De l' Underground (kf 285) à la Contre-Culture (From the Underground to the Counter Culture), (kf 284), Paris, Chr. Bourgois, 1977, 32, mentions a very curious phenomenon.

"The twenties were marked, in the USA, by an exceptional interest in cannabis (chanvre indien, Indian hemp;-- in Brazil: the "drug of the poor";-- in Egypt: hashish;-- in Western countries: marijuana),-- especially among black Jazz musicians (kf 286). Everyone knows that, after WW II (1939/1945), marijuana was as widespread as Coca-Cola.

Among contemporary writers, the most famous experimenters on cannabis were Hermann Hesse (kf 294), Aldous Huxley, George Andrews, Henri Michaux, Paul Bowles, Alexander Trocchi, Allen Ginsberg (kf 295), Simon Vinkenoog, William Burroughs (kf 296)." -

Truly an impressive list. Pivano adds that drug use at least among the best of the drug users -- was not meant to be an addictive form, but rather a consciousness-enhancing agent. What the Archaic Greeks called "mnèmosunè" memoria, "remembrance," that is exactly what was meant.

True to the 'hypothesis', New-Agers find that Biblically-enlightened 'consciousness' covers "more and greater possibilities" than is usually thought. True to the 'hypothesis', many New-Agers - and many another person - find that established medicine, no matter how responsible and source of life enhancement, harbors "more and greater possibilities." It is in this spirit that we now read a newly published book.

(II). -- *The shamans as drug users.*

To wrap up.-- Read e.g. an "affectionate" book like *Gary Doore, La voie des chamans*, (The way of the shamans), Paris, J'ai lu, New Age, 1989 (// Am.: Shaman's Path), and you will quickly realize that something like shamanism -- originally a pure Siberian phenomenon (cf 61) -- should interest New-Agers.

Conscious booklet is a set of texts by specialists. The term neo-shamanism betrays that the Archaic is being "re-established": what is useful is stripped of the unusable and updated (what Ancient Greeks called "catharsis," purification).

A bibliographic sampling: *Yvo Perez Barreto, Sarita (Le chemin des chamans)*, Paris, Ed. du Rocher, 1990 (// Sp.: *Sarita entre los brujos*). -

The scenario: Sarita, a Peruvian fourteen-year-old pretty girl, is already quite advanced in her "rapture techniques" -- owing to the concoction she makes from a cactus, the San Pedro ("Saint Peter," if what holds the key to heaven), -- with its scientific name: *Trichocereus* (containing mescaline, among other things).

Barreto gets to know them, -- with the joys and also the harsh fears he experiences because of drug use. Nevertheless, this leads him to the idea of making a thorough study of the drug-using healers and magicians in South America (Peru and Brazil in particular). This is how he came across Ayahuasca, "the cord of death" (scientifically: a few species of *Banisteriopsis*), a drug-containing vine.

Note.-- (1) For a better understanding it is appropriate to read e.g. *Scott Cunningham, De magische kruidenuin*, Amsterdam, Schors, 1984 (// Am.: *Magical Herbalism (The Secret Craft of the Wise)* (1982)). The book in question -- o.c., 123/169 (*Magical herbarium*) -- gives us a list of one hundred and seventeen plants (mostly flowers or, as they still say, "herbs" (in French "simples")), as well as a small list, -- O.c., 191/196. (Pernicious herbs and fly salves).

A first example. -- “Sunflower (*Helianthus annuus*). -

Gender: hot (*note:* sensitives feel, thereby, heat in the sexual organ).

Planet: Sun (*note:* this is the Astrological aspect: if one thinks of this plant in relation to the sun, it gives off more energy).

Element: fire (*note:* since the Antique Greek thinker Empedokles of Akragas (Lat.: Agrigentum) (-483/ -423) a list of four ‘elements’ (better: aggregate states) has been in circulation, -- fire, air, water, earth, -- with Empedokles not without connection to deities). -

Part used: seed.

Main powers: protection, fertility.

Specific uses: flowers of *Helianthus* growing in the garden bring the “blessings” of the Sun; women who wish to conceive often eat - during the waxing Moon - the seeds. Up to there literally Cunningham.

Now reread kf 9vv. and you will see that Cunningham is engaging with the “elements of the world” as Paul understands them (including in the form of Astrology).

According to Paul: whoever acts in this way will - perhaps - be helped by one or more

- (1) forces (energies),
 - (2) beings (entities, -- deities, nature spirits, souls) and
 - (3) processes (e.g., fertility, garden happiness),
- but comes, immediately, into the grip of those same “elements” of our cosmos.

For the great Apostle, with this last aspect begins the problem, which, in his view, -can be solved only by Jesus, in Trinity -(kf 268) - basis of our great story.-

Second example. -- O.c., 194 Bilzenkruid (*Hyoscyamus niger*). -

It was utilized to summon “evil entities”; also to promote “clairvoyance” (clairvoyance, mantis).

Other application: through counter spells (antimagic, ‘exorcism’), in which one works with that herb, one breaks (= undoes) previous magical curses; -- through enchantment, using the herb, to “attract” (edit) a woman’s erotic love.” -

Cunningham, himself defines, “Pernicious herbs are herbs, which cause death. (...) At one time, however, they were used in magical works”. (o.c.k 191).

St. Paul would, here, most certainly point out the inevitable grip of the “cosmic elements. If one evokes, for example, “evil beings” - a nature spirit of anger, a demoness, possibly Satan, head of the elements of this world -, it will be very difficult to convince St. Paul that one is not falling into the grip of evil powers (energies, beings, processes).

-

Note -- The term “fly ointment” means “exit ointment. The witches, of whom we are experiencing a revival, e.g. rubbed themselves with a brew, which included, as plants, bazielkruid (*Ocimum basilicum*), sunflower seeds, quintuplets (*Potentilla canadensis*), parsley (*Petroselinum sativum*), calamus (= calamus; *Acorus Calamus*).

According to Cunningham, these “Sabbath oils” are now employed as ordinary “ointment oils.

Note-- Those who want to know more about out-of-body experiences, read e.g. *Janet Lee Mitchell, Out-of-Body Experiences (What significance do these experiences have for our vision of death?)*, Naarden, Strengtholt, 1985 (// Eng.: *Out-of-Body Experiences* (1981)), a work which deals as precisely as possible with the phenomenon and what goes with it.

As *Carlo Ginzburg, De Benandanti (Witchcraft and fertility rites in the XVIth and XVIIth centuries)*, Amsterdam, B. Bakker, 1986, mentions, the Benandanti (1575+ in the region of Friuli, N.-Italy) applied an analogous method: the body remains still, for hours, while the “spirit” (soul) exits and “goes on a journey” to a well-defined point (here: to fight the evil witches).

Ginzburg accepts the hypothesis that, in the case of the Benandanti, the outgoing (i) even though only the “spirit” participates in it,

(ii) was completely “real” (in the transrational sense, of course). -

Knowing how strongly Deuteronomy 18: 9/14 (Prohibition of Soothsaying and Witchcraft) resonated, it is not difficult to guess St. Paul’s judgment on such things.

Note -- As *Y. Pérez Barreto, Sarita*, 156, says, it is an open secret that, e.g., large U.S. pharmaceutical firms have learned much from healers and magicians/magicians:

Brand, Squibb, Davison e.g. made antibiotics, contraceptives, hormones, -- in short, all kinds of products based on what those Primitives knew, -- products with generally recognized pharmaceutical value.

Bibl. st.: *R. Evans Schultes/ Hofmann, On the Plants of the Gods*, Utr./ Antw., Het Spectrum, 1983 a very solid work; -- 86/91 (Witchcraft Herbs: Wolfshadow (Atropa), Bilsewort (Hyaryamus), Alruin (Mandragora)); -- 92/101 (Cannabis: the nectar of pleasure); -- 120/127 (Ayahuasca (Banisteriopsis): pendulum plant of the soul); -- San Pedro (Trichocereus): cactus of the four winds) e.d.m.); --

D. Martinetz/ K. Lohs, Gift (Magie und Realität/ Nutzen und Verderben), (Poison (magic and reality/use and ruin),), Leipzig, 1985 (what poisons are and their workings, -- inorganic, plant, animal substances).

Analysis. - Do we, now, dwell on one or more aspects of Sarita. -

By way of introduction. -- The subtitle "*Le chemin des chamans*" is clarified, o.c.,75. The Siberian shamans used the amanita muscaria, fly agaric, as a "fly drug" (means of egress).

They watched their reindeer eat the poisonous mushroom without dying from it. The Amanita muscaria, now, is a hallucinogen ("hallucinations", -- better: "visions" (visions, mantian images and experiences) inducing or, at least, favoring), which passes through the reindeer organism unchanged and is released in the urine. Siberians -- shamans or not -- ingest such urine, -- in order to favor 'clairvoyants'.

Analysis (A).- Drug use as a source of altered, indeed, distorted perceptions.

One is, perhaps, familiar with the term "ASC" (Altered States of Consciousness).

Sarita, the fourteen-year-old, and The author 'experiment' among other things and especially with the San Pedro. They end up in some 'ASC'. Nothing more. By what? Why? Because/ Because they proceed aimlessly, without prior, clear intention (intention, problem solving).

Consequence: instead of controlling drug use, they are controlled by it.

One may know "sensitives" (clairvoyants) especially the strong degree - the "hypersensitives" - are sensing all kinds of things, which normal people, unless after long efforts, do not sense.

These hypersensitives are notable for the mismatch between the (small) stimulus - a person, an object, a word - and the (large) response. -

Well, drug users favor such imbalances.

Appl. model. O.c., 229.-- “Graziela came up to me and, in a spoon, reached out to me with a little ice cream. -- “It is vanilla, as ye like them” she said, -- with such endearment that I opened my mouth as if they were giving me the Eucharist or something of that nature. The minute nugget of ice cream came across as cold and thick.

As it slid down the throat and esophagus, it came across as slow and copious. The sliding down didn't end. The nugget froze everything around it. -

When, finally, this icy permeation reached my stomach, I was on the stroke as paralyzed, -- motionless as a statue, -- utterly frozen by a spoonful of vanilla ice cream.

Without moving my head -- this cursed sip had made even my features stiff -- I said to Sarita, “I can't move anymore.” (...); --

Behold what the concoction, made by Sarita, worked out. Psychiatrists certainly have to observe such ‘perceptions’ (‘hallucinations’) in some patients. One encounters them, in daily life, when one hears ‘hypersensitives’ busy. -

O.c., 231. -- “The waiter returned with the soup (...). A single spoonful warmed us up (from our coldness). At which we felt satiated as if we had ‘a great banquet’ behind us (,....)”.

The same evening, therefore, they bump into hot soup: again the same imbalance, but, instead of cooling, now warming: to something small, minute, the drug user does not react proportionally. we can call this the intoxicated, yes, distorted perception.

Analysis (B). -- Drug use as purposeful contacting of the elements of the cosmos.

If Sarita and Barreto had previously proceeded ‘aimlessly’, the Peruvian and, more generally, the Amazonian healers and magicians proceed very purposefully. They want, as true initiates (‘initiates’), to help people -- to make diagnoses, to work out therapies; -- to turn fate around. The drug effect is immediate, thoroughly different, more controlled. -

Appl. model. -- O.c., 160.-- Don Manuel Cordoba, a seasoned healer, swallows Ayahuasca amaranti. -- “In the course of those intoxications and of those dreams, which I lived through, as I took of the Ayahuasca amranti, I ‘saw’ things, which gradually appeared more ‘wonderful’. -- For example, there is the song of the ferocious vipers, -- a magic song used to control vipers and poisonous snakes. All creeping animals have their own ‘prayer’.

But one should chant that ‘prayer’ as they teach you. In particular, in the course of such ‘intoxications’, “great vipers”, “great poisonous serpents”, arise before you. They start singing. Something that remains deep in your memory”.

Note -- The mantic “seeing” of e.g., “big” vipers points to extraterrestrial beings, who, though not vipers, appropriate the appearance of vipers to apply the “identitarian” method (they identify with vipers).

As a result, what they teach - e.g., the song - comes across to the vipers and vipers-adverse people as “really” vipers and, thus, impressively, efficient. It is a kind of magical rhetoric.

When don Manuel Cordoba then sings the song taught by those “great deities” who dominate the adder world -- one type of Paul’s elements of the cosmos, -- as faithfully as possible reproducing what those “great ones” of the adder world have taught him, on the title of initiation, the animal souls listen to it. Otherwise, they do not.

Note -- kf 233 (Pan as mythical teacher of masturbation) gave us another example of what the elements of the cosmos have to ‘see’. Biblical and Modern-Enlightened morality and gendered ethics are usually not yet inherent to such ‘natural beings’. -

Note -- It is certain that don Manuel could effectively help people in this way. So that the reversal of their/ her fate is the undeniable fact even for Skeptics and Rationals (kf 9, 24: Skeptical/Rational, Transrational), through which something transrational comes through. However ambiguous it may be.

Analysis (B). -- Drug use as purposeful contact. -

A second example. -- O.c.,209/211. -- Dona Susana, also a magician/ healer, who, incidentally, wanted to initiate Barreto, explains the same phenomenon differently.

She too sang - what the Latins once called - “carmine,” magic songs. But she deliberately invoked “the mother of plants”. Being very honest, dona Susana confessed that every shaman/shaman uses individual methods to pass on his/her skills to a “magic student”.

But she insisted that as far as her endowments were concerned, they came directly from the revelations of “the mother of all plants.” -

Note -- It is - for those who know that world a little - goddesses - supernatural female beings - given to control, among other things, the plant world (and all that goes with it). The fact that they ‘dominate’, shows that it concerns very important ‘elements of the cosmos’.

Note -- The ‘New Witches’ sometimes give a very sharp account of this. Says *Ir. Christoph K.*, 43 (Witch name ‘Belladonna’), in: *G. Graichen, The ‘New Witches’*; 135:

“If the witch cult is a female religion, then I worship in women an important, a beautiful part of nature. Women - unlike men - have something fascinating”. -

What exactly is this ‘fascinosum’? Argante, 30, ‘Priestess’ of the Wicca cult says, o.c., 119: “(Working with men, in Witchcraft, is always difficult) because I know very few men, who are able to belong to that circle. If one keeps up the training and gets initiated, he knows how to behave in the circle. (...)

I have had a few negative experiences. In the beginning, I had my energy rather far outside (*note*: outside the gross body). I was fantastically happy as long as I was with those people. -

And, in those groups, energy vampirism is not at all rare: the fact that others want to “suck out” my energy. This has often happened to me with men, so that they could feel like a unit ;-- who have failed to strengthen their feminine side.

For them, it’s just a lot easier for a woman, who has a good feminine energy, to suck out that energy.”

To conclude, women, if occultly gifted, possess even much more energy, occult or extranatural energy, than male beings. A lot of men, at home in occultism, quickly realize that robbing women of that high, very penetrating energy is the easy way to assert themselves in that field. -

Now carry that over into the realm of the elements of the cosmos: there, too, goddesses are much more energy-charged than males.

If one then knows that, to succeed in that field, energy possession is decisive, then one understands that experienced women get a death terror from male extortionists; -- that they cling to female deities. This has nothing to do with male contempt; but with elementary self-preservation. -

So much for the “fascinans” of female beings, earthly or otherworldly.

Analysis (C). -- Drug use as a preliminary method.

It also happens that drug use - the harnessing of plant energies as a substrate of mantis - reduces to a phase. -

So with the healer Juan, who prefers to do without. -- O.c., 193s. -- Juan is a transported healer: he goes through 'trance' ('transitio', transition). - Juan, at dusk, set himself down in the midst of the patients/patients. Clad in a white covering. After a few minutes he exhibited shocks, -- at first barely noticeable, -- then faster and more violent.

This lasted about eight to ten minutes. Suddenly this stopped. A voice, very different from Juan's, came from under the white covering. -- Not only the spirits of the plants, but also some character fed, in that way, into Juan.

Occasionally -- in cases that are difficult to analyze -- one 'entity' (= extraterrestrial being), after another, came through, -- each specializing in just one aspect of the problem. -

Note -- This is typically what the religious scholar Usener captured with the term "Funktionsgötter" (deities - understand extraterrestrial beings - who play precisely one "function" or role). -

Note-- Again: supernatural beings play a capital role; -- the elements of Paul's cosmos. But the drug use clearly recedes here: "Juan differed also from the other healers, whom I met, for he very rarely took plant extracts, -- decoctions of the plants, whose 'spirit' he wished to meet." (O.c.,196).

"Deductions they are not!" he explained, almost angrily. "It is the blood of plants, - a blood similar to ours, in which only the color differs. -

At first I took it every day, but now I no longer need it. I call upon the spirits of plants and they come, -- without drug." (Ibid.).

Explanation.- When we summarize, now, the parts (A), (B) and (C) of the analysis, we are faced with a kind of gamma, a differential:

- a. from not -goal-oriented to goal-oriented,
- b. from drug use to non-drug use. And what matters is the mantic, i.e. the seeing(st) ability, -- not the sensations associated with drugs.

As an aside, M. Denning/ O. Philips,, *La visualisation créatrice*, (Creative visualization), Paris, J' ai lu, New Age, 1989, is a booklet that is in the vein of what we, here, briefly analyzed: our brains contain more and greater than what we make of them.

A value judgment. -- We have read some of the main points of *Barreto's Sarita*. - What informational value does that book possess? This may become apparent by comparison. -

Take for example *Theo Ott, Der magische Pfeil, (Magie and Medizin)*, (The Magic Arrow, (Magic and Medicine)), Zürich/ Freib. i.Br., Atlantis, 1979. Whoever reads this report of an analogous investigation into Traditional Medicine, made by Germans, is struck by the far-reaching similar findings. Which proves that Barreto does have informative value.

Note -- Typology. -- Ott, o.c., 49f., 63, specifies. -- One distinguishes three types in a number of cases. -

Those who are ill or have destiny problems turn to

(a) to the curandera, the healer: invariably she makes the “diagnosis” that the client(s) is “decliceado” (deranged, out of joint); her “treatment” consists of massages;

(b) one then turns to the vegetalista, the botanist: this one applies herbs and plants, including in the form of juices, focusing mainly on the affected organ;

(c) finally, one turns to the brujo, the magician (see above), who is valued as the actual healer, by having contact with the invisible beings. -

What strikes Ott and his équipe is the *verstehende* method (cf 54):

i. one involves as much as possible the next of kin -- e.g., parents and family members -- in the treatment process, -- apparently among other things, to make it more bearable for those people (“One is never alone sick or in need in Amazon”);

ii. the curandera, who massages, does this with heartfelt sympathy so that the afflicted person, by these motherly touches, comes out of his isolation; -- so also do the vegetalista and the brujo work: they have time for and live with their clients. -- Which, to a very high degree, is lacking in Modern medicine (so Ott notes). -- All this is, of course, in the spirit of postmodernity and, in particular, new age.

Note -- The title “magic arrow” means what follows. -- In the mouth, the brujo holds an object (stone, pen shaft, bean, tooth), while sucking out a body part: the *tsentsak* or cause of calamity is sucked into that object and thus removed from the afflicted person. Then the object is spit out, thrown far away or destroyed. - Elsewhere, e.g. in W.-Africa, this is also done.

A tome. -- G. Sciuto, ed., *Jean Raillon, Alchimiste des plantes*, (Jean Raillon, Alchemist of plants), Paris, J. Grancher, 1983 -- the book is a series of interviews with the famous spice seller Raillon, who received through his grandparents a “pomade” (the “secret” of it), which they, in turn, had received from Gypsies (as a sign of great, very great gratitude) -- tells what follows.-- O.c., 64/66 (*Un exemple frappant*). -

In 1904, in German S.-W.-Africa (Namibia), the German colonizers beat down a native rebellion. After the showdown, among many others, a Hottentot warrior is taken to the clinic at Nababis (Marienthal). Numerous are his wounds. The bullet is immediately removed. But the wounds do not close, the external hemorrhage continues, the coagulants administered do not work. It seems a “hopeless case.” -

The Hottentot realizes that people are abandoning him to his fate. He asks that people allow the sorcerer of his tribe to take care of him. His “last wish” is benevolently granted.

The African “miracle worker” dusts the wounds with a rather gray powder. Amused, indifferent or curious, doctors and nurses react. The magician is willing to say that it is the ground and pulverized root of a native plant, but refuses to give the name. For a moment, the doubt is massive. -

But the next day, the wound begins to grow. A few days later, the Hottentot gets up and walks around the hovels of the clinic. General amazement! But the sorcerer does not reveal the name of the plant. Then a white man mobilizes a police dog who follows the trail of the old man.

This is how the plant, which the natives called “Devil’s Claw” (*Harpagophytum*), was discovered. Samples were sent to what was then called Prussia. Skilled scientific tests confirmed (verified) the wound-healing power of the plant, which grew only on the edge of the Namibian desert, and revealed other medical properties (analgesic, cholesterol-reducing, urea acid-reducing etc.).

Alternative medicine. -- After this brief search in the realm of Archaic-Primitive medicine, we better understand one of the sub-hypotheses of New Age (kf 315: possibilities; man/nature one system).

-- *Bibl. st.:* I.Dorren, *Natuurlijk alternatief* (Natural alternative), (*Modern encyclopedia of Homeopathy and other alternative medicine*), Amsterdam, Sijthoff, 1987 (a work that makes clear the expansion that the alternative streak has reached in the meantime);

-- P. Jochems, *Medicine on the Black Market (Resistance to commuters, magnetizers and psychics)*, Kapellen, 1986 (*The cultural conflict*);

-- J. Mandorla/ Fr. Simpère, *Le guide des guérisseurs et autres thérapeutes (Leurs techniques, leurs résultats. Bonnes et mauvaises adresses)*, (*The guide of the healers and other therapists (Their techniques, their results. Good and bad addresses)*), Paris, Lebaud, 1986 (with o.c., 128/131 (*L'illusion philippine*), one example of deception (illusionism rather than real healing)).

Conclusion: the New-Age people have an attitude of inclusion (cf 305), with a sense of multiculturalism. As a result, they are one type of Postmodernity.

Phytotherapy/ aromatherapy/ herbal cuisine.

One figure should be mentioned : Dr. Jean Valnet, the pioneer in France. *Dr J. Valnet, Phytothérapie (Traitement de maladies par les plantes)*, (Phytotherapy (Treatment of diseases by plants)), Paris, Maloine, 1972-1; 1983-4 (a veritable gold mine);

id. *Aromathérapie (Traitement des maladies par les essences des plantes)*, (Aromatherapy (Treatment of diseases by plant essences)), Paris, Maloine, 1964-1; 1984-9 (here the author deals with the essential or volatile oils);

id., *Se soigner par les légumes, les fruits et les céréales*, (Healing with vegetables, fruits and grains), Paris, Maloine, 1967-1; 1985-9 (again written with the same high scientific sense). -

Valnet does warn against the “quacks,” who venture into this field with far too little skill. This is not without merit: as long as one knows that some doses of aromatic oils can cause comatose states.

Cosmetics. -- One has but to open women’s magazines and, in particular, trade magazines for esthéticiennes (beauticians) to immediately encounter the plants,--in one form or another.

Bibl, st. B. Hlava et al, Beauty from herbs, Zutphen, Thieme, 1982 (one hundred and seventy-four plants are explained (description, recognition of origin, distribution, harvesting, preparation, active ingredients, cosmetic and other uses));

Dr. K. Tolkiehn, Het grote boek over natuurlijke cosmetica (All about healthy cosmetics, skin - and body care), Sassenheim, 1988 (very nice book, by a chemist).

Note -- G. Hodson, *Les fées au travail et au jeu*, (Fairies at work and play), Paris, Adyar, 1966, teaches us how a true seer sees “the elements of the cosmos.”

Two types of Bible faith. -

It is not only people like Hodson who “see” and “meet” nature spirits of all kinds (they are plentiful and extremely varied).

Let us take the romantic account of *Ursula Burkhard, Karlik (Encounters with a Nature Being)*, Zeist, Vrij Geestesleven (Steinerian), 1987 (// Dt: *Karlik (Begegnungen met einem Elementarwesen)*, Weissenseifen, 1986).

‘Karlik’ is the Russian for ‘dwarf’, the name of one of the main characters of this lovely little book. ‘Elementarwesen’ translates, here, by ‘element being’ (o.c. 9), -- better perhaps: ‘element-bound being’.

The “elements,” here, are the Empedoclean (which gives salamanders (fire spirits), sylphs (air spirits), undines (water spirits) and gnomes (earth spirits)). -

Note --- This little book makes us feel, in the form of an autobiography of a German blind-born girl, what the New Age workers mean by “man-and-nature-as-one-system-.”

Immediately sticking out, in New Age, a glad tidings for the handicapped such as the “blind seer” Teiresias (Lat.: Tiresias), in Antique-Greek mythology (he plays a leading role as a prophet in the life of Oedipus), so does Ursula Burkhard: (biologically) blind - and thus handicapped - she clearly “sees” “the other world,” as she calls it. As New-Age claims: more and greater possibilities mountain the soul life of man.

“As a child, I loved playing with dwarves and elves. I knew them and understood them. (...). When I was little, adults listened patiently. (...) Later they tried to talk me out of this ‘other world’ (...).

To ‘prove’ that it was “not true,” they said, “There is nothing in the Bible about dwarves and elves. And ‘believing’ in something that is not in the Bible is sin.” -

But I did not ‘believe’ in the existence of these beings: I experienced their presence. Thus it came to pass that I began to suffer from the first great problem of my life (...)” (o.c.,21). -

Only later does Ursula Burkhard recover from the pressures of her Biblical milieu (kf 35):

- (i) she read Faust by Goethe in the highest grade;
- (ii) in the lessons of Old English literature she learned about the Irish monks, who, although deeply Christian, nevertheless lived “strongly connected with nature.” That was a different type of Bible belief: “I could connect with that” says U. Burkhard (o.c., 23).

A thirty-fourth sample: press excerpts regarding 'New Age'.

After the definition (kf 315) - humanity and the living environment (cosmos) make up one system; humanity, itself, is susceptible to improvement, partly because it has more and greater 'possibilities' at its disposal - do we pause for a moment at another type of characterization, press extracts.

One can read e.g.: "New Age, the 'New Age', Aquarian or Aquarian Age, offshoot of the Beatniks (kf 282) and the Hippies (kf 305), exhibits, to a certain extent, the mentality of the Underground (kf 285) and the Counterculture (kf 284). New Age, for example, has its own inclusive pluralism - which gives it distinctly post-modern characteristics. This is the type of characterization found in many magazines.

Other characteristic. - In the USA, New Age is enjoying a resounding success that includes publishing and such like: Windham Hill is one such. There is even a Napra - understand: New Age Publishing and Retailing Alliance -.

Marilyn McGuire, spokeswoman, says that, since 1985, sales - valid for some billion dollars or more even - on publications are up some 20% to 30% a year. -

Themes: alternative medicine (kf 314vv.) and health care, bodily expression, parapsychology and occultism (think of the Bermuda Triangle, with the mysterious accidents or of the gods as cosmonauts), the triad "Jesus/ Kishna/ Buddha" (note the equivalence), Celtic, Precolumbian cultures, Eastern religions.

Read, e.g., *Cosmopolitan for the Woman of the World* 1988: Nov., 50: "At cocktails, the topic of conversation repeatedly comes to auras and tarot (*note:* also 'tarok', a mantis card game).

And it's totally bon ton to pull a pendulum out of your pocket, after a dinner party. There are dozens of workshops (*note:* studios for experimental activities) and New Age centers, where you can learn to develop your dormant psychic abilities. -

Has the paranormal become 'normal'? And what is paranormal? To which the women's magazine - pages 50/75 - tries to give a journalistic answer in six chapters.

Yet we go to the countries that surround us. -- So i-D, a magazine for Counterculture. The article "*The Selling of the New Age*; in: i-D (*Ideas, Fashion, Clubs, Music, People*), London), No 73 (1989: Sept), 20ff., begins as follows. -

(1) “This is the Dawning of the age of Aquarius”. This is how the song once sounded -- in the Hip and “Happy” Sixties. -- but who would have thought that “the age of harmony and understanding”, amidst the materialistic, rock-hard eighties, would have asserted itself so?

Yes: the Aquarian Age - New Age - is gaining ground, recruiting adherents, is about to become one of the great slogans of the nineties, -- next to all that is called green. -

(2) But what exactly does “New Era” mean? Astrologers reckon that the earth shifts, in the Zodiac, from Pisces to Aquarius. Such shifts do not occur very often (about every two thousand years). Such shifts - astrologers claim - predict a change in consciousness on this earth. Thus, “Aquarius” (yuppe) means harmony, peace and understanding.

The Age of Aquarius heralds, therefore, a period of metaphysical (*note*: understand: ‘transcendental’, ‘transrational’ (kf 9; 24) consciousness - the spiritual revolution. -

(3) Supporters see this reflected in the following phenomena:

a.1. alternative movements in professional science, -- medicine, psychology, politics, -- pedagogy (*op.*: alternativism).

a.2. increasing interest in all that is “spiritual” (*op.*: sacred, religious) (*op.*: neosacralism);

b.1. belief in ‘the connectedness’ of things within a comprehensive or even all-encompassing context;

b.2. situating every thing and every being within a vast cosmic system (*note*: holism - kf 314 (209; 250)).”

Note -- It is remarkable that a form of thought so outcast by the Biblical religions and scorned by the true enlightened-Rationals as Astrology has such planetary success.

There must be more to this non-Biblical and non-rational way of thinking than fashion or ideology. Perhaps St. Paul would triumphantly claim that the “elements of the cosmos” (kf 8 (vrl. 10) make it ánd to Christianity ánd to rationalism.

Take a French youth magazine. -- *Marie-Odile Briet, Qui sont les New-Agers*, in: 20 ans (Paris), No 41 (1990: janvier), 61. -

“In the USA, New Age, which already touches 10 percent of the population, recruits in a well-defined cultural middle. The New-Agers are more likely to be young people (20/35 cf. kf 177 (Le Grand Bleu: 15/25)), wealthy people, oversaturated with ‘material’

prosperity but aware that “money alone” does not constitute nirvana (*note*: Buddhist term for “life-giving bliss”).

The New-Agers are, first of all, converted yuppies (Kf 82). -- Santa Barbara, a California city, is totally “taken” by it: vegetarian fast-foods, bookstores, stores selling special cassettes are springing up like mushrooms. -

In France, the number of people who, as followers of New Age, are going through “les stages de développement spirituel” (*note*: courses that teach some kind of religious, or rather sacred (neosacral then) development) is estimated at about two hundred thousand.

On this side of the Atlantic, the movement is more intellectual: thinking heads like Elisabeth Badinter or Michel Cazenave (France Cu, Océaniques) write in specialized journals. but the movement is gripping a very varied public, incessantly. -

Are the New-Agers “regained Babas?” Right is that, here and there, a bit of patsjoeli (*op.*: perfume of the Hippies/ Yippies) floats around, -- that the emaciated of the Counterculture of the seventies have thrown themselves into that movement, but they, at least, do not make up the majority (...). ”

Note -- This characterization is rather sociological. And now a look at (female) beauty care. -

In the journal *Psychologies* (Paris), No 76 (1990: mai), 8, clearly won for the New Era, one reads as follows. -

Women no longer want, in a classic beauty salon, just to be modeled; they desire much more than a “facial. They desire a magical space, -- cozy, soothing.

To get rid of her “daily armor” and come out both “in good form” and beautifully made. -

In this spirit, *l' institut de formation holistique à la beauté et à la santé* (the holistic beauty and health training institute.), (ifhobsa, 39 bis, avenue Lénine, 92200 Nanterre) teaches.

In addition to aesthetics, les médecines douces (*note*: alternative medicine) (kf 326), as well as self-knowledge (through characterology, morphology, astrology, graphology, etc.) are addressed. Purpose: to form aestheticians who are able to put the premises of the holistic theory into practice. What is psychological and what is physical interact: when the mood

is bad, the skin cannot be beautiful. -- The title of this publicity prose reads, “*I.T. Esthéticienne new look.*” -

Note. - - In this context, it happens that one introduces a new name: “cosmetology”. Good to know.

Note. - - *P. Overman*, Reportage: *Jane Fikkert (An exceptional beautician)*, in: *Esthéticienne* (Trade journal for beauty care and cosmetics), No 6/7 (15.06.1989), 14/15, gives us a sample of Holism regarding aesthetics.

Jane Fikkert, in Amsterdam Zuid Oost, is, besides being a beauty specialist, also ‘specialized’ in ‘lymphatic drainage’ (application of lymphology), Zen Shiatsu (pressure point massage) and polarity massage (founder: the American physician R. Stone; axiom: the polarity or balance (harmony)). -

‘Coherence’ (the Holistic axiom) is Fikkert’s principle: “I try to see the coherence of all kinds of massages: singularization: ‘Every person is special’ (*note*: individual). That is why people are so interesting”. Jan is ‘alternative’ in this: she uses preparations and oils and such from Dr. Hauschka, who works with plant extracts (and is an Anthroposoph, Steinerian, in this: the plants are e.g. picked at dawn, in protected nature reserves; they are vivisection free).

The world of the enterprise. - - *A.G., Le manager et l’ intuition*, (The manager and intuition,), in: *Psychologies* (Paris), No 76 (1990: May), 48. -

a.1. A Young chemist, Albert Méglin, is put to work in a well-known pesticide factory, -- in 1926 (...). He leaves them in 1945, after they had achieved, thanks to him, brilliant results. “Because I began to see that pesticides, were going to kill the earth.” -

a.2. He founds Acier-Tor, a steel factory. In a short time it reaches an annual business figure of seventy-four million French francs. -- 1984: *Méglin* publishes *Le monde à l’envers* (The world upside down), (Le Rocher). The Académie Française awards the book.

Theses: **i.** humanity is going through a cultural crisis; **ii,** the way out:

a. an awareness of true values,

b. the individual should integrate into cosmic harmony. -

b. How do you explain Méglin, a top manager, evolving into a New-Age advocate? “Jodjana, an Indonesian princess, also intimate friends with Albert Einstein, taught me

(**a**) opening me up to the world and

(**b**) develop my intuitive abilities”. So says Méglin himself. Since then he has been giving free conferences, -- not only on the methods, which made him succeed as a businessman, but also on how to incorporate the new age philosophy into the work process. -

Meanwhile, he published *L'audace de connaître* (The audacity to know), (Le Rocher). He himself claims that its text was penciled under inspiration (*note*: the well-known medial writing). -

He also founded *l' Université populaire* de Paris (now: Université européenne de Paris). Its purpose is to allow each person (new-age commonsensism) to develop his/her own intuitive abilities and ... “get in touch with cosmic consciousness”.

Note -- When we remember the New Age “hypothesis,” we see it, even here, in the business world,

(i) man and the cosmos are one system and

(ii) human beings appear to be improvable, among other things because they develop ‘other and greater faculties’. We are far from the so prevalent cultural pessimism of modernists and (some of the) Postmodernists.

An Enlightened-Rationalist Judgment.

L' Évenement (Paris) is pronounced Enlightened Rationalism. -- *M. de Pracontal, L'art et la manière de magnétiser les gogos*, (The art and the way to magnetize the gogos.), in: *L'Évenement*, No 260 (26.10.1989), is accompanied by a small digression: *P.R., L'irrationnel, fils de pub*, (L'irrationnel, fils de pub), a.c., 82/84. -

Note -- ‘Gogo’ means **a.** gullible, **b.** credulous. ‘Pub’ means ‘rhetoric’, publicity, advertising. Already these pejorative terms betray that one is not writing quietly-objectively but emotionally-preoccupied, -- contrary to the axiomata of Enlightened thought, of course. -

Yet we listen. -- “*Édition de l' alchimie au New Age*”., (Editing from Alchemy to New Age).-

Whether the purebred Cartesians (kf 192vv.) like it or not: the paths of the alienated (l ‘étrange’) and the hereafter (‘l’ au-delà) are littered with bestsellers:

1.3 million *Les prédictions de Nostradamus* (The predictions of Nostradamus), Rocher), 403,000 *la Vie après la vie* (Life after life), by *Dr Raymond Moody* (republished 35 times by Robert Laffont),

300,000 *Le troisième oeil* (The third eye), by *Lobsang Rampa* (J'ai lu). In France, this sector has more than three hundred publishers. to get this reading distributed: almost one hundred specialized bookstores and two hundred non-specialized but with a richly stocked rack of “esotericism. -

Another excerpt: *D.-A. Grisons, L'issue de secours du sacré*, in: *L' Évenement*, No 260 (26.10.1989), gives one possible explanation.

“Since men believe in nothing, they believe in everything.” Thus once G.K. Chesterton (1874/1936; Catholic English writer) wrote. -

Perhaps the current resurgence of the irrational confirms the truth of this statement. Beliefs of all kinds, -- dreams and fantasies! One cannot escape the impression that we are living centuries back.

It is as if modernity has not been able to push through. God, science and Marx are dead, but the ‘devil’ is coming back at full speed! The crisis of ideologies has struck once more”. (A.c.,104).-

Note -- “Issue de secours”, emergency exit of the sacred, is the title: the ‘sacred’ is not (sufficiently) addressed both in Enlightened Rationalism and in the secularizing Churches: the emergency exit is New Age. This is the Rationalist interpretation, here.

A parallel movement. - What we are, now, briefly bringing up is not a New Age in the pure sense. There is too much tradition in it for that. But it is, nevertheless, an emergency exit from the sacred. *O. Piqetti, L’incroyable retour du surnaturel*, (The incredible return of the supernatural,), in: *Marie France*, 1990: janvier, 60/63. -- See here what The author claims. -

“Ten million French people believe in occult sciences! Ardent Christians included, -- much to the detriment of the clergy. Sorcerers of all kinds have jobs galore. (...). “Thirty thousand destiners” claim some. “Sixty thousand” claim others. (...) To count them accurately is not to be done.” -

The author provides an -- for France appalling -- applicative model. -- “Summer 1985.-- Police officers descend with all their might into the basements of the Ministry of National Defense, surrounded by enraged soldiers. Pathetic discovery! In a poorly lit corridor, ash and incense stains, needle-pierced figurines, dripping remnants of candles, offal from sheep in the rotting stage, an improvised altar! (...) A celebration of a black mass in full Ministry of National Defense! (...).

The Greenpeace affair is not so long behind us. A magician called to the rescue identifies as the victim Charles Hernu, at the time Minister of National Defense (...).”

Note -- Honestly, whether there are thirty or sixty thousand, those thousands of destiny-throwers are a kind of “clergy,” which makes up the “occult” (sinister) self-side of our culture.

Another testimonial. -- A. Ober/J.-Y. Casoha, *La France ensorcelée*, (France under a spell), in: VSD (Paris), 31.08.1889, 44/51. -

“Les sorciers” (the witches, magicians) are in our midst. They take care of our health, our loves, our future, our life. Magicians, marabouts (*note*: Islamic magicians), destiners, exorcists, -- never were they so numerous; never did their businesses flourish as they do now.

It’s about bringing misfortune on a farmer’s harvest, avenging himself on his head of service (*note* : two typical cases of casting lots), -- to win a contract or to win the love of a geburin: the Frenchman of today does not hesitate to consult “magicians” or even to make himself an apprentice in “magic”, -- yes, he dares to “cast lots”, to perform black masses and other ceremonies (...).

The authors explain the role: “The magician(s) of today replaces both the psychotherapist (‘le psy’) and the priest. As such, he/she is in the role of fiduciary(s). He/she is the last resort. He/she represents, above all, the magical dimension, the lack of which makes our eve so desperate.”

Note -- All of this is not New Age, but traditional heritage. And yet this runs parallel somewhere: “What is, however, new -- so underlines *Ed. Brasey, Les sorciers*, Ed. Ramsey -- is the fact that it is no longer just the “backward strata of the population,” within which a strong majority are women, but also artists, actors, journalists, writers, advertising specialists, -- politicians, corporation: heads, financiers. Half are men, the other half women. increasingly younger. Immediately the reason has also changed: less love problems, more professional worries”.

Note-- The authors draw attention to a redefinition:

(1) In the XIXth century - so e.g. in Littré - ‘magician(s)’ was described as “one who passes for one who made a pact with the devil”;

(2) now, a hundred years later, - so e.g. in Robert - ‘magician(s), is “one who practices magic” and ‘magic’ “the skill of transcending the ordinary course of nature by occult methods.” -

Note -- *Ph. Alfonsi/ P. Pesnot, L’ Oeil du sorcier*, (The Eye of the Wizard.), Paris, 1973, is one of the best works on the subject, seriously made and first and foremost informative (and not first condemning).

Explanation: New Age,-- New Occultism (with New Magic as its basis).-- They are not the same. And yet they run parallel.-- The core of magic is 'occult' i.e. beyond the reach of ordinary methods (the rational ones included, also the ecclesiastical ones included).

What then is the essence of magic?

(1) This was touched on somewhat kf 3 (Negro African Magic and Puritanism).

(2) It came up, especially, kf 119, where the self-power structure was theme: one of the Archaic meanings of the Antique Greek word 'fysis', nature, is "magical power".

Magical power is:

(i) being confronted with a cynical situation (kf 73 (Machiavellianism); 209 (Reductivism, Sadian or not); 232 (cynical reason))

(ii) such that one can handle them (by realizing one's own identity, carrying them on selflessly, and doing so at the expense of the rest of reality if necessary).

Well, it is clear: modernity is gradually becoming one cynical party. It's only natural that traditional magic, which has long known that problem, is revived, -- precisely because -- that modernity creates the situation for it, -- through its cynicism.

In short, those who want to survive in an increasingly cynical world have, in the long run, only one way out: to work magic. Taking into account all 'natural' (ordinary, non-occult) means as part of survival. -- That is the spectacle that the New Magic presents. At least for those willing to open their eyes.

Appl. model. -- *Fernanda Pivano, Beat/Hippie/ Yippie (De l' Underground à la Contre-Culture)*, (From the Underground to the Counter-Culture.), Paris, Chr. Bourgois, 1977, 66/70 (*Allen Ginsberg: mantra à Denver*) (Il Giorno).-- We simply quote. -

"In Boulder, a girl from Colorado married a Tibetan lama (*op-ed*: weatherman in Tibet and Mongolia; think Dalai Lama), Cho. gyam Trungpa Tulku Rimpoche.

In his environment, contemporaries come to practice meditation and go through Buddhist studies. -

In May 1972 (kf 295), Allen Ginsberg came to visit him. In the course of 1968, there were disorders, which created a shock wave in Chicago - during the Democratic Convention. During those disturbances, Ginsberg had already applied parallel results of his research work: he got sufficient "evidence" of the possibility to act on the unforeseen and uncontrolled reactions of the masses in the course of parades.

Appl. model. -- On a certain day, demonstrating youths were particularly incited by the sudden violence of the police. Thereupon they became frightened (...).

For seven and a half hours, the poet hummed the sacred syllable “om” (*note*: also “aum”).

Result: he succeeded in calming down some groups that were otherwise gradually growing in number. -- The press responded. A lawsuit was filed against “the Chicago conspirators.” As a witness, Ginsberg appeared there: he then explained what his “humming” consisted of.

Whereupon the sworn officers themselves -- during the interval between two hearings -- attempted to imitate him: they ‘hummed’ on the floor seated and legs crossed, -- in lotus-seat, neither more nor less.” -

Note -- What writer mentions is magic, -- updated magic, in counterculture framework, postmodern. -

Immediately one sees that New Age does lie on the extension of Beatnik and Hippie culture. And that the “revival” of traditional witchcraft is also in the same vein. Though different. That is simply Postmodernity.

The peculiar “power” of magic.

Rationalists of the Enlightened genre view magic as naïve, child stage etc. Whether magicians/magicians are really so “naïve” and “childish” or even “childish” will become apparent if the Enlightened mind educates itself a little better before making rational judgments.

Biblical people view magic as “devilish. Again, perhaps better and more thorough information would not hurt. One should not see the devil where he is not necessarily. -- but ‘power’ possesses magic.

Appl. model. R.P. Trilles, *Chez les Fang (Quinze années de séjour au Congo français)*, (Among the Fang (Fifteen years in the French Congo)), DDB, Lille, 1912, 174/197 (*Le Ngil*). -

The Fang are a type of Bantu negroes, in W.-Africa (Cameroon, Gabon). The Ngil are not “le féticheur”, the we man (resp. we woman), who belongs to the public religion and is esteemed by all (kf 14; 33), but the “black-magician” (“le sorcier”) or witcher, on the self-side of society - in the jungle -, who is scorned, but also feared.

O.c., 190s. -- “Every Ngil has the right, resp. the duty to choose or rather to form a successor. A child of about ten years of age is, usually, adopted by him. The Ngil imprints his preconceived ideas on it.

The first magical secrets, learning to speak in a hollow grave voice, experiencing the tours with him, going before him as a squire with the sorcerer's shell. This first period lasts until the eighteenth year. -

Such children live uninterrupted lives with "bad examples" before their eyes, in the midst of the most repulsive decay.

Consequence: in a short time they are depraved to the marrow and bone. All possible crass things have happened to them; to every crime they are prepared".

Note -- This is anything but 'naive stage', childish thinking. The we man/woman, belonging to the public religion, has to deal with this regularly: so they too live in that cynical milieu. So these are not so naïve either. -

And now the (in)power of the established churches. We quote Trilles: "Often they came to the mission, attracted by a comrade, by the attraction of the unknown. Sometimes they stayed there until they were baptized, -- deceiving their masters with a profound dissimulation. They always left even worse than when they entered. Christian training had no influence on them."

In short, notwithstanding all the supernatural means of grace, the Church - the mighty Church - did not succeed in "converting" or at least slightly improving these children formed by purely natural and extra-natural means. "Christian formation has not had any hold on them." Such is the conclusion of a connoisseur.

Trilles is a connoisseur. He went into it. Thoroughly. Perhaps St. Paul will be right after all when he speaks of "the elements of the world" in such a context (kf 8vv.). But how is it that "the devil(s)" can then so thoroughly shape the Church that it seems to have no power over it? Could it not be the same "power" that makes that notwithstanding Modernity, New Age and New Magic are emerging so strongly?

One aspect. -- One cannot separate New Age from "alternative" or "sacred eroticism" (kf 178: Tantrism e.g.). -

But the New Magic cannot, either, be separated from "sexual magic": consider *Lynn V. Andrews, Medicijnvrouw*, Katwijk, Servire, 1987 (// *Medicine Woman*, San Francisco, Harper and Row, 1981), especially o.c., 181vv.; 200vv.,-- Whether one likes it or not, that too is Postmodern.

A thirty-fifth sample: holism(s).

This term was, originally, more common in Anglo-Saxon countries. -

(1) *A first meaning reads:*

“Doctrine according to which the whole (= totality, -- collection, system) -- in ancient Greek: ‘holon’ -- as a whole, especially all that lives, exhibits features, which one does not find in its integrating parts; (*P. Foulquie/R. Saint-Jean, Dictionnaire de la langue philosophique*, Paris, 1969-2,323). -

In short: the whole is more and different from the parts or elements. This is advocated, in psychology, among others, by Gestalt theory. Or in French ‘psychologie de la forme’. The Organicism of the Romantics claimed, last century, something analogous.

(2) *A second meaning. -*

Paul Kurtz, Decision and the Condition of Man, Seattle, Univ. of Washington Press, 1965, 65/84 (*Reductionism, Holism, and the Logic of Coduction*). -

“A whole refers to any individual or context that maintains an integrated unity of its subsystems.” A whole refers to any singular individual or context insofar as it maintains an integrated unity of its subsystems.-- Kurtz defines Holism (original) in terms of (model) systems theory.

Note -- Kurtz seems to be defining at a stage before Postmodernism, which emphasizes the gaps in reality, especially within culture (in the Lyotardian version especially; see kf 277 (gap between specialisms); see also kf 307 (Postmodernity as radical plurality)).

This is the infamous Differenti(al)ism or Difference Thinking (opposed to Assimilisme, which emphasizes similarity and unity, but also to Analogism, which tries to see both difference (gap) and similarity (coherence) at the same time).

We saw, kf 278, that an absolute Differentism is untenable (there are always points of contact, even between hypo- or subsystems of a (hyper- or super-) system, which includes (strongly) contradictory subsystems). -

Postmodernly, a system is “a system of disparate subsystems”, thus the Lyotardian ‘big story’ (system) is a global view of all the ‘little’ (conflicting) stories. If one wants: an inclusive view of exclusive data! -

In other words, even after Differentialism, systems theory remains tenable.

Methodological holism. -

If we are to understand the Holism of New Age and new magic, we must complete the threefold method step. - Cfr. kf 11, 24,-- 193 (Descartes); 201 (Locke);

(1) ***First method: skepticism:*** The skeptic(s) adheres to the immediately given (Husserl: the phenomenon, inwardly lived through; Behaviorism: the phenomenon as behavior viewed from the outside). This achieves a first slice of total reality. -

(2) ***Second method: rationality,*** including in the form of Modern scientific, as conceived by Descartes and Locke and, immediately, the Modern professional sciences. This achieves a second slice of total reality. -

(3) ***Third method: transrationality.*** This takes into account the total cosmos with which humanity forms a system (kf 316). -

Note -- It is clear that rationality is more Holistic than skepticism and transrationality even more Holistic. Or, if one wants, more inclusive.

Appl. model. -- J. V.-Manevy, *Nouveau: la médecine holistique*, in: Vital (Paris), No 106 (1989: juillet). - See here what is written there. -

(1) “During last spring, holistic medicine was front page news, particularly at the *Congress des médecines douces* (Congress of alternative medicine), de Lausanne (Mednat), also following le Salon des médecines douces de la Porte-de-Versailles (Paris).

Meanwhile, the first holistic clinic opened its doors in the castle of Cambous (near Montpellier).”

(2) **a.** Healers, magicians, quacks, esotericists (kf 333) play on the apparent gaps of established medicine.

b. Concerned by this resurgence of “obscurantism” (*op.* backwardness), real physicians seize upon an expansion of medical training: they become homeopaths, acupuncturists, mesotherapists, osteopaths, naturopaths, phyto- and aroma-therapists (kf 326); they employ music, light and colors as therapy; they learn the new dietetics. -

(3) This medicine is called “holistic” insofar as it combines both hard, scientific medicine and soft (alternative, “natural”) medicine. “A medicine that would reconcile science and empiricism (*note:* pre-scientific experience), the rational and the irrational, the scientist and the magician “. Yes, that’s how it says it! Descartes and Locke, in that spring, must have turned over in their graves!

By the way: Berkeley Holistic Centre, Hrsg., *Das Buch der ganzheitlichen Gesundheit*, (The book of holistic health,), Bern, 1982.

Ontological holism. -

With the methodological sense of the whole as ‘hypothesis’ (in Platonic terms) one arrives at the whole of reality (kf 1: ontology) itself. In this case: mankind as making up the same system with the cosmos.

Appl. model. -- Hans Bouma/ Frits Wiegel, *Holism (Correspondence on a Different Worldview)*, characterizes this as “Dialectical.

Reality is **(a)** totality and **(b)** ‘dynamism’ (change). In short: everything (totality, holon) is connected in a dynamic way (mobilism). This was already taught by Herakleitos of Ephesus (-535/-465).

Organicism of last century also stood for something like this. -- The counter-model is called reductionism: one “reduces”, (reduces, limits) “reality” to what the established Rationalism understands of it.

Consequence: environmental crisis, modern armament tensions, rich-poor crisis, crisis within our torn individuality. -

The model: the ancient will to survive (kf 335). Who here does not think of *Moreno’s Shall we survive?* Tone images:

a. the ethics of scripture-free peoples and Eastern mysticism; the Judeo-Christian tradition;

b. the “New Physics,” which, in addition to hard science, seeks to integrate soft insights. -

Bibl. stitch pr.: *Rol. de Miller, Les noces avec la terre (La mutation du Nouvel Age), L’ Isle sur la Sorgue*, (The wedding with the earth (The mutation of the New Age), The island on the Sorgue) Ed. Scribe, 1982 (a whole series of New Age pamphlets, each of which devotes a chapter to some aspect of “nature” in New Age).;--

M. Ambacher, Les philosophies de la nature, Paris, PUF, 1974, especially o.c., 79/122 (*Les caractéristiques des philosophies de la nature au cours des temps modernes*), ((The characteristics of the philosophies of nature in modern times), where it appears that (German) Romanticism harbored therein sharply defined notions (think of Schelling e.g., but also, somewhat, of Hegel and Bergson): however criticizable, here a physics emerges that imparts a corrective to Enlightened rationalism. -

Note -- Rolfing (a method dating back to Ida Rolf) is situated -- in Cambous e.g. -- in such a physical perspective: through massage and so on one brings the patient back into his/her center (equilibrium) within the framework of earthly gravity.

The Transpersonal Psychology of Stanislas Grof. -- An example of Holism! E. Pigani, Interview: *Stanislas Grof, La dimension spirituelle de la psychologie*, (The spiritual dimension of psychology), in:

Psychology (L'harmonie du corps et de l'esprit), (Psychology (The harmony of body and mind)), No 65 (1989: May), 22/25. --

In Prague, his hometown, in 1956, Dr. St. Grof, versed in Freudian psychoanalysis, began a research project on psychedelic drugs (kf 296). 1967/1973: Continuation of this as the person in charge of psychiatric screening at Spring Grove Hospital (Baltimore, USA).

He joined a group of professional psychologists (including Abraham Maslow) and founded, with them, the association for transpersonal psychology. -

The term “transpersonal”.

(i) ‘Person’ here is, in a very restrictive sense (not like the Personalists e.g.), the ‘I’ (‘ego’), insofar as it lives in the narrow world of day-to-day or one-sided rational preoccupation.

‘Transpersonal’ is all that exceeds that individually-constrained view. Methodical holism thus. -

(ii) - ‘Transpersonal’ grows, gradually, into more and different than mere psychology, psychiatry and psychotherapy: the Transpersonal view is inclusive.

It integrates e.g. physics of quanta (M. Planck) and relativity theory (Einstein), -- molecular biology and genetics, -- information and communication sciences, -- parapsychology and study of mysticism, -- yes, ecology. Ontological Holism thus. -

Says Grof: “Just as well as the mystics, we can reach exceptional levels of consciousness, -- without already being ‘abnormal’ as a result.”

Indeed: humanistic psychology joined, in the 1960s, a whole movement, especially in California, that included the “spiritual” dimension of the soul.

From humanist she became Transhumanist: the ASC (Altered States of Consciousness; kf 319), among others in Yoga systems, Buddhisms, Sufism (note: an Islamic mysticism), Kabbalistics (note: Jewish mystical-magical system of thought) began to interest Humanist psychologists. -

Conclusion: Transpersonal psychology becomes, thus, a unified science. Behold the holistic paradigm (hypothesis) of Grof et al:

(i) false encyclopedism is excluded (accumulation of all possible specialized information);

(ii) but a different, inclusive attitude toward that mass of data. A global, pluralistic approach situates the specializations within a holon, a whole.

Indeed: already Platon tried to situate the inductive samples somewhere within a whole, his dialectic!

A thirty-sixth sample: neo-sacralism(n).

Beginning with a historical parable point. -- “All of life is sorrow. There is, immediately, no stopping the (life) sorrow. -- But “ta d’hetera”, “those other things” -- whatever they are -- are more precious than life: they hide the enveloping darkness in clouds, -- a nameless reality that gives ‘light’ across the world. -- Clearly, we long ill for it”. (Euripides of Salamis (-485 -406; third great tragedian). -

Dodds, the connoisseur, sums up Euripides’ core idea with those words, saying that “Euripides - in the broader sense - is a deeply religious poet.”

Indeed: the more one reads him from New Age and, even, from New Magic, the more one senses a ‘Neosacral atmosphere’. The success, by the way, of this great poet proves that he was ahead of the ‘Neo-Sacralism’ after him.

He had lived through the Skeptical Protosophism (kf 117v.), but something in him, deep within him, set him on the path of a rather “vague” religiosity, as well as that of the rising, new “mysteries” (a form of religion based on magic and initiation). A Sophist uprooted, therefore, he did not remain.

H. De Dijn, Religion and truth, in: Tijdschr.v.filosofie (Louvain), 51 (1989): 3 (Sept.), a.o. 415, quickly goes over some positions - better: interpretations - concerning god(heid).

The traditional-religious man, postulates that - if one takes science, “rationality” etc. seriously - God(s) is situated outside and above what science can grasp.

The Atheist - think Russell - sees sheer contradiction between assuming god(heid) and “science” or rather Science with a big capital letter. What De Dijn calls the Holist, fuses what science grasps and what god(heid) is.

“What seems to be a kind of negation of religion” says De Dijn. With a Wittgenstein and other Differentialists, De Dijn believes that what science grasp and what god(heid) is are so far apart that they are ... “incomparable”. Neither contradictory nor “in line with each other” says De Dijn. Otherwise. In the strong degree.

Current Neo-Sacralism. -- The term refers to a whole collection of Neo-Sacralisms.

-

A first sample. -- *Catherine Mantil, Tout nouveau, tout beau? ,(All new, all beautiful), in: Psychologies (Paris), No 76 (1990: May), 30/31.*

Thesis:

(i) Materialistic values, peculiar to our society, summarized as “the primacy of economic profitability” (kf 78vv.), have destroyed the sacred, -- have reduced it to a religious practice, which is dying.”

(ii) a real paradigm shift, i.e., a change in basic postulates (“postulats fondamentaux”), is underway. “New technological, new economic, new social values are emerging and situating themselves within the framework of thought called New-Age”.

“In the first place, New-Age is a celebration of the sacred (‘le sacré’) in everyday life; immediately, New-Age is a rapprochement with nature and God (...)” (a.c., 30). -

Note -- What De Dijn calls “Holism” regarding god(s) would be better called “Assimilism. Mantil, a Holist, does not simply identify God and what science grasps. Even though humanity and cosmos (and God(heid)) make up one system. And ‘Atheistic’ isn’t it now.

A second sample. -- *Eliane Caro, La spiritualité est de retour*, (Spirituality is back), in: *Psychologies* (Paris), No 76 (1990: May), 28/29. -

Caro begins with an observation: culturists - sociologists especially - attach the label “revival of religions” to New-Age.

Argumentation:

a. The three great monotheisms (kf 47), in its Fundamentalist or Integrist versions - Islam, Judaism, Catholic Integristism - live again;

b. New-Age is situated in the same sphere. -- On this, Caro criticizes.

1.1. Correct is that some strains of New-Age draw inspiration from one or more of these three Traditions;

1.2. It is also true that the transgression of enlightened rationalism (as regards the professional sciences, for example, as limited in scope) is common both to these Traditions and to the New Age. -- But there are also differences.

2.1. The three monotheisms exhibit an authoritarian form of the sacred: the believer reaches god(s) only through mediators, the clergy (the imam, the rabbi) the priest). New-Age is neosacral: each individual directly contacts the sacred (commonsensism on sacred grounds; add human capabilities (kf 315)). In the Traditions, faith is greater than individual experience; in New Age, individual experience is greater than faith.

2.2. Immediately the Traditional monotheisms codified the religion, enshrined it in a system of dogmata. --

It is true that, within that authoritarian-dogmatic framework, there are mystics and mysticists who claim to contact god(s) directly (kf 341: Coarse).

They escape the rigidities of the Traditions. In those wisdom teachers/ wisdom teachers, New-Agers see “the spiritual or spiritual masters/ mistresses” who are not authoritarian, but charismatically gifted, who can show us the way. Caro refers to *J. Brosse, Les maîtres spirituels* (Bordas). -

More to the point, the New Era broadens access to the sacred: astrology, -- yi king (a Chinese mantis system), numerology (arithmology), kartomancy (card reading),- - - reincarnation, etc. are not excluded, at least in principle. -

Note -- Here we come across the fate analysis, located in those techniques and systems: New Age wants to make life problems solvable and thus improve destiny, practically. What is lacking is too much in the three great monotheisms, which are too “woolly” and alien to life. -

Note -- Channeling. -- *E. Picani, Channels (Les médiums du Nouvel Age)*, Paris, L'Age du verseau, notes that “cosmic entities” -- think of Paul's elements of the cosmos -- come into contact with ordinary men and women through medially gifted people, called, in the USA, “channels. Channels of communication and interaction between invisible entities and earthly humanity. An example we already saw in passing: kf 332 (written under inspiration),

Archaic examples:

kf 321 (Cordoba is a channel); *ibid.* (Susana is channel); 323 (Juan is channel). -

Elisabeth Warnon, L'ère du Verseau et ses orientations, (The Age of Aquarius and its orientations.), Le Hierarch, also offers herself as being wordlessly prompted by an extraterrestrial entity. -- Since Shirley MacLaine, in 1986, brought some of these ‘channels’ to television in the USA, people have been experiencing a veritable explosion of channeling. -

Note - It is about solution of life problems - destiny analysis, destiny improvement -: as the shaman/shaman used to do, so a channel - holistically - treats the individual **(i)** as an animated body, **(ii)** in social context, **(iii)** situated in the cosmos.

2.3. Planetary ecumenism -- New Age also broadens the sacred to include religions outside the three monotheisms: Negro-African religions, Afro-Brazilian (Vodu e.g.), --

Eastern religions count, equally, as entrances to the sacred. Something the traditional monotheisms could not tolerate (kf 327).

Further notes. -- Erik Pigeni, *New Age: l' homme, la terre, le cosmos (L 'unité retrouvée)*, (New Age: the man, the earth, the cosmos (The recovered unity)), in: *Psychologies*, No 76 (1090: May), 27/29, is a historique. -- He specifies, however, the sacred in New Age.

(1) In contrast to the Hippies/ Yippies, the New Era inspires e.g. Eastern religions not to live as marginals - which is worldly flight -, but to cooperate in the construction of a new humanity. This takes place, for example, in a number of 'small communities' which, however, differ radically from the Hip/Yip 'communes'.

(2) Unlike the cults with their 'gurus' (wisdom teachers), who preserve the traditional authoritarian-dogmatic method, New Age is not elitist: anyone can investigate the transrational realities, directly, though guided by some tradition, whether or not without 'master'/'mistress'. Without Fundamentalist or Integrist rigid framework.

Two types of "natural" religion.

(i) The channels, media, (ii) the cosmic entities, -- they undoubtedly pose (heavy) problems. It was so in the past. It is still so. -- K. Leese, *Recht und Grenze der natürlichen Religion*, (Right and limit of natural religion), Zurich, 1954, remains, in my opinion, still the best work concerning that problem.

The natural religion.

St. Thomas Aquinas (1225/1274; top figure of the High Scholastics; Grand Master recognized by the Vatican), in his *Summa theologica* (1:2,2) writes: "*St. Paul*, in his *Epistle to the Romans* (1:19) says it: the existence of God and all that the natural mind ("per rationem naturalem") can know about God, do not belong to the points proper to (supernatural) faith, but to the phase ('praeambula') before it." -

The First Vatican Council (1869/1870), Pius X's Antimodernist Oath (1910; cf 240) fully affirm this Middle Ages thesis: man, in principle at least, is capable of knowing God merely by virtue of his natural and extra-natural gifts. In principle. -

More to the point, Catholic traditional theology maintains: the natural light of reason can provide evidence of

- 1.1. God's existence,
- 1.2. The fact that He created the universe;
- 2.1. the freedom of the human will, "
- 2.2. the immortality of the human soul.--

Consequence: New Agesacralism is possible, in principle.

Note -- A. Gelin, *The outlines of the Old Testament*, Antwerp, Patmos, 1962, esp. and vrl. 33v. (*Jer. 31:31/34*), could also be pointed out in favor of New-Agereligion.

“Then (*note*: in that coming age) they need not treat one another as disciples, -- one not saying to another, ‘Learn to know Yahweh’. Nay, then all will “know” (*op.*: “know”, understood as “intimately deal with”) me (Yahweh), little ones and big ones. -- Thus Yahweh speaks. -- For I will, then, forgive them their crime, remember their sin no more”. This is how the Old Testament text reads.

Note -- The Reformers -- Luther, Kalvin -- start from the same hypothesis. They moderate, however, that thesis dichotomously:

- (i) in fact, human reason does not possess “the full measure” of its natural light;
- (ii) consequence: a supernaturalism, which fiercely emphasizes supernatural faith, pure gift of God or “grace”: only (supernatural) faith - sola fide - sees clearly what (natural and extra-natural) reason should/can see.

(A) *The natural religion.*

It was the hypothesis, thesis, of thinkers from the antique Greek stoa onwards (founded by Zenon of Kition (= Citium) (-336/-264), -- with Herakleitos of Ephesos (-535/ -465; “the patriarch of the Stoa” (according to Leese)) as its forerunner.

Theses:

The phenomena of the universe (nature) have as a common premise the “logos” (universe mind, cosmic mind) - either thought of as divine or even as Supreme Being. -

This Logos is an all-encompassing mind, which makes all things ‘sensible’ (understandable, intelligible, open to examination) (informative). He is the founder of the basis of morals and of law (ethical-political). The latter is called ‘natural law’.

This Stoic conception is refounded by the humanists - Th. More (+1535), J. Bodin (+1595):

- a. they shirk the rigid authoritarian dogmatism of the Churches;
- b. they adhere to a natural religion (God’s providence; immortality of the soul; nada retribution).

Thomas More, the Catholic saint is the first: in his *Utopia* (1516). -- This Humanist view is adopted, partially redubbed, by enlightened rationalism (except for a de Sade and such).

(B). *The religion of nature.*

Leese, o.c., 41/43, dwells on another type of religion based on natural reasoning. -- One might call them the vital-mystical religion.

(i) Here, too, one escapes the grip of rigid-authoritarian dogmatisms and churches, such as the Rationalist Humanists and Enlighteners. -

(ii) But, instead of including reason, laws, concepts (innate or otherwise) and general truths, the sacred is achieved through animate intuition and living feeling, situated in the individual, who is confronted with the cosmos and living cultural history.

-

J. G. Herder (1744/1603, opponent of the Enlightener I. Kant), especially in the Bückeburg period (1771/1776) - cfr. *Horst Stephan, Herder in Bückeburg*, Tübingen, 1903, 118/157 - and *Fr. E. D. Schleiermacher (1768/1834)*, in his *Reden über die Religion (1759)*, show the commitment to a Post-rationalist natural religion.

Note -- Romanticism plays a decisive role here. also, o.c., 305, Leese says that nature as the agent of divine revelation was rediscovered by the (German) Romantics (after the Sturm-und-Drang period).

Nature. -

(1) 'Nature' was Modernly interpreted by Galileo, Newton, -- Kant et al. It is the object of natural sciences as exact as possible, which represent them as much as possible in mathematical formulas (mathematical physics), whether or not tested by experiments (kf 193: scientific). --

(2) 'Nature' is interpreted Romantically-Vitalistically and -Mystically by the adherents of the Natural Religion.

The phenomena, to which it is linked, are - according to Leese

a. all that springs from drift life, all that is intuitively susceptible, all that is unsullied enjoyment (subjectively) and

b. all that life - central concept of Romanticism - offers in man and in the cosmos of "overflowing splendor and beauty," seen as manifestations of the divine, yes, of God.

-

Consequence:

a. in man: physicality, sexuality, zest for life, feeling, -- spirit (in the comprehensive sense) instead of (narrowly rationalistically conceived) 'reason',

b. in the cosmos: the earth, with its landscapes, -- inorganic substances, plants, animals, people; the cosmos, through the firmament, with sun and moon and with the heavenly bodies of all kinds. -

Note -- Philosophically, this becomes another philosophy of nature (Schelling first; cf 347 (Ambacher)).

The testimony of Max Planck (1858/1947). -

Th. Ott, Der magische Pfeil, Zurich, 1979, 166, cites this German physicist, known for quanta theory, which, for physics, was a true revolution. Nobel Prize in physics 1918.

-
Here is what this mathematical physicist says. -- As a physicist, i.e. as someone who has spent his whole life serving professional science, insofar as it investigates matter, I am certainly above suspicion: one cannot simply write me off as a fantasist or a bigot. -
- From this angle of view I claim, after my atomic research, what follows.

(1) matter in itself does not exist! all matter arises only in response to a force (energy), which vibrates atomic particles and, within the tiniest solar particle that is the atom, gives them cohesion.

(2) Well, in the universe there is neither a power endowed with reason nor an eternal, abstract power found. Therefore, mankind has never succeeded in inventing a “perpetuum mobile”, (*note: something that moves by itself, without being moved from the outside, autonomously*).

(3)1. Consequence: we must put forward in that force a self-conscious and reasoned spirit. That ‘spirit’ is the ‘Urgrund’, the basic premise, of all matter.

(3)2. Not the visible and at the same time impermanent matter is the real, the true, the real. For without that spirit - as we saw - that matter simply did not exist. The invisible, immortal spirit is the true.

(4)1. But spirit in itself is impossible: every spirit is the spirit of some being. Consequence: we must, of necessity, put spirit-gifted beings (‘Geistwesen!') first.

(4)2. (4)2 But spirit-bearing beings are not capable of existing of their own accord (relying on their own ability): they must have been created. -- That is why I am not ashamed to call the mysterious creator by the name with which the ancient cultures of the earth in earlier millennia referred to Him: God (*Max-Planck-Gesellschaft, Forschungsberichte und Meldungen, PRI 17/8 of 11.08.78, Munich, 1978*). -

Behold one of the many possible “proofs” (in the very broad sense, of course) of thinking supported by the natural light of reason.

Basis, since St. Paul (and the Stoa, yes, Herakleitos), of natural religions, of which New Age is once again founding one.

Deo Trino et uno Mariaque mediatrici gratias maximas
(21.05.1990).

Afterword. -- W.B. Kristensen, *Collected Contributions to the Knowledge of Ancient Religions*, Amsterdam, 1947, 272/275 (*The demonic gods of totality*), provides us, perhaps, with a basic insight into Neosacralism. -

‘Totality’, in the sacred sense, means “harmony of opposites” (informative: true/false; ethical-political: good/evil just/unjust; - destiny-analytical: salvation/evil, life/death, health/sickness, happiness/misjudgment). -

Appl. mod. -- The Babylonian Chief God Anu (Anoe), was universe-founding deity: he was the ‘causer’ (Söderblom) of fate without more; he bestowed ánd good ánd evil.

Consequence: he was inscrutable, incalculable - beyond any ‘rationality’ on earth; “mysterium-tremendum and fascinans”, terrifying and trusting.

According to Kristensen, a connoisseur, most Pagan, ancient cultures had such a deity: the Greek Zeus, the Roman Fortuna, the Indian Varuna, even once Ahura Mazda (Iran), -- they exhibit a “demonic nature,” i.e. they are both good and evil, like the tree of knowledge in the book of Genesis. Even the Yahweh of Job shows such a harmony of opposites. According to Kristensen. -

Consequence: Such “elements of the cosmos” are not at all conscientious in the biblical or enlightened-rational sense. The ethical-political laws, which they themselves prescribe to earthly mankind, they deny by their conduct. -- Such is the thesis of ancient mythic-theologians. -

It is clear that the Bible and Rationalism share that insight. Hence both distrust the elements of the cosmos. Distrust, which many New Age pioneers do not seem to harbor. However *Christina Stanley Hole, Fairy*, in: *Enc. Britannica*, Chicago, 1967,9,39/ 40 (an article about nature spirits), points out the “harmony of opposites” in folklore.

Conclusion. All that is not Trinity (kf 268;317) is “principled, suspect of harmony of opposites.

Bibl. sample

-- Concerning New Age: *S. Crossman / Ed. Fenwick, Le Nouuel Age*, Paris, 1981;-
- *M. Ferguson, Les enfants du Verseau*, (The children of Aquarius,), Paris, 1981;-- *J. Exel, Bible et astrologie*, Paris, 1986;--

-- *D. Ulansy, Les mystères de Mithra*, in: *Pour la science* (Paris), No 48 (1990: févr.), 96/104 (on New Age in Late Antiquity); -- *M. Eliade, Occultisme, sorcellerie et modes culturelles*, (Occultism, witchcraft and cultural trends), Paris, 1976;-- id., *Méhistophélès et l'androgyné*, (Mephistopheles and the androgyné), Paris, 1962.

New Age and the hypothetical method. -

The pre-eminent possibility, at man's disposal, is the hypothetical method. Some New Agers apply it.

(I), -- *Dr Margaret Millard, Cases from the Practice of a Medical Astrologer*, Amsterdam, Bark, 144. --The introduction, o.c.,7/9, by J. M. Addey, sees current astrology at a crossroads. -

a. The traditional hypothesis (set of astrological rules) improved. -- Dr. Millard, pediatric cardiology, puts tradition, eventually improved, first and tests it against established rigorous professional medicine (kf 339), in active collaboration with the entire medical corps of the clinic. In other words: the reductive method (kf 2v.)

b. Foundational Research. -- Addey, on the other hand, with a bunch of astrologers, believes: too many doubts and distortions spoil traditional astrology;

Consequence: we start again from scratch, take nothing for granted, test all propositions for their verifiability. In other words: serious basic research (the backward method). Addey: "a drastic revaluation and fundamental research" (o.c.,8)

(II)-- *Gina Covina, The Ouija Book*, London, R. Hale, 1979. -- This American, with her thinkers, continues the Spiritist tradition dating from the Paleopythagoreans (o.c., 94f.), but with "an open-minded skepticism, a critical optimism" (o.c.,20).

The hypothetical method has its own application with her: she realizes that the contacted "entities" (their identity is invariably questionable) are "harmony of opposites.

Her statement: "Beware! The entities called upon by you will take you by your individual preconceptions; they will deceive you, as the case may be, if your preconceptions, conscious, but especially unconscious, do not correspond to the objective reality (among other things, if they do not correspond to God's preconceptions (o.c., 22)).

"Before we can ask from where the answers from the ouija board come, we must ask from where our questions come. (...). Your motives, your expectations will be depicted in the answers!" (O.c., 21). Your "hidden assumptions" are the great danger, the weak spot, where the entities (high or not) will take you, in your "channeling".

Foundations research, yes, but now individual-psychological.

Introduction to Philosophy 1998/1990, third year
Special issues in cultural philosophy

Preface 1 (01-06)

Preface 2: thematics as a problem of the third year (07-11)

- 1: The 'element' of primitives (natural peoples, 'savages') in our mod. World (12-15)
- 2: traditional and modern historiology (16-18)
- 3: Ethnology (ethnology, cultural anthropology (19-25)
- 4: primitivism (26-32)
- 5: negro-african magic and puritanism (33-35)
- 6: harmonious multicultural, yes, if no absurd situations (36-53)
- 7: one min. Stitch pr. In a population. V. One billion two hundred million. Chinese (54-62)
- 8: The enlightened Marxist speech on child wealth in China (63-77)
- 9: The element of 'modern' economics (78-90)
- 10: elements of economics (91-101)
- 11: The rationality of economics (102-123)
- 12: The current triumph of liberalism (124-134)
- 13: The first and second industrial revolutions (135-142)
- 14: Japan as an element of the world (143-151)
- 15: Communalism within Indian multicultural (152-155)
- 16: the fascist element (156-163)
- 17: The Nazi element (164-174)
- 18: The fusionism of the young (175-182)
- 19: modernity as freedom (183-187)
- 20: modern rationalism (188-191)
- 21: cartesian rationalism (192-196)
- 22: John Locke's empirical rationalism (197-205)
- 23: sadian rationalism (206-222)
- 24: modernity (223-228)
- 25: The scientific revolution (229-231)
- 26: the cynical reason (232-239)
- 27: modernism (240-252)
- 28: Modernism and postmodernism in architecture (253-261)
- 29: postmodernity (foundational crisis) (262-266)
- 30: The postmodern 'end' of meta-stories according to Lyotard (267-278)
- 31: a multitude of postmodernisms (279-281)
- 32: the beatniks as postmodern (282-313)
- 33: new-age and traditional medicine (314--327)
- 34: press fragments concerning new-age (328-337)
- 35: holism(n) (338-341)
- 36: neo-sacralisms (342-350)