

THE DOCTOR ATE, THE BODY : P H A R M A K O N

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A handwritten signature in black ink, appearing to be 'Samantha Rebello', written in a cursive style.

Samantha Rebello

[May 2026]

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abstract

The doctorate presents an inquiry—through text and image—into mimesis (and the problem of the image/text), which are anchored through their relation to a reconsideration of the pharmakon.

The fiction of a student doctor, seeking a medicine (or pharmakon) for that which is deemed the pathology of ‘the contemporary condition’, is a metaphorical device, through which the work explores the notion of a world which emerges through mimesis—a world made of *sameness-difference*—giving birth to kinds (or species) of writing/image making, and so too kinds of knowing, bringing to the foreground a relation between art and episteme, allowing for reflection upon the problem of the ‘practice-led’ PhD itself.

Different kinds of knowledge/knowing/perceiving, through varying registers of writing and image making, explore the axis *techne/poesis*, which are held together via paradox, demonstrated, in this case, via the form of the pharmakon; a form which is substantiated through its status as *both* medicine and poison.

THE PROBLEM

(current infection)

The student doctor is not the first to identify the problem of the contemporary mind-body as fragmented; destabilised, deconstructed, caught inside a simulacrum of its own making. Adrift in recursive, reflection upon reflection, it is essentially ungrounded. In our contemporary, the reflection we see is not purely aqueous* but rather mediated (dominated) by glass and metal. Shiny, refractive matter—substantiating the mechanical, computational—also fractures, and splits. Its hall of mirrors is full of schisms, which works upon the sensitivities of the mind-body, fragmenting form, and concealing *flaesh* from its own sensibility.

The problem is identified as stemming from *the problem of the image*, whose roots imbibe the waters of *mimesis*.

aqua

English Etymology From Middle English

aqua (“water”), borrowed from Latin aqua. Perhaps also a learned borrowing directly from Latin. Doublet of ea, Eau, eau and yeo.

aequa Δ [note: the symbol Δ is to indicate that etymological links have been made by this author (discerned via aural/oral, visual, and sense correspondances), which are not advocated by conventional (current) etymology /orthodoxy]

inflection of aequus:

Etymology 1

From aequus (“**level, equal**”) + -ō.

flæsch

(Early Middle English) alternative form of flesh

Inherited from Old English flæsc, from Proto-West Germanic *flaiski, from Proto-Germanic *flaiski, from Proto-Indo-European *pleh₁k- (“to tear, peel off”).

mimesis

From Ancient Greek μίμησις (mīmēsis), from μιμείσθαι (mimeisthai, “to imitate”), from μῖμος (mimos, “a mime”).

From μιμέομαι (miméomai, “to simulate”) + -σις (-sis, verbal noun suffix).

μιμέομαι • (miméomai)

to mimic

μῖμος • (mimos)

1. mime, actor 2. imitation, mimicking

Probably a Pre-Greek loan. The traditional connection with Sanskrit मया (māyá, “art, illusion”) now appears semantically unlikely?

AETIOLOGY:

The Student Doctor seeks a *Cause*

The age old problem of the image, famously identified by the the *broad minded* Plato, might be seen to emerge via those peeps with graphing abilities. Which is another way of saying, those skilled in the art of drawing, drafting, designing, inscribing, incising, etching, or in any other way *graphically inclined*. The issues appear to stem from those artists who have the ability to define forms in a way which brings about the appearance of that which is not present. The danger of the image, it seems, lies in the loss (or failure to identify the loss) of that which the image appears to affirm through its emergence: a reality beneath/beyond/beside (inside?) the image. We might say that it bears forth a vision, in some way *meta*.*

Through the grapher’s skill, we no longer see the fullness of a worldly presence, but a phantom (mental) projection which exists in its place.

To illustrate this point, the presentation of a new (personal) interpretation of Plato’s words in the Republic, whereby I have taken it upon myself to substitute the word ‘grapher’ for that which is typically assigned ‘painter’; a choice made due to its its proximity to the Ancient Greek (γραφική, graphiké), which opens onto a variety of possible (forking) interpretations, which we may later find of use.

Ancient Greek **πλάτος • (plátos)** Δ
breadth, width
(astronomy) celestial latitude, declination

From Proto-Indo-European *pléth₂os (“breadth”). Cognates include Sanskrit (práthas), Avestan (fraθah), Old Armenian (layn), Welsh lled.
See also πλατύς (platús, “wide”).

μετά • (metá)
in the midst of, among, between, with
in common, along with, by aid of
concerning one’s dealings with
(rare) at the same time
(only in poetry, usually Epic) [with dative]
between, among
besides, over and above
[with accusative]
as a movement into
in pursuit of
of sequence or succession
(of a place) after, behind
(time) after
(worth, rank) next, after
after, according to
among, between

μετά • (metá) (adverb)
among them, with them
afterwards
thereafter

Cognate with Mycenaean Greek (me-ta); further derivation is uncertain. Perhaps from Proto-Indo-European *meth₂, with the first part from *me (“with”), in which case cognates include Proto-Germanic *midi and Albanian mjet (“middle”), me. See also μέχρη (mékhri, “until”) and μέσος (mésos, “middle”).

μέσος • (mésos)
middle of, between, amidst
half
of middle quality: moderate, intermediate

From Proto-Hellenic *métsos, from Proto-Indo-European *médʰyos (“between”). Cognate with Latin medius, Sanskrit मध्या (madhya), Avestan 𐬨𐬀𐬯𐬀𐬯𐬀𐬨𐬀 (maiðiīāna), Old Armenian մէջ (mēj), etc.

Gothic **𐌿𐌿𐌸𐌰 • (midjis)**
middle

From Proto-Germanic *midjaz, from Proto-Indo-European *médʰyos- middle
From *me-dʰi (“with, among”), from the adverb *me (“near, by, with”) + *-dʰi (locative suffix).

The translation:

Let us survey this very point. To which is graphing [grāphiki] directed in every case? To the imitation [mimeísthai] of reality in its being? Or of appearance [phainómenon] as it appears [phainētai] ? Is it the appearance of a ghostly apparition [phántasmātos] (which was not there prior to its appearance)? Or the revelation of that which *is*, ie. of truth [alētheías]?

Of an apparition, he said.

Then the mimetic art is far removed from truth, and this, it seems is the reason why it can produce/disgorge [apergázetai] everything. Because it touches or lays hold of [ephápetai], only a tiny part [smíkrôn] of the object, which is a ghostly idol/form [eídolon]. As for example a grapher of the living [zōgrāphos], we say, will graph from life [zōgrāphesai] a cobbler [skūtótomon] , a carpenter [téktonā] and other creators [dēmiourgós], though he—the grapher—has no technical knowledge of any of these arts, if he were a good grapher, nevertheless, by showing at a distance, his graphing (image), he would deceive children and fools, and they would think that the image is true....

Plato, Republic, book X
[598b-c]

γραφικός • (grāphikós)

pertaining to writing

pertaining to painting

From γραφή (graphé, “drawing, painting, writing, a writing, description, etc.”) + -ικός (-ikós), from γράφω (gráphō). From γράφω (gráphō) + -η (-ē).

γράφω • (gráphō)

(Homeric) to scratch, cut into

From Proto-Hellenic *gráp̥hō, from Proto-Indo-European *gerb^h-. Cognates include Old English *ceorfan* (English **carve**), Old Church Slavonic *жрѣбѣ* (žrěbŭ).

Proto-Indo-European -Root: *gerb^h- to carve

φαίνω • (phainō)

(transitive) to cause to appear, bring to light; to show, uncover, reveal

From Proto-Hellenic *phánhō, from Proto-Indo-European *b^hh₂nyéti, from *b^heh₂- (“to shine”).

φαινόμενον • (phainómenon)

masculine accusative singular of φαινόμενος (phainómenos), present middle/passive participle of φαίνω (phainō) - see above.

ἀλήθεια • (alētheia)

ἀληθής • (alēthés)

(of things) true, real, genuine

(of people) truthful, honest

From *á-* (a-, “un-”) + *ληθής* (*lēthés), from *λήθος* (*lêthos, “concealment, forgetfulness”) + *-ής* (-és); from *λήθη* (lêthē, “oblivion, forgetfulness”), thus “unconcealed, unforgotten”.

Compare also *λήθη* (lêthō), *λανθάνω* (lanthánō).

ἀπεργάζομαι (apergázomai) from ἐργάζομαι • (ergázomai)

with meanings including: to work, labour - to work at, make

to do, perform- to cause

From *ἐργον* (érgon, “**work**”) + *-άζω* (-ázō).

εφάπτω • (epháptō)

to bind on

to lay hold of

σμίκρον from μικρός • (míkrós)

little, small

εἶδωλον • (eídolon)

phantom, ghost

shape, figure, image

image of the mind: idea, fancy

representation, statue, idol

From *εἶδος* (eídos, “**form**”) + diminutive -olon.

This cobbled translation, though unfamiliar, is not substantially different from others, and, like others, reveals the maker of images to be a deceiver. The one who graphs, crafts imitations, carving into form, inscribing the appearance of that which isn't there. Creator of phantoms, ghosts, apparitions.

Plato's grapher, might be a draftsman, painter, sculptor or carver. Inscrubber, who chisels, hews, imbues and engraves. Grapher or crafter, whom we might call an *artful cutter*. Insector of images, hatching imagined forms.

We might also call the other fabricators in Plato's text, artful cutters. Those cobblers, carpenters and creators, whom are able to make *objects*, out of *materials*. However, their distinction from the image maker is significant.

The role of the cobbler [skūtótōmon] is, as the Ancient Greek word attests, to cut skin/leather, or we might propose fabric/material, for the purpose of covering the foot. To provide comfort and assist the human animal in their ability to ambulate/journey through terrain. The role of the cobbler is to make the relation between two legged soles and the earth more liveable, land traversable.

The carpenters [téktōna], tech makers or technicians, historically, also made forms to assist the body in its relation to the earth. For example, the cutting and joining of wood, to construct shelter and furniture for the home. A chair to allow a person to rest following the natural articulations of the body; a table, or stable platform with feet [trapeza, or Latin mensa], measured to correspond to the height of the hands, for the retrieval of objects (whether seated, or laying or standing), for convenience/commodity [com *mod-ós] or good measure, midway between the head and the foot. Also a bed [klínē] or incline, so the body does not have to sleep standing. (Plato, at this time, makes no mention of the stone mason [lithologos], or others who enable the formation of domes and altars.)

In addition there are the creators [dēmīourgós], or, if we give credence to a molecular translation, those public workers, or dividers/distributors of energy, whom we may define as the grafters and organisers who themselves define/design structures. They assign resources, directing life forces where they need to be, to make the world a sustainable home, for energetic human forms.

εἶδος • (eidos)

form, image, shape (seen)
appearance, look, beauty (comeliness)
sight
fashion, sort, kind
species
wares, goods

From Proto-Hellenic *wéidos, from Proto-Indo-European *wéydos (“seeing, image”), from *weyd- (“to see”). Cognate to Sanskrit वेदस् (védas), Proto-Slavic *vidъ, English wit; see also εἶδομαι (eídomai, “to appear, seem, resemble”)

ζωγράφος • (zōgráphos)

one who paints from life or from nature
in metaphorical use
(generally) a painter
ζωός (zōós, “alive”, “living”) or ζωή (zōḗ, “living”, “life”) + -γράφος (-gráphos, “drawer”, “painter”, “writer”)

skūtótōmon from **σκυτοτόμος • (skūtótōmos)**
leather-cutter, worker in leather
shoemaker, cobbler

From σκῦτος (skûtos, “hide, skin”) + τέμνω (témnō, “to cut, separate”)

σκῦτος • (skûtos)
skin, hide, especially dressed or tanned
leather thong, whip

From Proto-Indo-European *(s)kewH- (“to cover”). Cognates include Proto-Germanic *hūdiz (“hide”), Latin cutis (“skin”) and Lithuanian kiáutas (“shell, case, envelop”). Related also to σκύνιον (skúnion, “skin of the brows”) and κύτος (kûtos, “vessel”).

τέμνω • (témnō)
to cut, hew
to maim, wound
to butcher, sacrifice
to cut down, reap
to cut through, advance, drive through, plow through

téhtonā from **τέκτων • (téktōn)**

one who works with wood: carpenter, builder

any craftsman (but generally opposed to metalworker, smith)
a master of any art, such as gymnastics, poetry, or medicine or engineering
author, creator, planner.

From Proto-Hellenic *téktōn, from Proto-Indo-European *tétkō (“carpenter”), from *tetk- (“to create, produce”). Cognate with Sanskrit तक्षन् (táksan).

P.I.E. ***tetk-**
to create, produce
to cut, hew

***tek-** to sire, beget

In effect, these artful cutters, act for the sake of the relation between the body, and the place the body resides.

These are not phantom creators, but rather corporeal benefactors, providing a tangible interface, between the land, the waters, and the flesh; to make the world habitable for the human animal. Their cobbling, crafting and creative *know how*, is employed for the sake of enabling the anthropos to be at home on the earth.

In contrast, according to the above interpretation, the grapher/image maker is nothing but a fabricator of intangible, illusory forms, which present a danger. Rather than assisting mortal beings to have their feet on the ground, providing shelter, rest, sustenance, nourishment, they confound them with empty signs, devoid of substance. Such mimetic artistry has the power to draw heads into clouds, through an abstraction—from this mortal coil—birthing an apparition which appears to negate, deny, or conceal, the truth of what is depicted.

In our own times, the student doctor notes, that progressions in material crafting (recent tech-ing and creating), has—rather than simply provide the body with the means to make a home on the earth—sent the anthropos into the infinite expanses of the sky, the profound depths of the waters and even into the bowels of the earth.

In our modern times, such learned creators and technicians, have been born of the cuttings of a new quality of cutting: the cutting we call science.*

Through glass and metal instruments, such cutters slice, observe, and measure. For the sake of human advancement, they traverse the limits of the body, taking us deeper into the fabric, into the material, into the flesh.

Artful cutters have transported us to the highest of highs and the lowest of lows. Into the largest and smallest, even cutting the uncuttable (atom), splitting the unsplitable, and mixing the unmixable. They have made solid into air, air into solid, made the smallest into the largest, and the largest into the smallest, for the creation of power (and dust). They have extended the body, through the projection of ships into the sky, rockets into the earth; towards molten fire in all directions.

δημιουργός • (dēmiourgós)

one who works for the people, a skilled workman, craftsman
the maker of the world

From Ancient Greek δημιουργός (dēmiourgós, “one who works for the people; a skilled workman, a craftsman”) (whence Latin dēmiūrgus, French démiurge), from δήμιος (dēmios, “belonging to the people, public”) (from δῆμος (dēmos, “the people”), from Proto-Indo-European *deh₂mos (“people”), from *deh₂- (“to divide”) + Ancient Greek -ιος (-ios), from Proto-Indo-European *-yós (suffix creating an adjective from a noun)) + Ancient Greek -ουργός (-ourgós, “worker”) (from ἔργον (érgon, “labour; task; work”), from Proto-Indo-European *wérǵom (“work”))

δήμιος • (dēmios)

public, belonging to the people
(masculine substantive)
public executioner
public physician

Proto-Indo-European Root *deh₂-[1]
to share, divide

Extensions

*deh₂-i- (“to share, divide”)

*deh₂-p- (“to sacrifice; to lose”)

-ουργός • (-ourgós)

creates compound nouns or adjectives with the meaning of -worker, -maker, -wright ἡμάξα (hámaxa, “wagon, coach”) + -ουργός (-ourgós) → ἡμαξουργός (hamaxourgós, “wagonmaker”) ξύλον (xílon, “wood”) + -ουργός (-ourgós) → ξυλουργός (xulourgós, “woodworker, carpenter”) ὅπλον (hóplon, “weapon, tool”) + -ουργός (-ourgós) → ὀπλοουργός (hoplourgós, “weaponmaker, armourer”) σίδηρος (sídhēros, “iron”) + -ουργός (-ourgós) → σιδηρουργός (sidērougós, “ironworker, ironsmith”)

from ἔργον • (érgon)

work, labour, task

work or deed of war; battle

peaceful contest

work of industry

(agriculture) tillage; tilled land

(weaving) woman’s work; weaving

deed, doing, action

thing or matter

(passive voice) that which is wrought or made; work

result of work, profit or interest

guild or company of workmen

ἐνεργός • (energós)

at work, active

ἐνεργειᾶ • (enérgeiä)

activity, operation, vigour, efficiency

workmanship

godly action, cosmic force

The operations of our current fabricators, tech-makers and creators have gone far beyond providing a simple interface between human and terrain, or one might say *the needs of the body*, into the realm of the fantastical, and appear to perhaps have more to do with the image maker, the grapher, than the cobbler, or carpenter.

The doctor suspects that today the roles of the tech maker and grapher/image maker have been confused or even reversed and hypothesises that it is an historical progression (too often called progress), via graphing and cutting, which has led us to our present predicament. That these artful cutters may be the CAUSE of the current infection.

The work of today’s tech maker, rather than make the world more habitable*, has created phantoms and illusions which have the power to conceal what is. New meticulously crafted objects, have become our most utilised articles. Ubiquitous extensions of the eyes and ears, they graph perception with an unending stream of images and signs. They appear to have the ability to overcome the limits of time and space, connecting disconnected bodies, presenting forms which are not there as though they were, carrying with them the potential to conjure, with immediacy, a multitude of ghostly forms, phantoms and apparitions. It does not seem implausible or in the least contraversial to suggest, that the failure to perceive a solid foundation for our shared existence, may be in some way related to this history of graphing, with glass and metal instruments, whose images, and subsequent phantasmagorical emanations, have imprinted themselves on the mind, spiriting away the consciousness of the collective.

There are some who claim, in contrast, that this new graphing, is not the problem, but instead offers a solution, suggesting that the medicine we seek (that is, a remedial or corrective for our fractured existence), may be found here. That we have the opportunity to achieve a prescription (or a *pharmakon*)—through the crafting of tablets, for the rewiring of the mind body, forging an interface of new connections—with the potential for the ultimate healing of the body. The way to surpass the fissures and fractures of our current condition, they believe, is to be found *through* such advances.

Excited school masters, in our own institutions, claim to look forward to such an artfully managed future, and have been heard to make gleeful proclamations such as: “Maybe the academy will (one day) be in VR!...and maybe the school will be inside the headset!” while participating in bewildering discussions (with no hint of irony) regarding the topic of the college and the ‘eco-

atom

From Middle English *atome*, from Middle French *athome*, from Latin *atomus* (“smallest particle”), from Ancient Greek *ἄτομος* (*átomos*, “indivisible”), from *ἀ-* (*a-*, “not”) + *τέμνω* (*témnō*, “to cut”, o-grade in *τομ-*) + *-ος* (*-os*).

ἄτομος • (átomos)

uncut

indivisible, not capable of being cut/divided into smaller pieces

undivided, individual

From *ἀ-* (*a-*, “not”) + *τομ-*, o-grade of the root of *τέμνω* (*témnō*, “to cut”) + *-ός* (*-ós*).

Latin causa

cause, reason

qua de causa/qua de re/quam ob causam — for this reason/therefore

(law) case, claim, contention

cause, judicial process, lawsuit

motive, reason, pretext, inducement, motivation

condition, occasion, situation, state

(figuratively) justification, explanation

(Late Latin) thing

From Old Latin *caussa*, from Proto-Italic **kaussā*, further origin unknown. Connected by some to Latin *cudo* (“to strike”), in the sense “strike a cause,” in which the Proto-Indo-European form would be **kewh₂-ud-h-t-*, from **kewh₂-* (“to cut, strike”). Others are skeptical of an Indo-European origin. Related to Etruscan *𐌂𐌆𐌱𐌆* (*cavsā*).

science

A particular discipline or branch of knowledge that is natural, measurable or consisting of systematic principles rather than intuition or technical skill. [from 14th c.]

(archaic) Knowledge gained through study or practice; mastery of a particular discipline or area. [from 14th c.]

(now only theology) The fact of knowing something; knowledge or understanding of a truth. [from 14th c.]

The collective discipline of study or learning acquired through the scientific method; the sum of knowledge gained from such methods and discipline. [from 18th c.]

Knowledge derived from scientific disciplines, scientific method, or any systematic effort.

From Middle English *science*, *scyence*, borrowed from Old French *science*, *escience*, from Latin *scientia* (“knowledge”), from *sciens*, the present participle stem of *scire* (“to know”).

Latin sciēns

knowing, understanding

conscious, aware

knowledgeable, skilled

system’, with the explicit claim that somehow we might achieve a new eco-collegial ‘heaven’, through these *virtual* technological advances.

To overcome *the problem of the body*, is then, for some, to escape it, with the new tech medicine allowing one to live *inside* the image, (thus a means through which one might forget the flesh), bypassing the need for contact with the world, avoiding its unsanitary elements, filthy aspects, and potential harms. It has been said, that even in today’s top art schools, student artists (graphers and painters), have been invited to, when painting, avoid paint, pigment, or anything which makes a mark! And for those still stuck in the past, it ought to be noted, that, when entering the school’s shiny new buildings, such contaminants and pollutants are to leave no spot, spill, or stain.

These well meaning scholars appear to forget, that their own, new, potential immateriality, is not itself *made of nothing!*

The new forms are made of matter. Substances, like metal, crystal, diamonds, silicon, and rare elements. Mined from the earth. Their emergence, however, appears immaculate, as though born from a place beyond time and space, and whose polished, clean-cut, shimmering aspects, dazzle the understanding and experience of the mind-body. The materials do not reveal their origins, and remain *occulted*, within, (beside and beyond), the shining object-form.

Said forms make it difficult to see their foundations, or to perceive the ground, which bore the materials, that made them.

The objects (obiciō—*thrown in the way*), conceal that they are rooted in the veins of the earth. That they are formed of it, and fed by it. That through artful cutting, they have produced a kalaidoscopic network; a web, or tissue which together we inhabit.

Some might say, a new *flaesh*, for the mind-body.

A network of signs, images and objects seem set to confuse us. Metal clouds under the sea. Power plants. Webs made of glass and wire. Electronic streams.

The reflective properties of the mimetic, are multiplied via metallic surfaces and their substrates, and the waters of mimesis

Latin- **sciō**

to be able to, to know (how to do), understand, to have practical knowledge

Synonyms: agnōscō, cognōscō, inveniō, sentiō, cōnsciō, sapiō, nōscō, scīscō, intellegō, percipiō, discernō, tongeō, cernō, audiō

Antonyms: ignōrō, nesciō

(euphemistic) to know carnally

De Vaan follows the LIV in tentatively reconstructing Proto-Italic *skijō, from Proto-Indo-European *skey- (“to distinguish, **dissect**”), in which case related to secō (“**to cut off**”), signum (“**a sign**”), Ancient Greek σκίζω (skhízō, “**to split**”) and English shit. He additionally notes the bare verb may be a backformation from nesciō. The proposed semantic development is not unusual, but is difficult to reconcile with the archaic semantics preserved in the deponent senses of Latin scitus and its diminutive, Latin scitulus, which instead suggest shared origin with Sanskrit चि (ci), Sanskrit चेतते (cétate), presumably reflecting Proto-Indo-European *keyt-.

From Proto-Italic ***seknom**, from Proto-Indo-European *sek- (“to cut”) or *sekʷ- (“to follow”)

***sek-**

to cut, cut off, sever

σκίζω • (skhízō)

to split, cleave

to part, separate, divide

to curdle milk

(figuratively) to divide

Old English - **sċītan**

to defecate, shit

From Proto-West Germanic *skītan (“to shit, defecate, excrete”). Cognate with Old Saxon skītan, Old Frisian skīta, Old High German skīzan, Old Norse skíta.

flesh

Inherited from Old English flǣsc, from Proto-West Germanic *flaiski, from Proto-Germanic *flaiski, from Proto-Indo-European ***pleh₂k-** (“**to tear, peel off**”).

tissue

Thin, woven, gauze-like fabric.

(biology) A group of cells (along with their extracellular matrix if any) that are similar in origin and function together to do a specific job.

Web; texture; complicated fabrication; connected series.

From Middle English tissu, from Old French tissu (“woven”), past participle of tistre (“to weave”), from Latin **texō** (“**to weave**”).

(from whose mirroring reflections, the image of life emerges), seem more mercurial, now, than aqueous.

It appears evident to the student doctor that the problem of mimesis, is likely at the heart of today’s pathology, resulting in a detachment from what is: the fundamentals of our shared existence.

To seek medicine in these times, is, on reflection, to look to those avenues overlooked by the institution, and back to the art of Plato’s graph maker, which—if the roles of tech maker and image maker have indeed, as suspected, been flipped—might now, rather than give birth to the problem of the image, have the potential to provide the antidote to the illusion. To reveal that which is concealed within this hall of mirrors, and to, in some way, find a way to bring the body back to an awareness of the earth; back to the soil.

Latin **texō**
to weave, knit
to plait, intertwine

From Proto-Italic *teksō, perhaps from either Proto-Indo-European *ték-ti or *tek-se-ti, both from *tek- (“to beget, produce”). Compare Ancient Greek τέκτω (tíktō), Hittite 𐎠𐎵𐎠𐎫𐎠𐎺𐎠 (tákkišzi, “to arrange, prepare”), Sanskrit तप्टि (tāṣṭi), Middle High German dehzen (“to break flax”), Old High German tāht (“wick”). On the basis of Old Armenian թեքեմ (t’ek’em, “to bend; to fashion, forge”), the root has alternatively been reconstructed as *tek- (“to weave, fashion”).

Latin **tēla**
web
warp (threads that run lengthwise in a loom)
Inherited from Proto-Italic *tekslā, formed to the root of texō (“I weave”).

τέκτω • (tíktō)
to beget, give birth to
to bear, produce, generate

Sanskrit तक्षति • (táḁṣati)
to form by cutting, plane, chisel, chop
to cut, split
to fashion, form (out of wood etc.), make, create
to form in the mind, invent
to make (any one young; +double accusative), make able or prepare for (+ dative)
(mathematics) to reduce by dividing
to skin

Old Armenian տաշեմ • (tašem)
to rough-hew, to roughen down, to chip, to square, to plane, to smooth, to polish

An Iranian borrowing, ultimately from Proto-Iranian *taš- (“to make, construct; to cut”), from Proto-Indo-European *tetk-. Compare Middle Persian t’šytn’ (tāšdan, “to cut, to cleave; to create”), Avestan 𐬀𐬀𐬎𐬎𐬎𐬎𐬎𐬎𐬎𐬎 (auui tāšti, “to make, produce as carpenter”), Persian شت (taš, “hatchet, axe”), Sanskrit तक्षति (táḁṣati).

Old Armenian թեքեմ • (t’ek’em)
to fashion, forge, make
to sharpen, edge, point, grind
թեքեմ զլեզու — t’ek’em zlezu — to become biting or sarcastic
թեքեմ զգերանդի — t’ek’em zgerandi — to sharpen the scythe
(transitive, figuratively) to educate
(transitive, post-Classical) to twist, warp, bend, turn
From Proto-Indo-European *téketi, from *tek- (“to weave, fashion”). See also թիր (t’iwr).

τέχνη • (tékhnē)
craft, skill, trade
art
cunning, wile
means

From Proto-Indo-European *ték-sneh₂, from *tetk- (“to create, produce”). Cognate with τέκτω (tíktō), τέκτων (téktōn), Sanskrit तक्षति (takṣati), Avestan 𐬀𐬀𐬎𐬎𐬎𐬎𐬎𐬎𐬎𐬎 (tašaiti), Latin texō, tēla, tignum, Proto-Germanic *pahsuz.

THE SOIL

water was the matrix of the world and of all its creatures

...The earth is black, brown, and foul, there

is nothing beautiful or pleasant in it; but all the hues—

green, blue, white, and red—are concealed in it. There is

none that is not in it.

....

Just as the noblest and most delicate colours arise

from this black, foul earth, so various creatures sprang forth

from the primordial substance that was only formless filth

in the beginning. Behold the element of water in its un-

differentiated state. And then see how all the metals, all

the stones, all the glittering rubies, shining carbuncles,

crystals, gold, and silver are derived from it; who could

have recognized all these things in water . . .

water was the matrix of the world and of all its creatures.

Paracelsus

The ancient physicians and alchemists looked to the cycles, the seasons, the strata, the substances of the earth, for understanding and guidance. They sought secrets, in its secretions, identifying properties, and processes; attempting to recognise, and follow paths, into the knowings of Nature, to understand the transformation of form. The correspondences between substances, forms and elements—animal, vegetable, mineral, fluid and flame—were their teachers, in a syncretic tradition, whereby listening, and observance, came before action.

In a move which resists the most common perception of alchemy, which is to say, ‘pertaining to the alloying of metals’, and cited as the origins of today’s chemistry, the student doctor wishes to focus on some neglected aspects of the metaphysical arts, shying away from a standard interpretation, which generally focusses upon ancient hermetic/alchemical texts, as seeding what is known as the scientific revolution.

In many cases, such an interpretation appears to have led seekers *away from the garden path*, and instead into the cavernous belly of the earth, the hollows, where they seek metal (ORE), for the purposes of transformation. It well may be that the lineage of our current graphers stem from here, though the student’s own biases lead towards an interpretation of the alchemical which pertains to the earth. To the soil.

Alchemy: from *Χημία* “Khemia”- the black earth of Egypt, or *χημεία* (khēmeía)

or *χυμεία* (khuméia) “mingling infusion, juice, liquid, as extracted from gold”

or *χυμός* (khumós, “juice, sap”).

χυμός • (khūmós) m (genitive *χυμοῦ*); second declension

1. juice of plants

2. animal juices, humors

Synonym: *χυλός* (khulós)

flavour, savour

Χημία • (Khēmíā)

Egypt

From Demotic kmj, from Egyptian



(kmt, literally “black land”). Cognate with Bohairic Coptic *ΧΗΜΙ* (khēmi) and Sahidic

Coptic *ΚΗΜΕ* (kēme).

χᾶμαί • (khamái)

on the earth, near the ground

to the earth/ground

From a case form of Proto-Indo-European *dʰéǵʰóm (“earth”) (whence also *χθών* (kthón, “earth”)), traditionally taken as a dative. Ringe identifies this as a fossilized allative/directive (Proto-Indo-European *ǵʰm̥m-éh₂) suffixed with the “hic-et-nunc particle” -i (Proto-Indo-European *ǵʰm̥m-éh₂-i) (also optionally attached to the locative of any noun); if so, then cognate with Old Hittite *𐎠𐎡𐎢𐎣* (taknā), which lacks the particle. Ringe adduces this correspondence as evidence for reconstructing the allative for Proto-Indo-European.

Compare other cognate forms with the same semantics: Sanskrit *क्षमया* (kṣmayā), Sanskrit *जमया* (jmayā) (instrumental), Sanskrit *क्षमा* (kṣamā) (also instrumental), and Sanskrit *क्षामी* (kṣāmi), Latin *humī* (locative). Also compare *πάλαι* (pálai) and *παράι* (parái).

Latin- **humus** Δ

ground, floor
earth, soil

Synonyms: terra, solum, tellūs

From Proto-Italic *homos, from earlier *xomos, from Proto-Indo-European *dʰǵʰomós, from *dʰéǵʰóm (“earth”), from earlier **dʰéǵʰoms through internal reconstruction. Cognates include Sanskrit *क्ष* (kṣa), Ancient Greek *χθών* (kthón), and Old Church Slavonic *земля* (zemlja). Related to *homō* (“human being, man”).

P.I.E. *dʰéǵʰóm

earth

Synonym: *h₁er-

***h₁er-**

to arrive, get somewhere
to go to, reach

***h₂erh₂**

to plough

Latin- homō
human
<div>From earlier hemō, from Proto-Italic *hemō, from Proto-Indo-European *ǵʰm̥m̥ō (“earthling”), from *dʰéǵʰōm (“earth”), whence Latin humus. Cognates include Old Lithuanian žmuō (“man”), Gothic ΓΠΜ𐌶 (guma) and Old English guma (“man”) (whence English gome). See also nēmō (“no one”), from *ne hemō.</div>
<div></div>
hūmor △
liquid, fluid, humour
<div></div>

Alternative spelling of ūmor found in the later Roman Empire, when the letter h had already become silent. See also the related hūmidus.

ūmor
liquid, fluid, humour
moisture
<div></div>

ūmeō
to be moist, wet or damp
<div></div>

Traditionally derived from Proto-Indo-European *wegʷ- (“wet; to irrigate; ox”), and compared with Ancient Greek ύγρός (hugrós, “wet, moist, fluid”), Old Norse vokr (“moist, damp, wet”), English weaky.

However, Weiss and De Vaan are skeptical of this derivation, and instead derive the word from a Proto-Indo-European *uh₁mo- (“wet”). Cognates would include Lithuanian umas (“quick”), as well as perhaps ūrīna (“urine”) and Sanskrit वार (vār, “water”).

hūmidus
humid, wet, moist
<div></div>

ūmidus
moist, humid, damp, dank, wet
(of a river) formerly liquid, frozen
(figuratively) watery, weak
<div></div>

khéō △
Ancient Greek - <i>χέω</i> • (khéō)
(of liquids) to pour
to shed (of tears)
to smelt, cast (of metal)
(passive voice) to become liquid, melt, dissolve
<div></div>

cheō △
(of solids) to scatter, shed
to throw up (of soil)
to shower (of spears)
to let fall, drop
(passive voice) to be heaped up, mounded
to move together, stream
(perfect, passive voice) to be engaged, absorbed in
<div></div>

chéō △
From Proto-Indo-European *ǵʰéwetī , from *ǵʰew- (“to pour”). Cognates include Sanskrit जुहोती (juhóti), Old Armenian ձեւ (jew), Latin fundō , fūtis , Old English ǵēotan , guttas (English gut), and Albanian dyllë .
<div></div>

ḡʰew-
to pour
<div></div>

liqʰeō
to be liquid, fluid
Synonyms: candeō , ēniteō , splendeō , niteō , fulgeō , resplendeō
to be clear, transparent, limpid
(figuratively) to be clear, evident, apparent
Synonyms: exstō , ēmineō , excellō , ēniteō
<div></div>

liqueō
to be liquid, fluid
Synonyms: candeō , ēniteō , splendeō , niteō , fulgeō , resplendeō
to be clear, transparent, limpid
(figuratively) to be clear, evident, apparent
Synonyms: exstō , ēmineō , excellō , ēniteō
<div></div>

kalīqa △
Arabic كَلِيح • (kalīqa) △
an inherited or generally innate behavior, disposition, inclination, or manner of conduct, a part of a person’s nature or grain, a predisposition
<div></div>

kalāqa △
to create, to make
to shape, to form
<div></div>

qalāqa △
to create, to make
to shape, to form
<div></div>

qāliqa △
to create, to make
to shape, to form
<div></div>

hālaq △
Inherited from Proto-Semitic *hālaq- , cognate with Biblical Hebrew חָלַק (ḥaláq , hālaq , “to divide”), Classical Syriac ܫܠܩ (həlaq , “to divide, apportion”), Sabaean [script needed] (hlq , “compensation, portion, lot”), and Minaean [script needed] (hlq). Took on the senses of creation and formation prior to the advent of Islam, as indicated by passages like Qur’an (in Arabic), 609–632 CE, 39:38, where the term is already understood by non-Muslim interlocutors, likely influenced by ancient Near Eastern mythology, in which the world was created by dividing pre-existing matter .
<div></div>

līqa △
tuft of cotton or silk threads
clay, mortar, putty
<div></div>

The doctor hopes to learn from the secretions of those alchemists who sought to know the sap of the earth; those who could see that the soil and the flesh pertain to one home.

The khumos—humus—homos. The humors; animal fluids. Homo sapiens. Flesh of khamai—of the earth.

To find an alternate medicine, the student seeks routes and pathways beyond the transformation of metal, to essential knowledge of the fluid and gleaming (fulgent) earth. To the relation between the cosmic rays, the processes of the stars and the vegetation of the sprouting soil, the fruit and the flesh. It is a knowledge which pertains to wholeness, overcoming the dichotomy of sky and ground, or seen another way, spirit and matter, or mind and body.

A most famous text seeking to establish an understanding of said interrelations, and the transformative potential of substance and form within the context of the wholeness of the whole of creation, is the—so called—Emerald Tablet, also known as the Smaragdine Table or the Tabula Smaragdina. The name is said to stem from a Latin paraphrase of an Arabic expression like *درمزلأ حول* (*lawḥ al-zumurrudh*, ‘the tablet of emerald’), signed Hermes Thrice the Great/Hermes Trismestigus. The earliest versions of the tablet are found in the text, the Secret of Creation (Arabic: *سِرِّ خَلْقِ الرَّسِّ*, romanized: *Sirr al-Khalīqa*) and the pseudo-Aristotelian Secret of Secrets (*رارس ألسر*, *Sirr al-Asrār*)

////////

Arabic *لَوْحٌ* • (**lawḥ**)
board, tablet, slab

Egyptian Arabic *لَوْحٌ* • (**lōḥ**)
plank, board
winnowing shovel
shoulder blade
sheet, plate
oaf

Arabic- *ذُرْمُرُودٌ* • (**zumurrud**)
emerald

From Persian *درمزلأ* (*zumurrud / zomorrod*), from earlier *درمزلأ* (*uzmurud / ozmorod*), from Middle Persian [Book Pahlavi needed] (*ʾwzmbwlt / uzumburd/*), from Ancient Greek *σμάραγδος* (*smáragdos*). Doublet of *ذَجْرَبَزْر* (*zabarjad*).

Ancient Greek- *σμάραγδος* • (**smáragdos**)
emerald

Borrowed from a Semitic language, related to Hebrew *בַּרְקֵת* (*baréket*, “emerald, flashing gem”), Akkadian *𒂗𒂗* (*barāqum*, literally “shining”), Arabic *بَرْق* (*barq*, “lightning, flashing, shining, dazzling”) and loanwords of Semitic origin such as Sanskrit *मरकत* (*marakata*).

Latin- **tabula**
tablet

sometimes a tablet covered with wax for writing
board or plank
(by extension) map, painting, document or other item put onto a tablet

perhaps from:

Proto-Indo-European **tal-dʰleh₂*, from **telh₂-* (“flat”)

Proto-Indo-European **th₂-dʰleh₂*, from **teh₂-* (“to stand”)

***telh₂-**

to bear, to undergo, to endure

***teh₂-**

to melt
to flow, stream

The text has been interpreted multiple times, and below is accompanied by a translation of a translation by Ursula Weisser, cited as a ‘literal’ interpretation of the earliest known version:

ح،حي حَص هيف لكش ال ق ح	(a) truth; no doubt [it] is true
ىلعألا نم لفسألا او لفسألا نم ىلعألا نإ	indeed, the uppermost is from the lowermost and the lowermost is from the uppermost,
دحاو ريبدتت دحاو نم اءلك ءايشألا تناك امك دحاو نم بئاجعلا لمع	[it] worked the wonders from one, (just) as all things come from one by means of one plan/with one considered act,
رمقلا ءمأ ،سمشلا هوبأ	[its] father is the sun, [its] mother is the moon,
ضرألا هتذغ ،امنطب يف حييرلا هتلمح	the wind carried [it] in her womb, the earth fed [it],
ىوقلا لمك ،بئاجعلا نزاخ ،تامسلا تطلأ وبأ	father of talismans, keeper of wonders, perfect in power,
رانلا نم ضرألا لزعا أضرا تراص ران	fire became earth, separate[h] the earth from the fire,
ظيغل نم مركأ فيطلأ	the soft/delicate/gentle/subtle is more noble than the crude/rough/unintelligent/gross,
ءامسلا نم ضرألا ىلا لزن ي وءامسلا ىلا ضرألا نم دعصي مكحو قفرب	with gentle-being and wisdom [it] ascends from the earth to the heaven and descends to the earth from the heaven,
لفسألا او ىلعألا ءوق هيفو	and in [it] is the power of the uppermost and the lowermost,
ءملظلا هنم برهت كلذلف راوناألا رون هعم نألا	since with [it] is the light of lights therefore the darkness escapes (away) from [it],
ىوقلا ءوق	power of powers
ظيغل ءيش لك يف لخدي ،فيطل ءيش لك بلغي	it prevails over everything soft/delicate/gentle/subtle, enters into everything crude/rough/unintelligent/gross,
لمعلا نوكت ربكألا مءاعلا نيوكت ىلع	against the creation of the macrocosm the work was created,
ءمكحلاب نثلشملا سمره ءتيءمس كلذلو يرءف اءف	this is my renown and therefore I am named Hermes the threefold with the wisdom.

The short inscription is said to contain within it as a distillation of the formation of ‘the great work’, which has often been interpreted as offering a (cryptic) instructional account for the alchemical transformation of ‘base matter’ into gold.

The work is a translation of a translation, interpretation of an interpretation, and as such filtered through many differing historical and linguistic frames, and there appears to be no source which even claims to have been able to locate an original. Its open and poetical nature has been praised as allowing for myriad iterations, and the text has been utilised in numerous alchemical (otherwise physical-psychical), operations.

There are those who suggest, that the original text, and its emerald substrate, pertain, in essence, to the knowledge of the lush verdant earth, its crystallised humors, and potencies of the flesh. After some initial excitement, however, the student sees that, as a means to approach the current problem, this work, of infinite potential, or boundless possibility, seems a little too open to be of use.

However, despite the protestations of the mind, there appears to be something niggling within the work itself, which has attached itself to the student (a worm or a germ?), seeming to want to speak beyond time and space, offering itself up as some sort of a guide, in relation to the current fissures, and fractures, in our understanding.

The work speaks on the relation between the highest and the lowest, the inner and the outer, and whose oppositional relations appear to be woven in the formation of the work. Perhaps to overcome the disconnect of the present, and shine a light on the brokenness of our form, (our lost links and correspondences), we may need to humour the poetic for a time. To see if it might have something to offer, that our scientific-technological cutting has concealed: that which lies under the grapher’s image.

Perhaps our text will offer up clues, through which we may come to find a path, to heal a body.

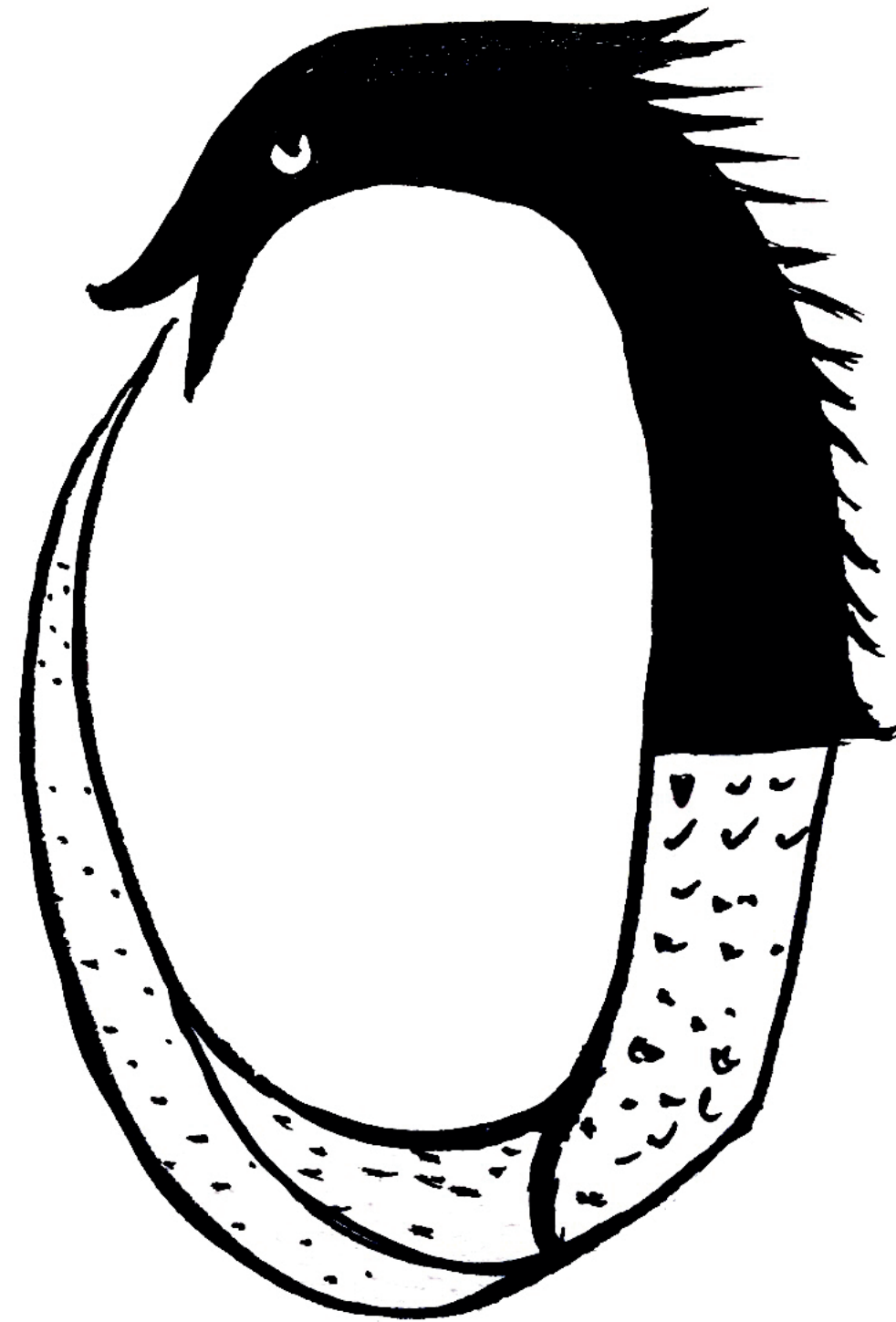
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The fertile earth pours out

_____(khéō) liqueō_____

“I am liquid”

Everything is made of water



Ἐν τὸ πᾶν
"The All is One"

THE EARTH

πάντα ῥεῖ ~

“all flows”

The Myth of the CUT

It is a broken perception that constitutes the cut, which separated the ocean from the sky. The cut produced matter, inside and outside, subject and object. A boundary crossed to look at being from a place of non being, life seen from outside of itself.*

Life perceives itself inside/outside simultaneously, the two visions are crossed and tied together via a twist which constitutes the torq, toquere, or torture at the base of matter.

The impossible becomes possible; being and non being coexist, life is cut apart from life and tied to that which it is not. The twist is the base of the paradox, the cause of infinite existence. It is a Möbius strip where under and over are one, and whether travelling right or left one ends up at the same place.

This is the dualistic universe, formed through the violation of another place which bears the world, through a wound producing the threads of existence from which matter/substance/meaning is woven.

The CUT makes the *Bhel- the blow (bang), flash burn, swelling into the bloom and the blood. It is the separation of soma (body) into psyche and physis (mind, matter), inside, outside, the hard and the soft, (carcass, cadaver.. carapace) ...the meat is the crossing of threads, the fibre, the flesh and the sarx.. the Ax (axis, rotation into i-r-o-n and sidereal)

The CUT [caedere], is also the fall [cadere] of Adam and Eve, the split is the [*bheid], the bite of the apple, the [mordere] from which mortality is sprung (...and then murder)

The morsel, now the morfel (which might now be combined with others to produce the new forms)...

THE CUT

The history of the earth, gave birth to a history of myth. Muthos.* The cavities, the openings, or some might say, the mouth and ears of the (mother's) body, narrates tales and echos them.

oral

aural

ancient lore

The cavernous rock, the stone itself, speaks a history of ORE.

ore

aurum

aura

Sound resonates within the earth. Light beams without.

If the teller of tales, the mother, embodies the mouth and the ears, the father presents us with the eyes and the nose.

Sees all. Knows all.

The sky beams fire light, crossing liminal space.

Mater and Pater. Meter and Peter. Metre, Petre. Matter, Patter. (Maat, Ptah?)

Together they create.

μῦθος • (**mûthos**)

something said: word, speech, conversation

public speech

(mostly in plural) talk, conversation

advice, counsel, command, order, promise

the subject of a speech or talk

a resolve, purpose, design, plan

saying, proverb

the talk of men, rumor, report, message

tale, story, narrative

tale, legend, myth

(in Attic prose) a legend of the early Greek times, before the dawn of history

a professed work of fiction, fable

the plot of a tragedy or comedy

Egyptian- **mdwj** + **-t**.



words, speech, things said [since the Pyramid Texts]

words, text, things written

(of the heart/mind) thoughts, words thought internally [Middle Kingdom and Late Egyptian]

(law) plea

matter, affair, issue wd ("to command") and wdꜥ ("to judge")



(intransitive, of people, mouths, or tongues) to speak (+ n or hr or hft: to; + hr: about; + hnꜥ or m-dj or jrm: with (someone); + m: with (the mouth))

Latin- **ōs /ōris**

mouth

From Proto-Italic *ōs, from Proto-Indo-European *h₃éh₁os. Cognates include Hittite

𐎠𐎵𐎠 (aiš), Sanskrit आस (ās), Old Irish á, Old English ōr.

auris

ear

From Proto-Italic *auzis, ultimately from Proto-Indo-European *h₂óws. Cognate with Old

English ěare (English ear), Ancient Greek οὔς (oús), Old Church Slavonic oxo (uxo) (Russian yxo (uxo), Serbo-Croatian uho), Old Irish au, Lithuanian ausis, and Albanian vesh.

English- **aura**

A subtle emanation or exhalation of any substance, such as an aroma or odour.



Ancient Greek- *αὔρα* • (**aurā**)
cool air in motion, breeze, fresh air of the morning
steam

From Proto-Hellenic *auhrā, from Proto-Indo-European *h₂éwsr̥h₂ (“morning air”), from *h₂ews- (“dawn; east”). From a separate ablaut grade *h₂ewsér̥, the ancestor of *αἴρ* (*āēr*).

Latin- **aurum**
gold (as mineral or metal)
gold (colour)
lustre

French-**or**
gold
(heraldry) or (yellow in heraldry)

Related to Middle English *or* (“gold”). Doublet of *aurum*. From Middle French *or*, from Old French *or*, from Latin *aurum*, from Proto-Italic **auzom*, from Proto-Indo-European *h₂é-h₂us-o- (“glow”), from *h₂ews- (“to dawn, become light, become red”).

P.I.E. ***h₂ews**
to become light
to dawn

ore
Rock or other material that contains valuable or utilitarian materials; primarily a rock containing metals or gems for which it is typically mined and processed.

From Middle English *or*, *oor*, blend of Old English *ōra* (“ore, unwrought metal”) and *ār* (“brass, copper, bronze”), the first a derivative of *ear* (“earth”), the second from Proto-West Germanic **air*, from Proto-Germanic **aiz*, from Proto-Indo-European **áyos*, *h₂éyos*.

Compare Old Norse *eir* (“brass, copper”), German *chern* (“of metal, of iron”), Gothic *𐌺𐌿* (*aiƷ*, “ore”); also Dutch *oer* (“ferrous hardpan; bog iron ore”). Compare Latin *aes* (“bronze, copper”), Avestan *𐬀𐬀𐬎𐬎𐬀* (*aiiaha*), Sanskrit *अयस* (*áyasa*, “copper, iron”).

Latin **aes**
money, pay, fee, fare
copper, bronze, brass
alicuius ex aere imago — the bronze statue of someone
payment, debt

From Proto-Italic **aos*, early **ajos*, from Proto-Indo-European **h₂éyos*.

P.I.E. ***h₂éyos**
a metal, copper, bronze

If a native formation, possibly from a root **h₂ey-* (“to burn; fire”) found also in **h₂ey-d^hh₁-* (“to set fire”, literally “put to fire”) and perhaps **h₂ey-er-* (“day, morning”).

From the initial bang : the cut (first incision) :

b l o o d ——— *plasma* soup.

blistering heat cooked light and form

Form became substance,

which might be carved up, meted out,

grilled and roasted.

(space smells like burnt steak)

The *aes*, the **flaesh**, from the first piercing.

sliced, measured, weighed, balanced

Matter and meter. Mete and metal. *Flesh* and **iron**.

Time became A-ION

(transposed kernal -of light- inside iron)

metal: not light itself but opaque ————— congealed molten **plasm**

πλάσμα • (plásmā)

something formed, figure, image
the body, as formed by the Creator
counterfeit, forgery
figment, fiction
pretence
delusion

From πλάσσω (plássō, “to form, mold”) + -μα (-ma).

πλάσσω • (plássō)

to form, mould, shape, sculpt
to plaster
(figuratively) to form, train a skill
to imagine
to put in a certain form
(figuratively) to fabricate, forge

Possibly from Proto-Hellenic *pláttō, from earlier *plátʰyō, of uncertain origin.

English **metal**

(heading) Chemical elements or alloys, their ores, and the mines where their ores come from.

Any of a number of chemical elements in the periodic table that form a metallic bond with other metal atoms; generally shiny, somewhat malleable and hard, often a conductor of heat and electricity.

Any material with similar physical properties as those chemical elements, especially as a combination of several of them, such as an alloy.

(astronomy) An element which was not directly created after the Big Bang but instead formed through nuclear reactions; any element other than hydrogen and helium.

Crushed rock, stones etc. used to make a road.

(mining) The ore from which a metal is derived.

(obsolete) A mine from which ores are taken.

From Middle English metal, a borrowing from Old French metal, from Latin metallum (“metal, mine, quarry, mineral”), itself a borrowing from Ancient Greek μέταλλον (métallon, “mine, quarry, metal”).

English **iron**

A common, inexpensive metal, silvery grey when untarnished, that rusts, is attracted by magnets, and is used in making steel: a chemical element having atomic number 26 and symbol Fe.

Synonym: ferrum

From Middle English iren, from Old English isern, isærn, iren, īsen, from Proto-West Germanic *isarn, from Proto-Germanic *isarną (“iron”), from Proto-Celtic *isarnom (“iron”), a derivation from Proto-Indo-European *h₂ésh₂r̥ (“blood”).

P.I.E. *h₂ésh₂r̥

(flowing) blood

The **A X** and the **O X**

sideros (side of beef)

pulls bodies on an axle as it turns

English-**meat**

The flesh (muscle tissue) of an animal used as food, or a food designed to replicate its taste and texture (like plant-based meat). [from 14th c.] Synonyms: flesh

From Middle English mete, from Old English mete (“food”), from Proto-West Germanic *mati, from Proto-Germanic *matiz (“food”), from Proto-Indo-European *meh₂d- (“to drip, ooze; grease, fat”). Cognate with West Frisian mete, Old Saxon meti, Old High German maz (“food”), Icelandic matur, Swedish mat, Danish mad, Gothic **MĀTS** (mats).

A -ja- derivation from the same base is found in Middle Dutch and Middle Low German met (“lean pork”), from which Dutch met (“minced pork”) and German Mett (“minced meat”) derive, respectively. Compare also Old Irish mess (“animal feed”) and Welsh mes (“acorns”), English mast (“fodder for swine and other animals”), which are probably from the same root.

Proto-Slavic ***mę̃so**

meat

Hypothetically an o-stem noun back-formed from ***mēnsā?**, the plural of Proto-Balto-Slavic *mēns, from Proto-Indo-European *mém̥s

μέσος • (**mésos**) Δ

middle of, between, amidst

half

of middle quality: moderate, intermediate

From Proto-Hellenic *metsos, from Proto-Indo-European *méd^hyos (“between”). Cognate with Latin medius, Sanskrit मध्या (madhya), Avestan **maidiiāna**, Old Armenian մէջ (mēj), etc.

P.I.E. ***mém̥s**

flesh, meat

Latin **mēnsus**

measured, estimated

distributed

mēnsa

a table

a table of food; meal, course, feast

an altar (sacrificial table)

ἄξων • (**áxōn**)

an axle

(figuratively) a course or path of action

From Proto-Hellenic *aksōn, from Proto-Indo-European *h₂éks-. Cognate with Mycenaean Greek **ak-so-ne**, Sanskrit अक्ष (akṣa, “axle, axis, balance beam”) and Latin axis.

ὄχος • (**ókhos**)

anything which holds, bears

carriage, cart, chariot

the wheels of a chariot

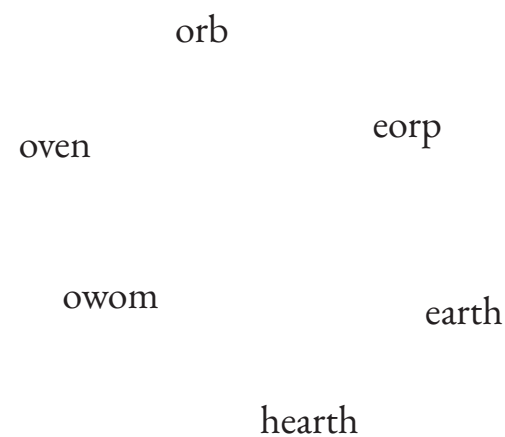
OR

Magnetic ionosphere

The turning of the planet

The tuning of the spheres

The burning of the sun



orb

From Middle English orbe, from Old French orbe, from Latin orbis (“circle, orb”). Compare orbit.

Latin- **orbis**

- circle, ring
- of things that return at a certain period of time, a rotation, round, circuit
- an orb (sphere)
- a country, territory or region
- a disc or disc-shaped object
- the Earth, the world, the globe [often written as orbis terrarum]
- totus orbis terrarum
- the whole wide world

Of uncertain origin. May stem from Proto-Indo-European *h₃erb^his (“circle, orb”), from the root *h₃erb^h- (“to turn”).

herb-Δ

From Middle English herbe, erbe, from Old French erbe (French herbe), from Latin herba. Initial h was restored to the spelling in the 15th century on the basis of Latin, but it remained mute until the 19th century and still is for many speakers. Doublet of yerba.

Earth

From Middle English erthe, from Old English eorþe, from Proto-Germanic *erþō, from Proto-Indo-European *h₁er- (“earth”). More at earth.

earth

From Middle English erthe, from Old English eorþe, from Proto-West Germanic *erþu, from Proto-Germanic *erþō (“dirt, ground, earth”) (compare Scots erd, yerd, yird, yirth (“earth, loam, mould, soil; ground”), North Frisian eerd, jard, Öört (“earth”), Saterland Frisian Idde, Äid, Äide (“earth; soil; ground”), West Frisian ierde (“earth; soil; ground”), Cimbrian èrda (“earth”), Dutch aarde (“earth”), Dutch Low Saxon eerde (“earth”), German Erde (“earth; soil; ground; world”), German Low German Eer (“earth”), Luxembourgish Äerd (“earth; soil”), Vilamovian Ād (“earth”), Yiddish ערד (erd, “earth; soil”), Danish, Norwegian and Swedish jord (“earth”), Faroese jørð (“earth”), Icelandic jörð (“earth”)), related to *erwō (“earth”) (compare Old High German ero, perhaps Old Norse jǫrfi), from Proto-Indo-European *h₁er- (compare Ancient Greek *ἔρα (*éra, “earth”) in ἔραζε (érase, “to the ground, to earth”), perhaps Tocharian B yare (“gravel”).

Probably unrelated, but of unknown etymology, is Old Armenian Երկիր (erkir, “earth”). Likewise, the phonologically similar Proto-Semitic *ʔarṣ- – whence Arabic حَرَا (ʔard), Hebrew ארץ (‘ereṣ) – is probably unrelated.

earth

- soil.
- any general rock-based material.
- the ground, land (as opposed to the sky or sea).
- (archaic) The human body.
- (alchemy, philosophy and Taoism) the aforementioned soil- or rock-based material, considered one of the four or five classical elements.
- (chemistry, obsolete) Any of certain substances now known to be oxides of metal, which were distinguished by being infusible, and by insolubility in water.

The firey firmament, pierced the atmosphere, splitting and spinning light : *Chaos*—*phaos* (chromatic frequency)

Via the sythe of *khronos*—birth of *khroma* (and aroma)—spectral vibration.

The *Pere*, beams star seeds

petras—pierces and pokes—*into*—*through*—*and beyond matter*.

As the father *plows*, the mother *flows*...

burrowing, drilling, piercing: the plower, carves and furrows, for the flow-er

Light pours (kheo—liqueo)...

The streams, soaked through, to become the seams, the crust.

Beneath the dust,

powders of the earth (khous),

heaps of soil (khnóos),

we find waters,

channels, and rivulets,

which course into oceans.

Through her flows, (gaia) back and forth,

pulled by her nurse (maia), the moon tides (palírrhoia),

within and without her cavernous body,

Mater incorporates the whole-hole.

From the ore, via the core, the cords (threads of material),

she weaves (huphaino), filaments of light,

which become shining fabric.

χοῦς • (khoús)

soil excavated or heaped up

dust, cloud of dust

Derived from Proto-Indo-European *ǵʰew-. Doublet of χέω (khéō, “to pour”)

χνόος • (khnóos)

incrustation from salt water

powder, dust of the earth

first down on the chin or cheeks

bloom on fruits

γαῖα • (gaiã)

(poetic) land, country

earth (material)

earth (element)

the Earth (see Γαῖα (Gaia))

γῆ • (gè)

land, earth

country

soil

μαῖα • (maia)

midwife

foster mother, nurse,

good mother, dame

***παλίρροια (*palírrhoia)**

tide

from πάλιν (pálin, “again”) + ροία (rhoía, “flow”).

ὑφαίνω • (hūphainō)

to weave

From Proto-Indo-European *webʰ- (“to weave”), and therefore related distantly to Old English wefan (whence English weave), Sanskrit उभ्र्नाति (ubhnāti, “entwine”), Persian نتخاب (bâftan), Tocharian A wäp- (“weave”).

φαίνω • (phainō) Δ

to cause to appear, bring to light; to show, uncover, reveal

to make known, reveal, disclose (intransitive)

to shine, give light (passive voice) to appear;

to shine to come into being

From Proto-Hellenic *pháññō, from Proto-Indo-European *bhñ2nyéti, from *bheh2- (“to shine”).

The crevices of the earth, the hearth; the womb,

(the oven)

heats substance.

Forms of light,

cooked in the belly,

become aspects of the humoral body.

From ore, oros, the whey

—serum of **blood**.

///

Darkness

Darkness

Darkness

Darkness

Darkness

Darkness

Darkness

Darkness

Deep in the bowels, the **black bile**, bitter, broken down, depressed; charred material.

Darkness

Darkness

Darkness

Darkness

Darkness

Darkness

Darkness

Darkness

Darkness

melan, from *μέλας* • (**mélās**)

dark in color; sometimes so dark as to lack color, black

(figuratively) evil, black, dark

(figuratively) dark, obscure

(of the voice) indistinct

(medicine) causing black secretions

Darkness

From Proto-Hellenic *mélās, from a derivation of Proto-Indo-European *melh₂- (“dark, black”).

Darkness

The feminine *-αινα* (-aina) originates from *-ih₂; see *-ια* (-ia) Cognates include Sanskrit मल (mala, “dirt, filth, dust”), Latvian melns, Old Prussian melne and Lithuanian mėlynas (which changed the meaning to “blue”).

Darkness

χόλος • (**khólos**)
gall, bile- From Proto-Hellenic *kʰolá, from Proto-Indo-European *ǵʰolh₃-éh₂, from *ǵʰelh₃- (“green, yellow”). Cognate with Avestan 𐬵𐬀𐬎𐬎 (zāra, “gall”), Latin helvus (“honey-yellow”), Sanskrit ह्री (hári, “yellow, tawny”), Persian زر (zar, “gold”).

Darkness

P.I.E. *ǵʰelh₃-

green, yellow

Darkness

Darkness

Darkness

Possibly from Proto-Indo-European *seh₂y- (traditionally *say-) (“thick or viscous liquid”), related to Proto-West Germanic *saim (whence German Seim (“viscous fluid”)), or Proto-Indo-European *(s(w)okʷós (“plant juice, resin”), which would make it related to ὀρός (orós, “plant juice”). Also, Ancient Greek ἱήμι (híēmi, “to throw, to flow”)– a doublet of ἤμα (hēma, “projectile”); Aramaic ܢܝܢܐ (ḥayyim, “life”), Hebrew נִינֹא (ḥayím, “life”), Phoenician 𐤍𐤉𐤍 (ḥym, “long life”).

Darkness

English anima Δ
The soul or animating principle of a living thing, especially as contrasted with the animus.

Latin **anima**

soul, spirit, life

air, breeze

breath

Darkness

φλέγμα • (**phlégmā**)

flame, fire, heat

Darkness

from *φλέγω* • (**phlégō**)

to set on fire, burn, scorch- to kindle, arouse, inflame

Darkness

P.I.E. *bʰel

to sound; to speak, roar, bark

to blaze, burn; to glow, shine, be bright or brightly colored

shiny, white

Latin **sanguīs**

blood

Darkness

Darkness

Darkness

Older sanguīs, later regularized with a short /i/, likely for *sanguīns, from Proto-Italic *sang-wens, from Proto-Indo-European *h₁sh₂-én-, oblique stem of *h₁ésh₂ǵ (“blood”), whence also saniēs (“ichor; ulcer”) via suffixation.Cognate to Hittite 𐎗𐎠𐎧𐎫𐎠𐎧 (ēšḫar), Sanskrit असृज् (ásṛj), Ancient Greek ἔαρ (éar), Old Armenian արիւն (ariwn) blood, and unpressed wine, must, wine.

Darkness

P.I.E. *h₁ésh₂ǵ

(flowing) blood

Darkness

English **blood**

From Middle English blood, from Old English blōd, from Proto-West Germanic *blōd, from Proto-Germanic *blōþą, possibly from Proto-Indo-European *bʰel- (“**to swell**”) + -ó- (thematic vowel) + -to (nominalizer), i.e. “**that which bursts out**”. Cognate with Scots blude, bluid (“blood”), North Frisian blud, blōdj, Blör (“blood”), Saterland Frisian Bloud (“blood”), West Frisian bloed (“blood”), Cimbrian pluat, pluut (“blood”), Dutch bloed (“blood”), German Blut (“blood”), German Low German Blood, Bloot (“blood”), Luxembourgish Blutt (“blood”), Vilamovian blüt (“blood”), Yiddish בלוט (blut, “blood”), Danish, Norwegian Bokmål, Norwegian Nynorsk and Swedish blod (“blood”), Faroese and Icelandic blóð (“blood”), Crimean Gothic plut (“blood”), Gothic 𐌲𐌿𐌱𐌰 (blōþ, “blood”).

Darkness

Darkness

Darkness

Darkness

A blossom; the flower of a plant; an expanded bud.
Flowers.

The opening of flowers in general; the state of blossoming or of having the flowers open.

A state or time of beauty, freshness, and vigor; an opening to higher perfection, analogous to that of buds into blossoms.

Rosy colour; the flush or glow on a person’s cheek.

The delicate, powdery coating upon certain growing or newly-gathered fruits or leaves, as on grapes, plums, etc.
An algal bloom.

The clouded appearance which varnish sometimes takes upon the surface of a picture.
A yellowish deposit or powdery coating which appears on well-tanned leather.

(mineralogy) A bright-hued variety of some minerals.

Darkness

Darkness

From Middle English blome, from Old Norse blóm, from Proto-Germanic *blōmō (“flower”). Doublet of bloom (“spongy mass of metal”).

Darkness

Old English **blæd** Δ
leaf

the broad, flat blade of a utensil

From Proto-West Germanic *blad, from Proto-Germanic *bladą, from Proto-Indo-European *bʰlʰ₃-tó-m, from *bʰleh₃-

The hearth is the working organ, whose humoral flows, create, sustain, and energise the body.

Organic Organiser

Mater is Meter

Pulse, Impulse

initiating flow of materials, via furrows and veins, rivulets and roots (rhiza),

feeding, connecting,

—forming flesh

making streams, threading seams

earth/moon and sky/sun (*sóh₂w₃)

rhapsodes and interpreters

flowing and sowing

telling tales

through the fabric, the textile

weaving waves w a r p

w e f t

g r i d

n e t

t i s s u e

Plaiting, braiding, interleaving

nassa and plassa

the humoral body connecting seeds of *aes*— strands of light metal—

which, through the nexus, becomes *flaesch*

hearth

From Middle English herth, herthe, from Old English heorþ, from Proto-West Germanic *herþ, from Proto-Germanic *herþaz, possibly from Proto-Indo-European *kerh₃- (“heat; fire”). Cognate with West Frisian hurd, Dutch haard, German Herd, Swedish härd

heat

From Middle English hete, from Old English hǣtu, from Proto-West Germanic *haiti, from Proto-Germanic *haitī (“heat”), from Proto-Indo-European *keHy- (“heat; hot”). Cognate with Scots hete (“heat”), Saterland Frisian Hatte (“heat”), Old High German heizī (“heat”). Related also to Dutch hitte (“heat”), German Hitze (“heat”), Swedish hetta (“heat”), Icelandic hiti (“heat”).

heart

From Middle English herte, from Old English heorte (“heart”), from Proto-West Germanic *hertā, from Proto-Germanic *hertō (“heart”), from Proto-Indo-European *k^{ér}d (“heart”). Doublet of cardia; see also core.

Most of the modern figurative senses (such as passion or compassion, spirit, inmost feelings, especially love, affection, and courage) were present in Old English. However, the meaning “center” dates from the early 14th century.

κῆρ • (kér)

heart

The seat of the will

The seat of the passions

From Proto-Indo-European *k^{ér}. If not simply directly inherited from that form, perhaps a contraction of κέαρ (k^{éar}), related to καρδία (kardía). Alternatively, Liddell and Scott (1940) suggest that κέαρ may have been a back-formation to κῆρ on the basis of ἦρ (êr) ~ ἔαρ (éar, “spring”).

P.I.E *k^{ér}

heart

Proto Italic- *kord

heart

core

In general usage, an essential part of a thing surrounded by other essential things.

The central part...

From Middle English core, kore, coor (“apple-core, pith”), of obscure and uncertain origin. Possibly of native English origin, from Old English *cor, related to Old English *coruc, *corc (diminutive) (> Middle English cork, crok (“core of an apple or other fruit, heart of an onion”) and Old English corn (“seed”, also “grain”); or alternatively perhaps from Old French cuer (“heart”), from Latin cor (“heart”); or from Old French cors (“body”), from Latin corpus (“body”). Compare also Middle English colk, coke, coll (“the heart or centre of an apple or onion, core”), Dutch kern (“core”), German Kern (“core”). See also heart, corpse.

MATER

Latin **māter**

mother

From Proto-Italic *mātēr, from Proto-Indo-European *méh₂tēr. Cognate with Old English mōdor (English mother).

μήτηρ • (**mētēr**)

mother

source or origin

Ancient Greek Alternative forms

μάτηρ (mātēr) — Doric

μάταρ (mātar) — Arcadocypriot

From Proto-Hellenic *mātēr (compare Mycenaean Greek 𐀓𐀖𐀗 (ma-te-re), Doric μάτηρ (mātēr)), from Proto-Indo-European *méh₂tēr. Cognates include Phrygian ματαρ (matar), Old Armenian մայր (mayr), Latin māter, Old Persian 𐎠𐎡𐎴𐎠𐎡𐎴 (m-a-t-a /mātā/), Avestan 𐬨𐬀𐬯𐬀𐬯𐬀 (mātar), Sanskrit मातृ (mātr), Old Church Slavonic мати (mati), and Old English mōdor (English mother).

Demeter

(Greek mythology) The goddess of the fertility of the Earth

From Ancient Greek Δημήτηρ (Dēmētēr), from γῆ (gē, “earth”) + μήτηρ (mētēr, “mother”).

*méh₂tēr

mother

Synonym: *ǵénh₁trih₂

*ǵénh₁tōr

one who begets, produces

parent

Middle English **matere**

Matter or stuff; that which things are composed of.

From Anglo-Norman matere, from Latin māteria.

English **matter**

Material; substance.

From Middle English matere, mater, from Anglo-Norman matere, materie, from Old French materie, matiere, from Latin materia (“wood”), from mater (“mother”), in which case cognate with Old Armenian մայր (mayr, “cedar”) and մայրի (mayri, “forest”). Doublet of Madeira, mata, mater, matrix and mother.

Displaced Middle English andweorc, andwork (“material, matter”), from Old English andweorc (“matter, substance, material”), Old English intinga (“matter, affair, business”).

Latin **matrix**

The cavity or mold in which anything is formed.

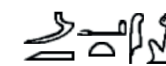
(now rare) The womb.

From Middle English matris, matrice, matrix, from Old French matrice (“pregnant animal”), or from Latin mātrīx (“dam, womb”), both ultimately from māter (“mother”). Doublet of mother from Indo-European ancestor.

Maat Δ

An Ancient Egyptian goddess, the personification of truth, order, and righteousness, symbolized by a feather.

Egyptian



truth

right action, righteousness, virtue

blamelessness, innocence

justice, fairness

right order in the state or cosmos

PATER

Latin **pater**

father

head of household

parent

forefather

priest

honorific title

From Proto-Italic *patēr, from Proto-Indo-European *ph₂tér. As a titular suffix, shares cognate roots with Old Latin Diēspiter (“Father Jove”), Latin Iuppiter (“Jupiter”).

The nominative Iuppiter, for Iūpiter (with shift of the length from vowel to consonant per the littera rule), comes from the vocative combined with pater, and essentially meant “father Jove”; from Proto-Italic *djous patēr, from *djous (“day, sky”) + *patēr (“father”), from Proto-Indo-European *dyéws (literally “the bright one”), root nomen agentis from *dyew- (“to be bright, day sky”), and *ph₂tér (“father”). Cognate with Umbrian IYΠATĒP (iupater), and in other branches of Indo-European Sanskrit द्यौषपति (dyáuṣ-pitṛ), Ancient Greek Ζεὺ πάτερ (Zeû páter, “o father Zeus”). Equivalent to diēs (cf. Iovis) + pater.

Proto Italic ***djous patēr**

From *djous + *patēr, corresponding to Proto-Indo-European *dyéws ph₂tér. Cognate with Vedic Sanskrit द्यौषपति (dyáuṣ-pitṛ).

P.I.E. ***ph₂tér**

father

Synonyms: *átta, *tata-

Ptah Δ

(Egyptian mythology) Ptah (ancient Egyptian creator god and patron deity of craftsmen and architects)

Egyptian



Ptah, creator god and patron of craftsmen, worshipped at Memphis

English **peter** Δ

One etymological suggestion: from French péter (“to explode...”) from (salt)peter, a variant of saltpetre (“potassium nitrate”) (**the key ingredient in gunpowder**), from Middle English salpeter, salpetre [and other forms][6] with the first element influenced by salt, from Old French salpetre (modern French salpêtre), from Medieval Latin salpetra, from Latin sāl petrae (literally “**salt of stone**”) (as potassium nitrate occurs encrusted on some stones), from sāl (“salt”) + petrae (the nominative or vocative plural of petra (“rock; stone”), from Ancient Greek πέτρα (pétrā, “rock formation; stone”))

πέτρα • (**pétrā**) Δ

rock formation: cliff, ledge, cave, ridge

stone (as a building material)

Unknown; in the absence of an explanation, Beekes prefers a Pre-Greek borrowing, noting that Meier-Brügger’s derivation from a Proto-Indo-European ***per-trom** (“**instrument for getting through**”) (from ***per-** (“to go through, fare”) + *-trom (“instrument suffix”)) is semantically implausible. Not related? to Hindi पत्थर (patthar, “stone”), which is composed of Indo-European elements.

P.I.E. ***per**

to go through

to carry forth, fare

to try, dare, risk

πέρω • (**peirō**)

to pierce, run through

(figuratively) to cleave through

From Proto-Hellenic *péryō, from Proto-Indo-European *pér-ye-ti, the ye-present of *per- (“to pass, go forth”). Cognates include Old Armenian հերիւն (heriwn), Old Church Slavonic на-перъ (na-perǫ, “pierce”), Sanskrit पितृति (pitr̥ti, “to bring over to, deliver”), Old English faru (English fare), and Albanian shpie.

Mater and Pater combine to spawn myriad forms. The pete (petre), the soil, contains activating seeds (spérma) which are watered (in the watery womb), producing offspring (spóros), fruiting spores; and so too are eggs (oión/ovum), warmed and fermented in the womb/oven, to become little animals (zōion). The mash seethes, broils and bubbles, as Nature (phúsis), blows breath (psúkhō, “I blow”) into plants (phütón). The seeds (sitos), sprout shoots.

From the kernals, (the crux-crucible-ambix), physic-psychic roots and worts, channel nature’s blows and flows, into blooms and flowers.

The original cutter, (Pere), and sewer (Mere), produce other crafters, artful cutters, and sewers, in their image. Animated insectors, tunnellers and weavers. Gnatting, gnawing, gnibbling; perking, pecking, pooking; twinning twining—morphing phorms.

These graphers and weavers, themselves fabricate new forms, towards the re-formation of a metamorphosing fabric. Artful cutters and tekkers make themselves at home on the earth; building, morphing, maintaining and sustaining the material.

With each new cutting, a new fall, (flowing serum); juices of the earth (khúlós) ; succulent seeping/saeping sap (orós, opós) gives succour, for another weave, a new genesis of the web.

olor (scent)

color

sapor (taste)

Colour, scent and taste, (and corresponding desire), contribute to the organic organisation of the whole. (Sensing of the seeping sap, vibrating wave, guides the weave.)

Knowing is *sapio sapience*, and taste, in this way, defigns form.

σπέρμα • (spérma)

(botany) seed

From Proto-Hellenic *spérma, from Proto-Indo-European *spérmh₂, which consists of Proto-Indo-European *sper- + *-mh₂. By surface analysis, σπείρω (speirō) + -μα (-ma). Cognate with Mycenaean Greek 𐀱𐀶 (pe-ma).

σπόρος • (spóros)

a sowing
the time for sowing
seed
produce, harvest, crop
offspring
semen

From Proto-Indo-European *spor-, an o-grade of Proto-Indo-European *sper- (“to strew”). Cognate with σπείρω (speirō, “I sow”), σπέρμα (spérma, “semen, sperm”), and Albanian farë; see σπείρω (speirō) for more.

ὄϊον • (oión)

egg
seed

From Proto-Hellenic *ōgyón, from Proto-Indo-European *h₂ōwyóm (“egg”), argued to have been a derivative of *h₂éwis (“bird”), whence also αἰτός (aētós, “eagle”) and οἰωνός (oiōnós, “bird of prey”). Cognates include Latin ōvum, Persian خ٬یٚ (xâye) and Old English æġ (English egg).

P.I.E.*h₂ōwyóm

English **womb** Δ

From Middle English wombe, wambe, from Old English womb, wamb (“belly, stomach; bowels; heart; womb; hollow”), from Proto-West Germanic *wambu, from Proto-Germanic *wambō (“belly, stomach, abdomen”). Cognate with Scots wam, wame (“womb”), Dutch wam (“dewlap of beef; belly of a fish”), German Wamme, Wampe (“paunch, belly”), Danish vom (“belly, paunch, rumen”), Swedish våmb (“belly, stomach, rumen”), Norwegian vom (“rumen”), Icelandic vömb (“belly, abdomen, stomach”), Old Welsh gumbelauc (“womb”), Breton gwamm (“woman, wife”), Sanskrit वपि (vapá, “the skin or membrane lining the intestines or parts of the viscera, the caul or omentum”). Superseded non-native Middle English mater, matere (“womb”) and matris, matrice (“womb”) borrowed from Latin māter (“womb”) and Old French matrice (“womb”), respectively.

ζῷον • (zōion)

animal, beast
(art) form, image

From Proto-Hellenic *dōyyon, from Pre-Hellenic *gʷyōwyon, from Proto-Indo-European *gʷyeh₃w-y-om, from *gʷh₃wetī (“to live”). Cognate with βίος (bíos, “life”). Compare Avestan 𐬨𐬀𐬎𐬎𐬀𐬯𐬭𐬀 (jyāiti), Proto-Slavic *gojь (“life”), Old Armenian կեամ (keam).

σίτος • (sítos)

grain, corn, grains and lentils, also bread (as opposed to meat)

ὀπός • (opós)

juice, vegetable/plant juice, also (in particular) fig-juice (which can be used as rennet)

Insecting-weaving forms,

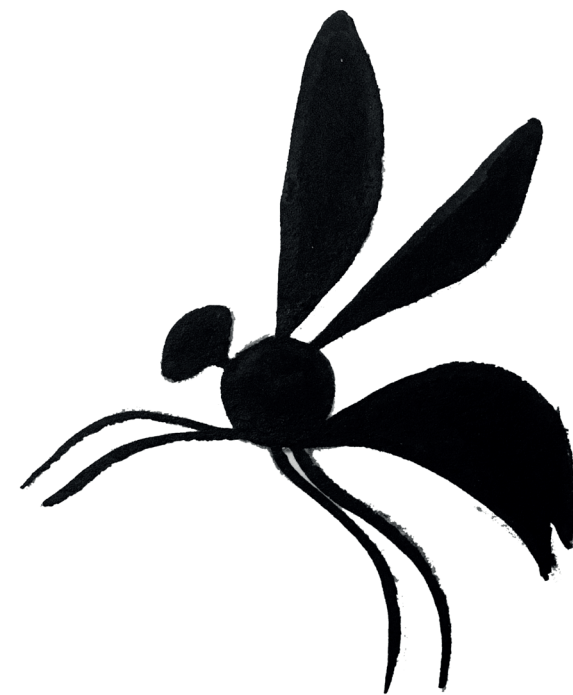
(psyches and beeing of nature),

distribute their powder,

(khous, khnóos),

wherein lies her power.

Fluid flame of life: substance of the whole.



ὀρός • (orós)

whey, the watery part of milk

serum of blood

From Proto-Hellenic *horós (an -ός (-ós) nominal), from Proto-Indo-European *ser- (“to flow, run”); see also Sanskrit सर (sara, “flowing”), सरति (sarit, “river, brook”) and Latin serum (“whey”).

φύσις • (phúsis)

origin, birth

nature, quality, property

later, the nature of one’s personality: temper, disposition

form, shape

that which is natural: nature

type, kind

Nature, as an entity, especially of productive power

creature

From φύω (phúō, “grow”) + -σις (-sís). Compare Proto-Slavic *byть (“essence; culture”) and Sanskrit भूति (bhūti, “existence, being; form; might, power, prosperity; fortune”)

φύω • (phúō)

(transitive) to bring forth, produce, generate, cause to grow

(transitive) to beget, bear, give birth to

(intransitive) to grow, arise, spring up

(intransitive, present tense) to become [with adjective]

(intransitive, aorist and perfect)

(copulative) to be by nature [with adjective]

(intransitive) to be naturally disposed to, prone [with infinitive ‘to do’]

(impersonal) It is natural, happens naturally [with infinitive ‘that ...’]

to be one’s natural lot [with dative ‘someone’s’]

From Proto-Hellenic *phúyō, from Proto-Indo-European *b^huHyéti, from *b^huH- (“to appear, become, rise up”).

Cognate with Old Armenian բուս (boys, “plant”), Sanskrit भवति (bhavati), Avestan 𐬀𐬎𐬎𐬀 (bu),

Latin fui (“I was”), Old English bēon (English be), Albanian bëj.

φυτόν • (phútón)

plant, tree

creature

child, descendant

ψύχω • (psúkhō)

to breathe, blow

to chill, make cold

to cool, refresh

Uncertain. Could be from a Proto-Indo-European *b^hes- (“to blow”), with cognates including Sanskrit भस्त्रा (bhāstrā, “bellows”), अप्सु (á-psu, “without breath”), and Albanian badër. Beekes is skeptical of an Indo-European derivation and argues for a Pre-Greek origin. Compare also Proto-Circassian *psa, Proto-Northwest Caucasian *pəsA (literally “soul”).

INSECT

INSECT

From Middle French *insecte*, from Latin *īnsectum*, from *īnsectus* (“cut into, cut up, with a notched or divided body”), from perfect passive participle of *īnsecō* (“I cut into, I cut up”), from *in-* + *secō* (“I cut”), from the notion that the insect’s body is “cut into” three sections (head, thorax, abdomen). Calque of Ancient Greek *ἔντομον* (*éntomon*, “insect”), from *ἔντομος* (*éntomos*, “cut into pieces”).

From *īnsectus* (“cut into, cut up, with a notched or divided body”), calque of Ancient Greek *ἔντομον*

Neuter substantive of *ἔντομος* (*éntomos*, “cut into pieces”) with ellipsed *ζῷον* (*zōion*, “beast”)

ἐν- • (en-)

in-

τόμος • (tómos)

slice, piece

piece of land

(geometry) frustum

roll of papyrus, tome, volume

τέμνω (témnō, “to cut”) + -ος (-os).

Hypothetically inherited from Proto-Hellenic *τόμος,
from Proto-Indo-European *τόmh₁-o-s, from *temh₁- (“to cut”).

τέμνω • (témnō)

to cut, hew

to maim, wound

to butcher, sacrifice

to cut down, reap

to cut through, advance,

drive through, plow through

PSYCHE

ψυχή • (psūkhé)

The animating principle of a human or animal body, vital spirit, soul, life (the animating principle of life).

(poetic) Life-breath, lifeblood ('the animating principle of life' in corporeal interpretation).

(philosophy, since the early physicists) Animating principle in primary substances, the source of life and consciousness.

Animate existence, viewed as a possession, one's life.

The spirit or soul thought of as distinct from the body and leaving it at death (the immortal part of a person).

A disembodied spirit, a shade or ghost (the spirit of a dead person).

Spirit (animated attitude), conscious self, personality as centre of emotions, desires and affections, heart.

(philosophy, after Plato) The spirit of the universe, the immaterial principle of movement and life.

The mind (seat or organ of thought), (the faculty of) reason.

(rare, extended from the meaning 'soul') Butterfly.

from ψύχω (psūkhō, "to blow") + -η (-ē). 'breath'

(...compare the origins of Latin anima and Proto-Slavic *duša (see Latin dusius).

Compare Proto-Circassian *psa, Proto-Northwest Caucasian *pəsA (literally "soul"))

The *morphe-phorms* of the earth, spawn, in one peculiar *aegg*—another larval insect.

A ghostly grub, which graphs and chews, producing thread which weaves a cloak*,

(cover, container)—shell-ish/gellish

——inside, it unfolds a new self.

Pupal stage : *a puppet*——threaded,

the
|
*fil*s
|
*fil*les
|
follows
|
the
|
maternal
|
paternal
|
blue-print
|
written
|
inside
|
its
|
form

Latin **pūpa**
doll, puppet

pupa
(entomology) An insect in the development stage between larva and adult.

Latin **lārva**
spooky ghost, haunt, evil spirit, terror

French **fil**s
any direct descendant, male or female

fils Δ
From Old French fil (“thread”), from Latin filum (“thread”)

chiral from **χεῖρ • (kheír)**
hand

organ
The larger part of an organism, composed of tissues that perform similar functions.
bodily organs
vital organ
(by extension) A body of an organization dedicated to the performing of certain functions.
(obsolete) A device, apparatus.

From Middle English organe, from Old French organe, from Latin organum, from Ancient Greek ὄργανον (órganon, “an instrument, implement, tool, also an organ of sense or apprehension, an organ of the body, also a musical instrument, an organ”), from Proto-Indo-European *werg-. Doublet of organon, organum and orgue.

ὄργανον • (órgānon)
instrument, implement, tool
sense organ
musical instrument
the material of a work (e.g. timber)
the product of a work (e.g. lumber)

From Proto-Indo-European *werg- (“work”), formed similarly to ξόανον (xóanon, “statue, xoanon”); compare ἔργον (érgon, “work, deed”).

ἔργον • (érgon)
work, labour, task

energy
The impetus behind all motion and all activity.

From Middle French énergie, from Late Latin energia, from Ancient Greek ἐνέργεια (enérgeia, “activity”), from ἐνεργός (energós, “active”), from ἐν (en, “in”) + ἔργον (érgon, “work”). The sense in physics was coined by English polymath Thomas Young in 1802 in his lectures on Natural Philosophy.

P.I.E. ***werg-**
to make

from
the
chrysalid
(dried
husk)
the
c
h
i
r
a
l
(and
sym-
metrical)
inflect emerges.
like other inflects, its form
contains mirror and coil—
thus reflective of inner-outer
Mimesis is written
into its form.
The
inflect
(*Imago*
of earth)
is painter, grapher
imitating the chroma *kbrima**
of the ore, the metal, from raw,
crude materials ...kréās, khrūsós..
newly formed psyche -physis
— in the hollows
—the woven
image

χρῶμα • (khrōmā)
skin (esp. the human body)
colour (esp. of the skin or body); pigment
complexion
character of style in writing; ornaments
chromatic scale; music

χρῶς • (khrōs)
skin, flesh
complexion
color

χρῖω • (khrīō)
to smear with [with dative ‘something’], rub [with dative ‘something’] on something; to
anoint with olive oil
(middle voice) to anoint oneself, usually with olive oil
(biblical, in the Septuagint) to anoint someone ceremonially to consecrate them as king,
priest, etc.

From Proto-Indo-European *g^hrey(H)- (“to smear, strike”), which is perhaps extended
from *g^her- (“to rub”). Potential cognates are uncertain, but include Phrygian γεγραμμεναν
(gegreimenan, “painted, adorned, written”), Lithuanian griėti (“to skim (cream from milk)”),
English grime. See also χρῶμα (khrōma, “complexion, color”).

Latin creō Δ
to create, to give existence to, to form out of nihility or out of other materials: to make, to
produce, to originate.

P.I.E. *ker- (kérh₁-, kreh₁-)
to grow, to make grow, to nourish

κρέας • (kréās) Δ
flesh, meat
carcass, body

Earlier Proto-Hellenic *kréwas, from Proto-Indo-European *kréwh₂s. Cognates include
Sanskrit कर्वासि (kravis), Latin cruor (Italian crudo), Proto-Slavic *kry, and Old English hræw
(English raw).

Proto-Germanic *hraiwa
body, corpse, carcass

From Pre-Proto-Germanic *krow-yóm (by metathesis), derived from Proto-Indo-European
*kréwh₂s (“blood (outside of the body)”), root noun of Proto-Indo-European *krewh₂-.

Old English hræw
corpse, carrion
Synonyms: æs (“carrion”), lič (“corpse”), wæl (“(slain) corpse”)
(living) body — Synonyms: bodíg, lič, lichama, hrif

Latin cruor
blood, gore
(figuratively) murder, bloodshed

From Proto-Indo-European *krewh₂-. Cognates include Ancient Greek κρέας (kréas), San-
skrit कर्वासि (kravis), कर्ूस (krūra), Proto-Slavic *kry, Old English hræw (English raw).

P.I.E. *krewh₂-
blood outside the body (as of a wound)
(by extension) bloody or raw flesh, raw meat; (in adjectives) bloody, raw
? wound
? hardened blood, scab

P.I.E. *krews- Δ
to freeze, become hard

κρύσταλλος • (krústallos)
ice
rock crystal

χρῦσός • (khrūsós) Δ
gold (substance)
(poetic) something dear or precious
a gold coin

Borrowed from a Semitic source, usually assumed to be Phoenician/Punic; compare Phoe-
nician 𐤊𐤍𐤏 (hrš), Biblical Hebrew הָרָשׁוּ (hārúš), Akkadian 𒌶𒌷 (hurāšum), Mycenaean
Greek 𐀓𐀠𐀗 (ku-ru-so).

HISTOLOGY:
the metal infect

If the body is indeed formed through an original bang, a cut, or even a fall, as many have suspected, it may not be inconceivable to imagine that this memory is somehow housed in the lineage of the mind-body; a traceable thread in the weave of historical consciousness. Which is to say, contained in the tissue, the histos, the flesh. And it is this original trauma, the student notes, this wound, which is the entry point for an infection.

A CUT and a germ.

A wound and a bug.

An insect and an infection.

The flesh (mind-body), a psychological-physical portal, beginning a cycle, through which historical consciousness has unfolded:

Ovum (AEG)

Larva

Pupa

Imago

The ovum, egg or the seed, pierced/injected/activated becomes the worm, the spectral form, in the corporeal host, before covering itself in a casing (dressed/trussed up, like a doll, whose strings are then pulled/puppeted into a new form), for the unfolding of the psyche, the new insect, the IMAGO.

The IMAGO is the image-imagination. The new eyes, the new imprint, the new design, instigating the metamorphosis of form.

INFECT

Metamorphosis (n.)

1530s, “Change of form or structure, action or process of changing in form” originally or especially in witchcraft, from Latin metamorphosis “a transforming, a transformation”, from metamorphoun “to transform, to be transfigured”, from meta, here indicating “change” (see meta)-morphē “shape, form”, a word of uncertain etymology.

This infect cycle is the process of metamorphosis toward the creation of a new (psychical-physical) mind-body

The flesh (mind-body) both contains (houses) and is subject to, the arrow (flesh, toxicon), which corresponds to the piercing of perception. Metal (aes) sensibility, the sense of which (aesthesia, otherwise electro-magnetic perception) opens onto new aesthetic form.

The FLAESCH (historical mind-body and its correspondant thought-feeling structure) is infected by the IMAGO

The IMAGO (infect) seeds the new FLAESCH

The humus, or soil of the flesh, is opened and closed. Seeds of transformation planted. Vlees, flayed, Pelt pierced, skin sliced and sewn together, for a new weave, a new skein, a new tissue, a new histos: *a new historical material*.

It is the simultaneous insection/cutting/graphing of an image, and the lens through which an image is perceived.

The new flesh, the imago, is a veil, a voile, through which experience is filtered. An historical, social fabric.

FLAESCH

The student proposes that our current image-imagination appears to have advanced via cutters, crafters, graphers and insectors, somehow penetrated by a *metal infect*.

A history of digging and mining, has led us to copper, arsenic, tin, iron, which have born tools and objects, which have then shaped our dwellings. These toiling implements have, over time, metamorphosed, allowing us to dig further and deeper, and even more precisely into the earth, into stone, into matter and even into flesh. It is these instruments which have made cavernous inroads into the core, and miniscule separations, perforations and apertures into the tiniest particulates. One might say we have traversed the extremities of the physical through these devices, surpassing the capabilities of previous historical morphological endeavours, through our superlative capabilities, in graphing, in cutting.

Aside from the long time recognition of its basic utility, there has been a noticable, and rather cryptic, attraction, (an apparent magnetisation of the mind-body, or the historical *flaesch*), towards metal, in what may be considered, a somehow, metaphysical sense. Artists and scholars have, since time immemorial, contemplated the effects and origins of the allure, most pronounced in a fascination for metal gold:

“The love of light, surely, reaches deep into our biological nature, and so does the attraction of glitter. What wonder that this elementary reaction provided mankind with its basic symbol of value? For what else is gold but the glittering, sunlike metal that never ages or fades? Or what else are jewels but gaily sparkling stones which do not break? There was a time—and it is not so very far back—when riches, economic wealth, could thus feast the eye, when the miser could enjoy the sparkle of his hoard, instead of having to admire balance sheets...In the twelfth century, Abbot Suger of St. Denis wrote a famous account of his renovation of the church of his Abbey (the first Gothic building) and of the treasures he dedicated to it. In a famous passage of this record he describes how the sight of a precious reliquary studded with gems ‘carries his mind from the material to the spiritual world’, *anagogico more*.”

[Ernst Gombrich, ‘Gold as a symbol, Visual Metaphors of Value in Art’, *Meditations on a Hobbyhorse*]

This talent for the transportation of the human spirit, is also identified by others, who emphasise the powerful religious significance that gold once held, alluding to the mysteriousness of the origins of the compulsion to obtain it, by those feeling in lack, and regardless of the horrors which might ensue:

“There is something strange in the spectacle of countries who were destined, from the end of the middle ages to the present day, to be the most lively centres of the world’s economic activity, being deprived by nature of the material which an old tradition—stronger now than ever—requires us to consider as the sign and embodiment of all wealth. Perhaps this is only an apparent paradox. Europeans have been condemned to acquire this ‘fabulous’ metal either by exchange or by conquest; and their original lack of it was no doubt one of the reasons that made them dominate or exploit the world...Gold enjoyed a kind of supremacy conferred on it by an old tradition whose origins went back into an obscure period when money had possessed an almost religious power.”

[Marc Bloch, ‘Chapter 7: The Problem of Gold in the Middle Ages’, *Land and work in Medieval Europe*]

It is suggested by some, that the organs, the eyes, or the flesh of the body, is (as we have also noted), are unfolded historically, and most like to contain a memory of this unfolding, within its form, so that that which ‘it’ perceives—or desires—is in part a resonating reflection/projection:

“..as Ernst Gombrich insists, there is no innocent eye. The eye comes always ancient to its work, obsessed by its own past and by old and new institutions of the ear, nose, tongue, fingers, heart and brain. It functions not as an instrument self- powered and alone, but as a dutiful member of a complex and capricious organism.”

[Nelson Goodman, ‘Reality Remade: Imitation’, *Languages of Art*]

We might propose that a 'lack of innocence', is the reason for the eye's metal obsession. That there is an innate connection with that which we see in the gold since we *know* it in a biblical sense (*gnôsis*), and that it had a part (somehow) in the carving of our form. A spark... original violence? The collision of neutron stars, supernova nucleosynthesis. Fire. (Contained within magma....the unconscious memory of the clash/explosion/cut—the fear, cause of desire...a pull, constitutive of the death drive...or the attraction-repulsion composing a magnet, through its positive-negative charge)... We feel an attraction towards fear, towards fire...the original wound.

The student conceives that the imaginings, vitalised, activated, or fired, by metal, (the inner image—*imago*), pertain to the spawning of a metal *infect*. The sensibility of the Flaesh sees itself in the metal. Associates the quickening, (enlivening), of its life with the metal. It wants the metal for itself. It is infected by the gold bug, or insected by the gold bug. *Insecare*, cut up.. in pieces... flasech associates itself, with that which it is not. (The pneuma with the numisma...breath with the insignia...?) The persona, the graphing of a metal *infect*: the IMAGO : final stage, born of a metamorphosis, and now, also capable of infecting others.

A series of insects and infects in the pursuit of metal, have given birth to the sensibility of the flasech, the tissue of history. Histo-historia. Layers of fabric, material, carved out, graphed, insected, woven, birthing new physical-psychical forms, whose further graphing, cutting, secretes/produces *issues and tissues*, which seed (*infect*), and ferment that which follows.

It might seem that the fear of/within the flesh, the material body, (its fragility, softness, impermanent nature) has born the desire to escape it, and inadvertently led to the *magnetisation by the metal*. The organic and inorganic, the flesh and the metal, appear to be in some way oppositional, and in another way, counterparts, and whose simultaneous repulsion-attraction is constitutive of a paradox.

In metal, and its sibling the stone, we have perceived the possibility of permanence, with the consideration that it may last beyond the mortal body. A house for the flaesch, so that it might remain unaffected by the spongy forms of the earth, protected from the mush and watery secretions for a time.

In our attempt to find a home via the stone and the metal, we might not have anticipated the trajectory we have followed. In in our

attempt to hold onto it, collecting, collating, and digging into its potential—the unfolding path has led us to a simultaneous attachment and detachment.

It seems that the further we have dug into the metal, in the attempt to have it, to grasp it, (to graph it, to *use* it), the further we have projected ourselves into the mental; the idea (form). The wish to hold onto the material, has led to what appears to be a *dematerialisation*.

The observant have noted the historical use of gold, for money, and its later ‘transmutation’ into other forms, through graphing, otherwise the transposition of signs, inscriptions, and materials, has occurred, until there appears no matter left at all:

The exchange value of the earliest coins derived wholly from the material substance (electrum) of the ingots of which the coins were made and not from the inscriptions stamped into these ingots. The eventual development of coins whose politically authorised inscriptions were adequate to the weights and purities of the ingots into which the inscriptions were stamped precipitated awareness of quandaries between face value (intellectual currency) and substantial value (material currency). This difference between inscription and thing grew greater with the introduction of paper moneys. Paper, the material substance on which the inscriptions were printed, was supposed to make no difference in exchange, and metal, or electrum, the material substance to which the inscriptions referred, was connected with those inscriptions in increasingly abstract ways. With the advent of electronic fund-transfers the link between inscription and substance was broken. The matter of electric money does not matter.

[Marc Shell, ‘From Electrum to Electricity’, *Money Language and Thought*]

It is akin to a magic trick, where the grapher, or artful cutter, is able to insect an image upon the substance of the metal, associating the metal with a sign of imagined value. The metal is subsequently taken away, leaving the image on paper, (people still think of the metal), the paper is then taken away and one is left with the idea: the image inscribed in the minds of the people who believe they have it, though there is nothing in their grasp. It is the birth of a new IMAGO; (form-image), imagination. A *new insection-infection*-leading to another fabric, another flasech.

The new fragmented and congealed flasech (historical mind-body), has, on its way, via a metamorphosing or transmutational process, become, addicted to mental ghosts and apparitions. In seeking ideal forms, (through our attachment to the metal), repeatedly, physically graphing and carving into matter, we have birthed psychical images, which conceal (and at the same time employ) a foundational paradox: the matter, cut and hewn for the creation of the form(image), is the very same matter, from which the image(form) is attempting to escape.

IMAGO

IMAGO

(entomology) The final developmental stage of an insect after undergoing metamorphosis.

(psychology) An idealised concept of a loved one, formed in childhood and retained unconsciously into adult life, the basis for the psychological formation of personality archetypes.

From Latin *imāgō*. Doublet of *image*.

image (plural *images*)

A visual or other representation of the external form of something in art.

A mental picture of something not real or not present.

A statue or idol.

From Middle English *yimage*, borrowed from Old French *image*, from Latin *imāgō* (“a copy, likeness, image”), from Proto-Indo-European **h₂eym-*; the same PIE root is the source of *imitari* (“to copy, imitate”); see *imitate*. Doublet of *imago*.

PHARMAKON I

(in the lab)

“All substances are poisons; there is none which is not a poison.
The right dose differentiates a poison” ²⁵ Paracelsus (1493-1541)

φάρμακον • (phármakon) n (genitive φαρμάκου); second declension

1.A drug, whether healing or noxious

2.A healing drug, medicine, remedy

A potion, charm, spell

A deadly drug, poison

A dye, color

φάρμακεύς • (phármakeús) m (genitive φαρμάκεως); third declension

1.sorcerer, poisoner

Synonyms: γόης (góēs), μάγος (mágos)

druggist, apothecary

φαρμακός • (pharmakós) m (genitive φαρμακοῦ); ? declension

1.one sacrificed or executed as an atonement or purification; scapegoat

2.(term of abuse) criminal, worthless fellow

The pharmakos was a human embodiment of evil who was expelled from the Greek city at moments of crisis and disaster. The name is probably, but problematically, connected with pharmakon, 'medicine, drug, poison'. Both poison and drug were originally magical; so a pharmakon is a magical dose (Greek dosis 'gift, dose', cf. the German Gift 'poison') causing destruction or healing. Pharmakos then would be 'magic man, wizard' first, though the borderline between magic and religion is not easy to define; the early pharmakos might have been 'magic man' or he might have been 'sacred-man'. Then, presumably, he or she was 'healer, poisoner', then later, expiatory sacrifice for the city and rascal, off-scourings, and so on. On the one hand, the pharmakos could be the medicine that heals the city (according to scholia on Aristophanes Knights 1136c, the pharmakos is used in order to obtain a therapeia—'service, tending, medical treatment'—for the prevailing disaster); on the other, he could be the poison that had to be expelled from the system (he is often ugly or criminal). Thus these two interpretations are not exclusive.

[Todd Compton, Victim of the Muses]

PHAR →

← MAKON

As the renowned 16th Century Alchemist Philippus Aureolus Theophrastus Bombastus von Hohenheim (otherwise Paracelsus) states, all substances are poisons, there is none that is not a poison, and thus the only thing differentiating medicine from poison, must be the dose. The double/two-pronged nature of the poison-medicine, therefore, needs to be understood by any trainee physician, or student doctor.

The Ancient Greek word *pharmakon*, contains within it this twofold sense, referring to that which embodies the potential to be healing or toxic. The root of the word also opens on to other notable aspects: the *pharmakeus*, refers to the maker of said poisons/medicines (or potent potions), such as a magician, or a sorcerer, while in another morphology, the *pharmakos*, becomes the name for a ritual sacrifice or scapegoat.

While on the surface one might not see the link between the first two and the last, when a person thinks on it for a time, the connection appears. They each correspond to that which is able to bring about change, within, and through a body. Each represents a transformative agent; an instigator of healing, or dissolver/corruptor of form.

The poison/medicine, is capable of harming or healing a body, likewise the one who makes the poison/medicine. The scapegoat is one who is sacrificed for the 'healing'/reunification of a social body; to bring harmony back to the people, to rid the body of societal 'disease' or unrest.

Each corresponds to transformation, from one substance to another, one form to another.

In this way we might say that the *pharmakon*/*pharmakeus*/*pharmakos* represent a trinity of sorts. A three in one, which itself also contains a quaternity. The *pharmakon*, is already a double, (poison and medicine) which together with the *pharmakeus* (maker) and the *pharmakos* (sacrifice) are simultaneously three in one and four in one. Each is, in some sense the other, and also not the other, hence comprising aspects of a singular and manifold form. One aspect *is* (being) the substance, another *makes* (enacts) the substance, while the other *represents* (stands for/appears as) the substance. (And we may come to see that their aspects are interchangeable.)

Each facet is related to the transformation of substance/form, which is itself rooted in sacrifice. The basis of metamorphosis, is after all, leaving one form behind for the sake of another. To utilise the famous alchemical example, the form/material of lead is foresaken for the form/material of gold. Dense, weighty, toxic, dull, dark, brittle, insulating matter, is left behind, for light, shiny, malleable, ductile matter, conductor of electricity.

There is a sacrificial loss of one thing for another. One becomes the other in a meta-morphological process. (It perhaps ought to be stated that, though we are speaking of sacrifice, we should not forget that there has to be something which is necessarily *held onto* through this process, since *it is this which changes*. The new form it is not merely a substitution of one object for another. Rather it appears that a transfiguration takes place, whereby one *becomes* the other; hence there is something essential which must remain.)

The structure of the pharmakon/parmakeus/pharmakos, presents in many ways, an *unscientific* form, since it is a form which though it exists in thought, and may be held in perception, it cannot be cut apart and measured. *It*, is in this way, not rational, nor reducible to that which may be quantified.

The etymological roots of the terms are disputed, though it is possible to draw a link, via Pokorny, in the Indogermanisches etymologisches Wörterbuch [Indo-Germanic/Indo-European Etymological Dictionary, 1959](p.134), between the P.I.E root *b^herH- with the Greek root φαρ- phar.

Phar is found in pharmakon, and also φάρος (pháros, “plough”) and φάρυγξ (phárunx, “throat”, windpipe). The P.I.E root *b^herH- is identified as signifying to pierce, or to strike. The Latin, frumen, meaning larynx, gullet is another offshoot, as is (beran) mouth, or opening, which relate to cleft, gullet and also “to cut”.

“The breast of slaughtered animals” is another striking relative of the terms.

If we were to try to piece together some sense, of these sprouts from a single seed, we might say that the cleave, the cleft, the ravine, the shaft, otherwise, *the opening* seems to be the connector.

Another P.I.E root *burōna, signifying to drill, pierce or bore, is also related, linking to others, including digging up ground, shovel, crack, fragment, ravine, as well as wrinkle. Also *bhárvati, signifying chews consumes, or that which must be chewed, and *búrʔtei, a Slavic iteration, which, in addition, contains the notion of carving marks, and conjuring magic.

The second part of the word, makon, is not mentioned in the etymological investigations, though we might assert a possible link with the P.I.E root *mak- or *magh-, again via Pokorny, p.698, which contain, “to be able” branching out into magh-ti- “power”, magha “power, strength, wealth, gift”, from Greek μάγος (mágos), Latin magus, “magic, magician, sorcerer”, μάγγανον (máganon) philtre, means for bewitching, also μῆχαρ (mechar) ‘tool’, machina “tool, aid, device” and μῆχος (mêkhos) means, expedient, remedy, μηχανή (mēkhănē)- contrivance, machine, device or gear; a way or means, and also a bolt, peg, block of a pulley, or one might say, that which has the power to pull strings, with the ability to catapult and cast.

Other derivatives include, μάγειρος (mágeiros) “butcher” or “cook”, and also notably, the Old English word macian, ancestor of the verb to make.

If we are to make sense of these puzzle pieces, assuming that our terms pharmakon/pharmakeus/pharmakos do indeed contain these roots, we are left with a relation between ability, power, magic, making, and the opening, the cleft, the cleave, the portal.

We might say that the one with the ability, is able to make the cleft, and holds the keys for opening portals. The phar maker, may be router; channeling, tunnelling, directing power. One who ploughs and pharms philtres.

The history of alchemy might very well also be named a history of pharm-magic. The alchemist, magician, (known to us now as forebear of the chemist, and pharmacist), had knowledge of the healing, poisoning, and sacrificial arts.

I-MAGE

The alchemist/creator, harnessed the elements—earth, water, air, fire—to enable the process, whereby one substance is called to re-configure itself, in relation to another, and, through cultivated conditions, (pertaining to varying degrees of heat, moisture, light and shade), the morphing phorms, morphe matter, through stages and phases: solid, fluid, gas, plasma.

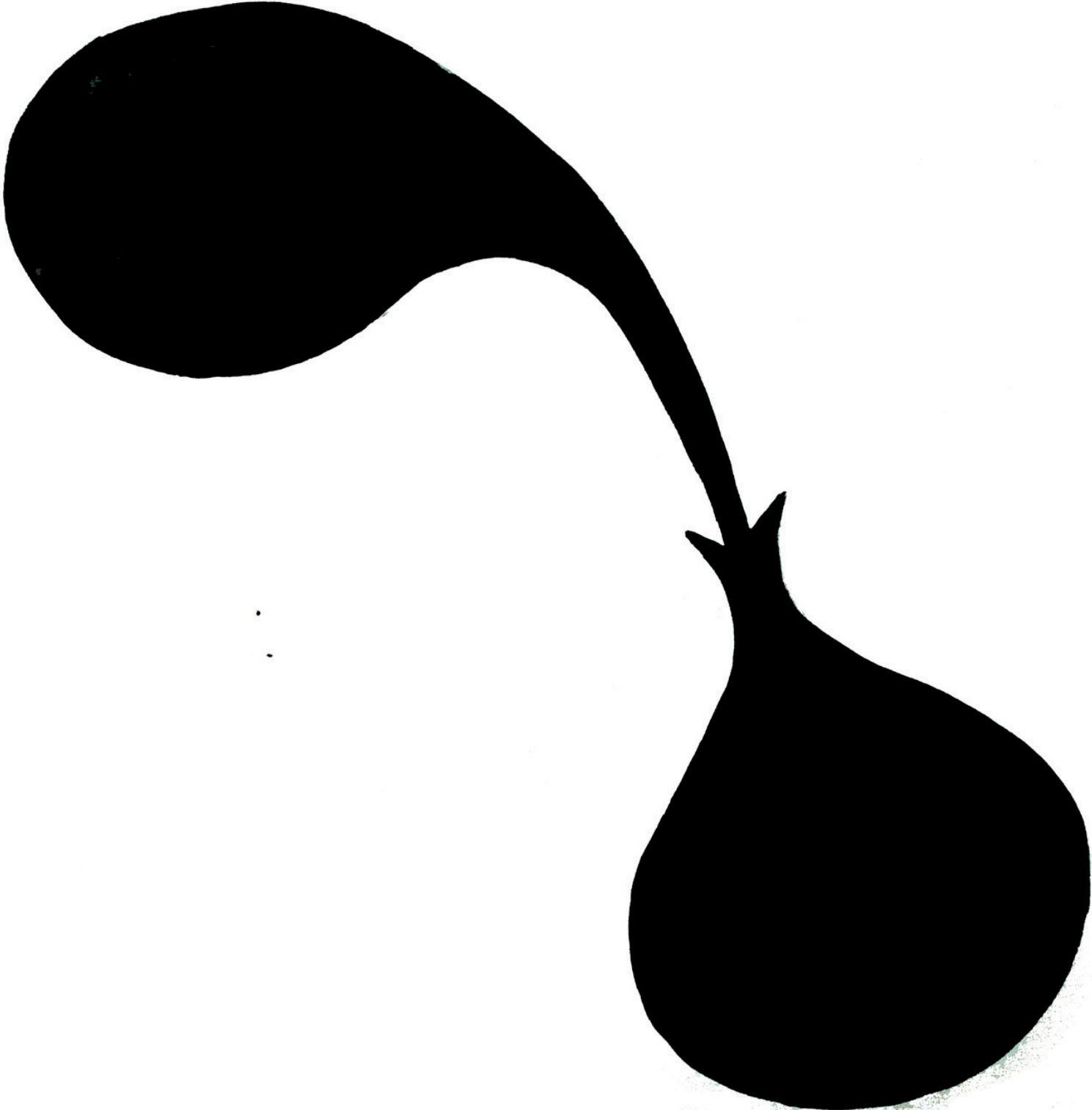
The way in which pharmakeia have historically been produced, is in kitchens or labs. Laboratorio, are rooms for labor (ergon); working rooms, using organs and instruments, for energetic transmutation. In this way the alchemist is demiourgos, (creator, distributor of energy) who is kitted out, by the (tech maker) with furniture and equipment, and fitted out by the (material cutter) in the customary garb of the time.

Making the pharmakon can be seen as akin to performing an act of ritual sacrifice—also typically taking place on a table (mēnsa), or an altar—where an offering (of matter, of sacrificial substance) is made. With fire, and, or, a cutting instrument (blād), the body may be opened (bled), carved and charred, whereby matter becomes meta: an in-between phase, beside, or beyond itself before transformation takes place. (The meat of a body is that which is no longer a body, but that which is between bodies). The bodies of minerals, metals, herbs, roots, seeds, eggs, and juices may be transformed in a process, setting into motion a particular chain of events, releasing energies, plasma and smoke. (The run off, from one form, into another...)

In glass and clay vessels, with metal instruments, substances are combined, separated and activated, towards the formulation of an elixir, a potion; the distillation of a power.

The alembic is a strange looking apparatus, or assemblage, within which a certain type of distillation takes place. It is made of two interconnected vessels (which oddly might be said to be resemble the father's head and nose, and the mother's mouth and belly), which combine to become a single form, with one part heated by fire, and the other cooled in water. It is a directional process whereby the fired part, cooks, and boils substance, which precipitates, flowing through a channel, into the open mouth of the other aspect. This fluid is then cooled. The process can end here, or be repeated with the now distilled substance, as many times as is necessary, or other distillations made, which may be combined later.

alembic



ALEMBIC

From French alambic, from Medieval Latin alembīcus, from Arabic قَيْنَبْزِيلَ (al-ʔinbīq), from Ancient Greek ἄμβιξ (ámbix, “cup, cap of a still”). Doublet of ambix and lambic.
(the origin of the word is still uncertain)

Proto-Germanic *ambô Δ belly

From Proto-Indo-European *h₃émbʰō ~ *h₃ṃbʰnés (< *h₃énbʰ-on-), variant of *h₃nobʰ- (“hub, nave”), whence also *nabō (“nave”) and *nabalô ~ *nabulô (“navel”). Compare Latin umbō (“boss (of a shield)”) (< *h₃nbʰ-n-).[1]

Related to English beaker ? Δ

beaker

A flat-bottomed, straight-sided, glass vessel, with a lip and often a small spout, used as a laboratory container.
A drinking vessel without a handle.

A mug.

(archaeology) An ancient bell-shaped ceramic pot with a wide mouth, narrow neck, and flaring body, used by the Beaker people during the late Neolithic and early Bronze Age.
(slang, Antarctica) A scientist.

From Middle English bekyr, biker, from Old Norse bikarr (“cup”), from Old Saxon bikeri (“cup”), from Proto-West Germanic *bikārī, from Late Latin bīcārium (“wine vat, jug”), of disputed origin. Possibly from Ancient Greek βίκος (bīkos, “earthenware jug, wine jar”), or from Latin bacarium (“wine vat, vase”).

Cognate with Saterland Frisian Bieker (“mug, cup, beaker”), Dutch beker (“beaker, cup”), German Becher (“beaker, cup, goblet”), Danish bæger (“beaker”), Italian bicchiere (“cup, glass (for drink)”). Doublet of pitcher.

Ancient Greek βίκος • (bīkos)

vase with handles, amphora
land measure of unknown extension

Maybe from Egyptian b3kt (“oil flask”). Not related to Latin fiscus? (“basket”), nor to βαυκάλιον ? (baukálion, “jug, pitcher”).

Latin **fiscus**

basket

purse

treasury, public money

(Imperial period) the assets bound to the function of the emperor, as distinguished from the state-bound assets called aerarium and the emperor’s private property inherited to his private heirs patrimonium

Unknown. De Vaan rejects connections with findō (“I cleave”) and fidēlia (“earthen pot”); Beekes mentions obliquely the rhyme with rarer riscus, a likely Celtic borrowing into Latin and Greek.

F A R M

F E R M

F I R M

FORM

The alchemist (maker), is at once magician, and cook. Brewer, and decocter.

The alchemical lab provides organs, through which substance is cooqued and bulled. The cook (coquus) harnesses the life of substances, firing fluids, animating forces, bubbling and boiling. Cooling pots, coagulate and congeal matter. The powders, the grains, the milks, the butters, the oils, the vinegars, contain little eggs and seeds (ōiōn) to become little animals (zōiōn), then yoked (zygote-zūgōtós) and activated (enzyme-en-zúmē), instigating the en-leavening of matter.

The pharmakon is a ferment (or pherment). It is, in some way, a brew, a decoction or distillation, through the alchemical labour, or *the work*.

Upon examination, one sees the little animals making inroads, carrying seed, and sowing it. The ferment, appears to be made of little burrowers (burone), and drillers, coursing through substance. (One can see this when looking at the capillaries formed in the souring of milk, or the veining of cheese). Miniature ravines and gulleys. The pharrow, makes the furrows. The farm is the ferm, the berm, the beorma. The brew sprouts, and foams, spumes and frumes. The substance is activated, routed, alive; vios=bios.

The the ripples and ruts of the ferment, are sought and directed by the pharm maker, or pharmer, whose sticks stir, and cultus cuts, sprouting roots and shoots, culturing culture, which once frumented and fruited, are directed into existent openings, feeding other forms.

If the brew is deemed fit, bodies channel/assimilate, or swallow the potion, via a cleave, furrow or pharunx. The brew, the bug, (another infect) is directed, projected, injected, into an opening, a portal, (or a vein). The phar maker infects the body with outer substance.

The cook, or the pharmer, ferrys infects, across and through bodies. They are meta-phero, pherrying morphing phorms. Through the transfer of infects, they make inroads into the mind body; transferring the ferment, the instigator of change.

MORPH
PHORM

The pharmer is in this way another grapher, or artful cutter. The magic maker, the mage, magi, magician, is image maker. Boundary crosser, in charge of insection/infection/injection, for the reconfiguration of the mind-body. Another writer, inscriber upon (and within), physical and psychical form.

The pharmer's brew, is a graphing, carving of routes, roads and pathways, for the transportation of the animating forces of the poison/medicine.

Pharm magic is phorm magic or meta-phorm making. The pharrower, with the pharm power (pharmakopoiēin- the ability to make pharms and charms, potent potions, and philtres). The ability to make (poiéō), is potential power for the (in)filtration of infects; of psyches.

META PHOR(M)

PHARMAKON II

(the text)

(part A)

In the Phaedrus [Plato, Phaedrus 274c], Plato exposes the link between the pharmakon and writing. In dialogue with Phaedrus, Plato's Socrates, introduces us to Theuth (Θεύθ, whom we may know as Thoth, from the Ancient Egyptian ḏḥwtj), the god of writing, who is associated with the holy bird the Ibis, and is credited with giving birth to numbers, geometry (geōmetrían/measuring earth), astronomy (astronomían/naming, ordering, categorising stars), checkers (pétteias/game of pieces?) and dice (kubéis/cubes or trickery?) and importantly letters (grāmmāta/grammar). In the weaving of the tale, Socrates, tells us that Theuth conveys to King Thamos (who was said to have been, just before, expounding the positive and negative aspects of the various arts), that he, in letters, has produced a pharmakon, which will make the Egyptians wiser, and able to hold onto their memory.

The King responds by first addressing him “most technical Thoth” (ὦ τεχνικώτατε Θεύθ), a phrase which seems set to simultaneously praise and admonish, harbouring a warning, with regard to his skill, his techne, his *know-how*.

The king makes it clear, that one who has the knowledge of such art (τέκhnē), is not the same as one who has knowledge of how it may be employed, so that it may be beneficial, rather than detrimental. The double nature of Thoth's pharmakon, is identified by the king, who is able to see that it may be a philtre, just as capable of producing forgetfulness, as being an aid to memory.

Though he may be a master technician, it is in this mastery of τέχνη—or the grammatical arts—that he might assist, in the concealment of what is, and not simply bring us back to what we know, or ‘unconceal’ (alétheia) our hidden memory. The elixir may take people away from the knowledge they hold, and encourage a reliance upon an exterior— and potentially illusion building—form.

In seeing letters (grāmmāta), *one way*, which is to say, as a force for the good, he does not see their full potential, and thus, has no understanding of how they might be used wisely.

Socrates warns Phaedrus, that anyone who believes that they will leave behind any tech (technique) in writing, or anything clear/distinct (σαφές, sāphés), and firm (βέβαιον, bébaion), would be a being full with goodness of the heart (εὐηθείας, euétheias)—with the likely inference, simple minded—if they believe that words are of use, other than to remind them of who holds the knowledge to which they refer (i.e. the author, or one who may be said to be the originator of said knowledge).

He likens writing to painting, (or texhing to graphing), which has given us the apparition of a real form, but it is a form which is unable to respond to the living, and cannot answer the questions of the one who looks, or reads. It will not fill in the blanks, or gaps in the understanding, of the one left in the presence of the text, without the author.

We might say the text is akin to a stone sarcophagus (*lithos sarkophagos*), which has swallowed the reality of the world of the flesh (notably the *flasech* of whom and when it was written), and what remains is a carapace, a shell, or a husk of that which was once living. It maintains a surface illusion, or form, resembling that which holds truth.

After passing through a comparative image of a farmer, (who pays heed to the necessary limits and conditions for the sowing of seeds so that the plant and its fruits might reach maturity), Socrates turns back to the maker of Theuth's pharmakon, who must also pay heed to the conditions required for the sowing of writing seeds, if the pharmakon is to have the capacity to be more than a mere *garden of letters*, and instead, that which is able to propagate knowledge, seeding souls, who will themselves become capable of bearing their own fruit. There is the need to understand the fullness of the forms, before they can be spoken of/put in order (*légei*) or written about/inscribed (*gráfei*), in order to have the power to determine, and draw boundaries, through the ability to perceive horizons, (horizons intrinsic to the form), and cutting (or graphing), only, according to these recognised forms/species (*eídē*), until no longer cuttable (*átmitou*), which is to say, not cutting beyond these horizons. [Plato, Phaedrus 277b.]

Having Theuth's technical knowledge is a danger, so long as one does not understand, the nature of the whole. The ability to perceive the horizons, the boundaries of form, which pertain to the knowledge of the psychical-physical (*psūkhē, phūsīs*), so that one might know how to determine the right contribution, for the mind-body (soul or psyche), are essential, since their specific character will respond to the particular characteristics of each pharmakon, and whose tones, inflections, (and colours), *we* might say, give rise to particular effects, and affects. The pharmakon, ought thus, to be made up for the specifics of a mind body, whose psychical-physical form, requires that, which may be different, than that, prescribed for another.

To understand the whole in relation to the parts, to distinguish the right medicine for the right form, requires understanding the boundaries of, and between, form. On a rudimentary level then—taking the human corpus as an example—would be to not cut off

an arm and replace it with a foot. To not turn the body upside down, with the expectation that it might walk on its head, or to not replace the eyes with the ears, or the nose with the buttocks. If one misplaced the feet, legs would become two poles, with little ability to balance, or stand upright. The body would likely topple. If the eyes were accidentally grafted onto the behind, the body would be unable to sit, without becoming optically challenged (and likely in pain).

One who is wise enough to administer the pharmakon, would be to be able to differentiate the different parts of the body, and know what they are for, and how they work together, in the formation of the whole, which exists in relation to the context the body inhabits. To be capable of providing a remedy or medicine, rather than a poison, one needs to understand these relations, to make that which differentiates and integrates the aspects, for the benefit of, in this case, mortal forms.

There needs to be an understanding of the wholeness of the body, which occurs in relation to other bodies, through which its own (substance-)form is made and is a part. The body of the earth, is itself, made of different kinds of bodies, forms, or species (which are themselves ways of being/ways of seeing). Its wholeness contains within it, organs and connectors: animating bodies, streams of difference, particles and waves. Physical-psychical bodies, are at once separate and interwoven. A healthy body, simultaneously allows for difference flows to co-exist, though is not split apart, disintegrated or dissolved or corrupt. 'It' *knows*—through its being— that one aspect is formed through the other, in a weave of sameness-difference. (*aima, anima, animal— kith and kin*)

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The form of Plato's writing, and what is known as Socratic irony (*eirōneía*), undermines the magic of the grammar, the graph—and as such—intends to offset the danger of the pharmakon, set out in the text. The force of the illusory image Socrates brings about, through his own storytelling, is undermined through irony. The text appears to avoid the problem of Theuth's pharmakon, through revealing the paradoxical, contradictory aspects, of a single work through its own form. The multiform 'medicine', cannot simply be trusted, and ought to be administered with care, to not hide its nature, and thus Plato's Socrates sets out to reveal it.

The dialogues set into play the multi-faceted aspects of a topic, through which the irreducibility of knowledge is brought to the surface. The writings throw polarity into relief, and eventually negate the possibility of landing upon a defined position, in relation to a subject or topic at hand, through the back and forth play of perspectives, which seem themselves to be held around an invisible core. The foundation of Socratic understanding is the *aporia*, the impassible—simultaneously full and empty—connector of all aspects (hearth magnet?).

It is via the *aporia*, that we must concede that we cannot know with any certainty, and yet we are simultaneously held by this understanding. *It*, is an aspect of that which we know. The *aporia* is a paradoxical (closed) portal, through which we gain a glimpse of the whole-hole.

What is called Plato's metaphysics, is also *metapsychical*. Through the text, we are not given a system (or that which can be made to work like a machine), but rather an opening (and enclosure), through which the mind of philosophy might examine itself. The relation between psyche and physis is thrown into relief. Through the dialogues, we see thought in process, and the way in which characters are guided in relation to an interlocutor is revealed. Socrates (the midwife), brings forth form, birthing imagery, and points to it as it is done. We are brought back to consider the self reflexive necessity of the philosophical work. There is much to be perceived within Plato's own writing, on the ways in which the form of the writing draws attention to the pitfalls of Thoth's pharmakon, by producing a pharmakon (the text), whilst simultaneously intending to avoid them.

(Some would argue that such assertions, serve as little more than conjecture, since today, we cannot hope to know the extent to which Plato played with language, or the web of associations, and metaphorical tenets incorporated into the Ancient Greek texts, since they are now (like to be) concealed by the layering and networks of the unfolding histos/tissue of the historical mind-body. However, such a problem is too great for this *minor submission*, and in which case, the reader is at liberty to leave, take or indeed to scavenge what they wish, from this husk of an interpretation, according to their own research, requirements, and better judgement.)

This propositional understanding of form, can, in any event, be seen to throw light on the problem of our artful cutters. The P.I.E roots of *techne*, include **tetk-* (to create, produce, also to cut, to hew) and **tek* (to sire, and beget). Theuth is tek master, or grammar

magician, in charge of the inscription, and another phar-maker. To be fit to deal with *grammatike techne*, the art of letters, one must know that letters/words/writing do not themselves contain truth, but provide the semblance of that which contains truth. Without due care, the graphing again is capable of giving birth to illusory form, without substance. Horizons may be blurred, or cropped, or passed over. Words themselves diverge, opening onto oppositional aspects. The root, contains forking paths, which are routes into the mind-body, linking some 'things' (ideas, forms) with others, and ignoring or overlaying, alternate potential connections. The form one pursues, ought to recognise this, and not aim to conceal it, but rather bring it into consciousness.

One also needs to understand the boundaries one intends to cross, and the boundaries which one does not wish to traverse. To know which boundaries need opening, in order to re-invigorate the body, and bring new life to those areas atrophied, or lacklustre. Or to drain those areas, which are filled with an excess of one humor, or another. And also to know, which boundaries need maintaining, so that one might not harm the integrity of the body. To have the wisdom, to know when, and how, to intervene, and also know when not to. Too much too soon, may lead to the dissolution of form. The wrong distillation, may bring corruption to that which is not strong enough to deal with the dose.

If one does not understand the *doubling* nature of the *pharmakon* of *texne*, one is in danger of sacrificing the wholeness of the body (and the understanding of how the part relates to the whole), *for the sake of an image*.



THEUTH

TECHNE

(part B)

Theuth or Thoth is the counterpart of the Ancient Greek Hermes, god of writing and interpretation, also related to the god of medicine, and boundary markers. In Ancient Greek art he is depicted with winged feet, and a staff. Hermes later metamorphosed into the Roman God, Mercury, who in addition becomes ruler of commerce, or merchandise (merx), and whose etymology is linked to mark maker, and also, to cut up/divide (𐤌𐤓𐤕𐤓𐤕𐤓 mar-ak-zi).

Merx, or the exchange of money for commodities, can be seen to represent here, another form of the pharmakon. It is the token which acts as the sign, through which exchange takes place. A metal coin at some point began to carry an inscription, image or writing upon it, which became an indicator of exchange value, pertaining to a *common wealth*. The sign upon metal, is here, conceived of as that which might unite a body, allowing for circulation (of value, of goods) within a (social) body. Mercury, in this case, represents metal which flows, and whose ‘gyrating’ (hydrogyros), fluid nature appears to give life to the body, directing forms of energy back and forth, and around.

The etymology of Hermes, is unknown, though has been linked to herma, meaning “pile of stones”, and making sense of the connection with the aforementioned “boundary marker”, (as in a cairn). The etymology is also connected to Proto-Indo-European *ser- which is the root of “to guard, take care of”, also “to bind, to thread”, and “to flow”.

We ought to remember that Hermes, is also the namesake of our the thrice majestic, god of the alchemists, (the hermetic arts), who gave us the Emerald Tablet. The sage, the mage, who inscribed the Smaragdine Table, and provided us with signposts, indicators, and boundaries, to guide the creator’s path, in the making of “the work.”

We began by looking at the writing of the Emerald Tablet, as that which might help us to find a path to healing a body, following a lineage of alchemists who looked to the work, to provide answers, with regard to the unfolding relations between the microcosm and macrocosm, in the formation of the wholeness of the cosmos.

__ truth; no doubt __ is true

indeed, **the uppermost _ from the lowermost and the lowermost _ from the uppermost,**

__ worked the wonders from one, **as all things come from one by means of one plan/with one considered act,**

__ father is the sun, __ mother is the moon,

the wind carried __ in her womb, the earth fed __,

father of talismans, keeper of wonders, perfect in power,

fire became earth, separate[_] the earth from the fire,

the soft/delicate/gentle/subtle is more noble than the crude/rough/unintelligent/gross,

with gentle-being and wisdom __ ascends from the earth to the heaven and descends to the earth from the heaven,

and in ___ is the power of the uppermost and the lowermost,

since with ___ **is the light of lights therefore the darkness escapes ___ from ___,**

power of powers

it prevails over everything soft/delicate/gentle/subtle, enters into everything crude/rough/unintelligent/gross,

against(?) the creation of the macrocosm the work was created,

this is my renown and therefore I am named Hermes the threefold with the wisdom.

[The translation, here with the removal of added articles, and with the student's own emphasis]

It seems almost impossible for the contemporary mind to gauge how such a text could ever be considered useful as a guide, as it seems to lack the capability to convey anything remotely constituting a method, a technique, or even cooking receipt. How it could hold, or convey knowledge (know-how), related, in any way, even as a precursor, to what we call science, appears unfathomable.

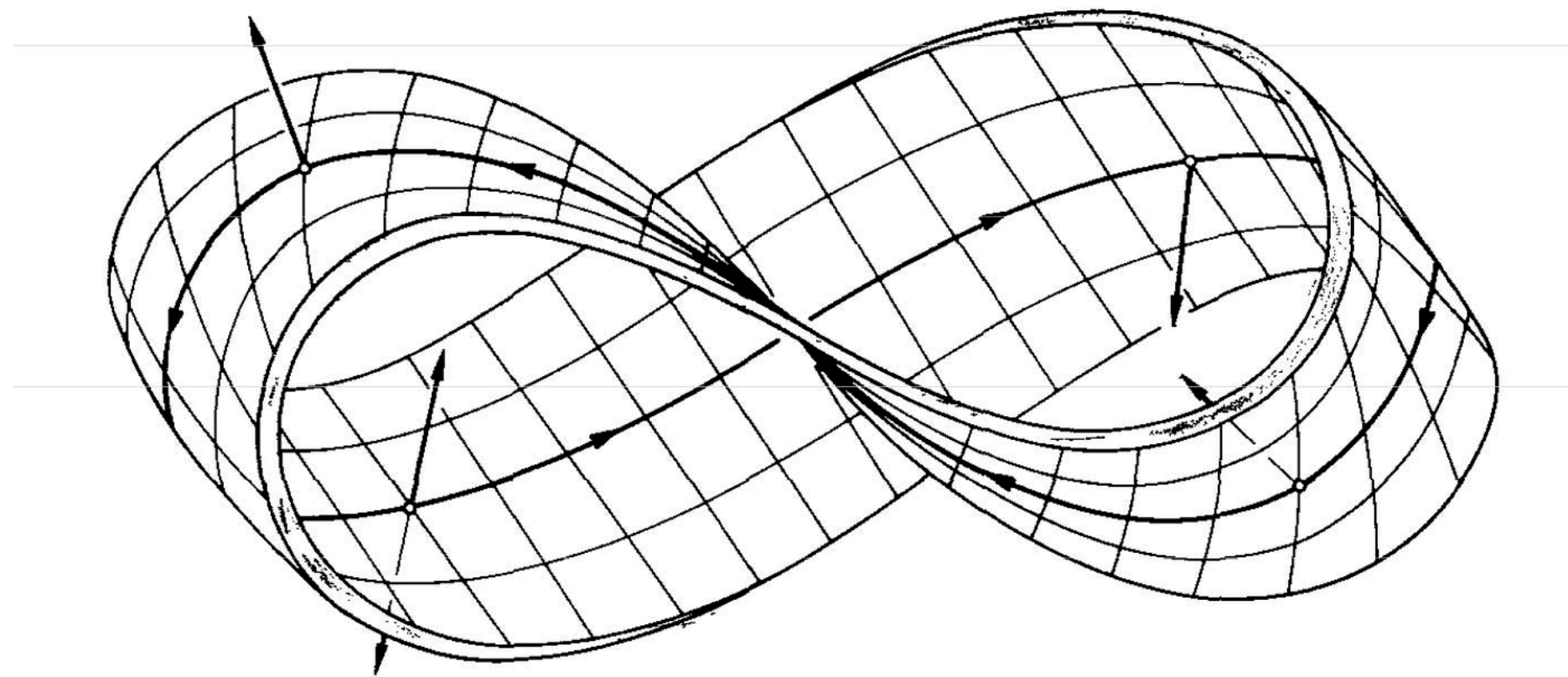
We ought to look at it from another perspective. Rather than seeking a method or technique, we could perhaps examine the text for the structures outlined within it. A key element of the writing, is in its description of transitions between oppositional aspects in the work. Opposites are linked, in their foundation, and it is in the creation of one that we find the other.

The uppermost is from the lowermost and vice versa. The all is from the one (hence one is in all, and all in one), and the microcosm and macrocosm present aspects (reflections), of the other. There are other oppositions made between soft and crude, delicate and rough, gentle and unintelligent and subtle and gross, and the text makes clear, that in the making of the work, these oppositions are pivotal/aspects of a single axis.

The direction of the work is key. All things are from the one, by means of one plan/one considered act. The movement of the work is away from that which is crude, rough, unintelligent, gross, to that which is soft, gentle, delicate, subtle. The latter is able to enter, the former, though the former is unable to enter the latter. It is the power of the light of lights which allows darkness to escape.

The unfolding of the relation between opposites in the text, function to reveal a third aspect: the work. The work is the unfolding, transforming substance, which goes between poles, towards the subtle. From the crude and the coarse, towards essence. Or from a grog to an elixir.

The work's back and forth movement, might perhaps be imagined in the form of a figure of eight, or möbius strip. Like the distillation possible in our aforementioned vessel, the alembic, so long as it has the capacity to repeat its cycle, which it can do with the help of the alchemist (the *dēmīourgós*).



Hence, Hermes the threefold with the wisdom, appears to bring us back to the trinity of the pharmakon/pharmakeus/pharmakos.

(Being, making, revealing.)

The wholeness of the work, is described as arriving through a weaving, of warp and weft, up, down, inside, outside, in a direction, away from that which is rough to that which is fine. It never leaves behind the whole, (the body of the infinite), though it comes away from the extremes. It leaves behind the jagged, the craggy and the abrasive, smoothing and refining the edges, while allowing for the continuation of the back and forth, vibrational flow of difference.

The wholeness of (or ability to make whole, or to heal) the body then, is dependent upon an understanding of polarity. In the unfolding of the body, one does not get rid of opposition, and one cannot cut away one side. Polarity, opposition, mirrors, reflections, (otherwise mimesis), is the basis of the all. One aspect is made of the other. And yet, we move away from the severity of the immoderate, the intemperate, towards the essential: an ever more subtle and complex work.

The alchemical Hermes, in this way, avoids the danger of the text (the pharmakon, as presented by Socrates), by writing in a manner that inhibits a *clear-cut* interpretation. It does not attempt to define ‘objects’, in themselves, and they are rather employed in a relational capacity, giving us a sense of a form: the doubling nature of the work, oppositional aspects, the mirrors of existence (which might be the sun and the earth-moon, or Sol and Luna), bringing into being the third aspect, which cannot help but contain (and reflect) the double aspect from which it is made. (Thus we again open onto our trinity, containing the quaternity, which has the potential to unfold into an infinity of layers.)

If the text is to hold water, it must somehow make way for this doubling formation, that it describes, through its own form. Its blueprint for the act, and nature of creation, must be a description of that from which *it* is made. *It* is a very expression (or fractal) of the creation that it seeks to describe.

The text is itself, may be seen to be “*father of talismans*” (*tilasm/telesma*), presenting enigmatic or magical objects *with exchange value*, (in this case words), which are themselves that which brings form into existence, through the interpretative imagination of the

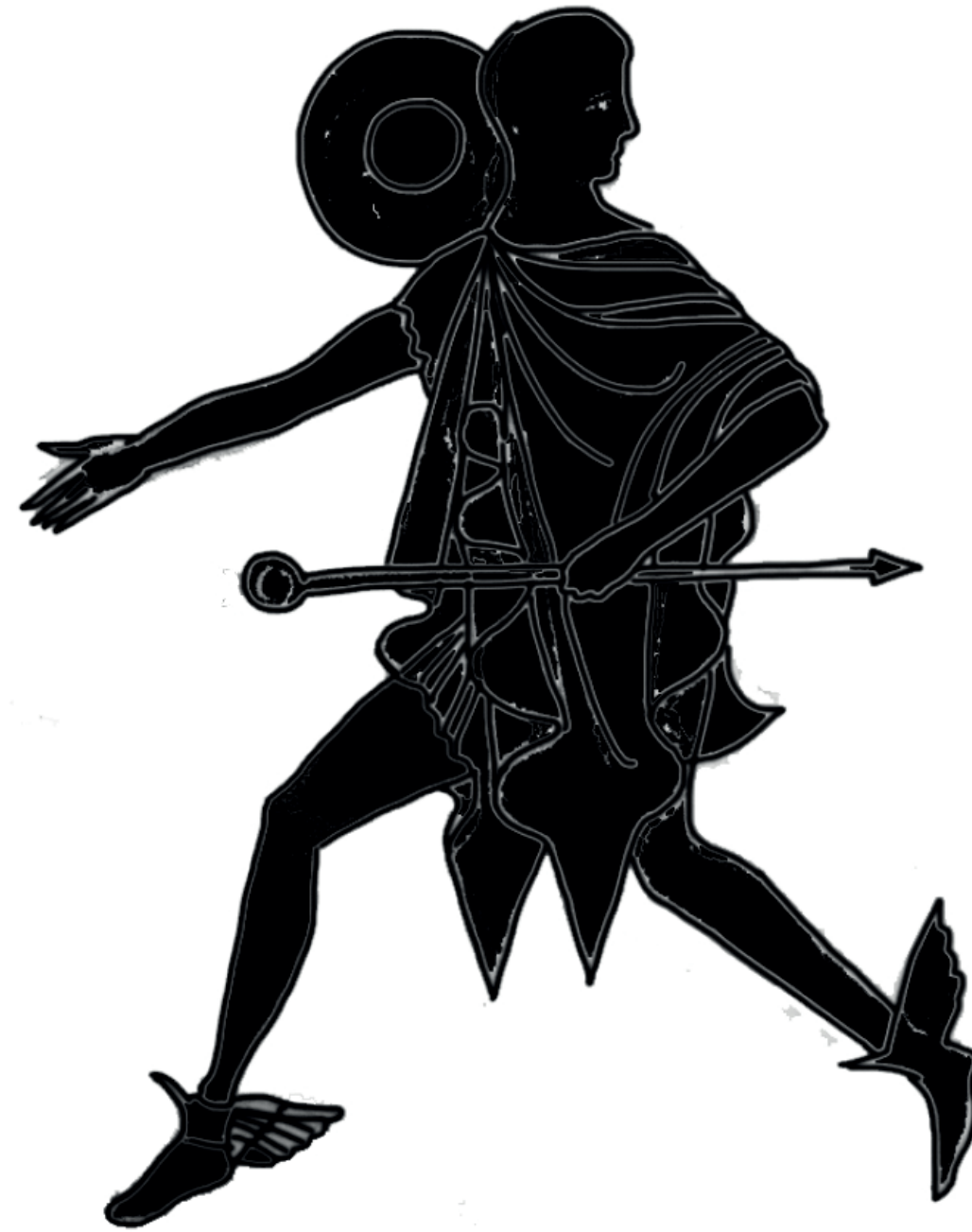
psyche-physis (mind-body).

The writing presents the carvings, or artful cuttings of a psyche (psychic insector), attempting to fashion an image, from which it is itself carved (or artfully cut). And if it is to remain true, must reflect the manifold (and artful) nature of of the cuttings it presents for the sake of awareness, (since the forking tongue of language, so to speak, sprouts from seeds, into shoots and capillaries, with the potential to become another (doubling) brew, mashwort, or root stew).

Writing which draws attention to its own artifice, can be seen as seeking to not overpower or destroy another vision which might query or deny it, thus offsetting its own potential force, as pharmakon, in relation to the whole.

Conversely, the attempt to make an irrefutable claim in a text, would be to, in some sense, drive stakes into form. The maker of Thoth's pharmakon, without due understanding, *conceals a sacrifice*. Attempting to define a living body (of knowledge) through a text, may be in some way to attempt to nail the body to the table, so that it might not escape. (With the idea that it is held and not lost.) It is a sacrifice which seeks to make perception whole, (to heal the mind-body, or, what we have called, the historical *flaesch*) without acknowledging the simultaneous wounding/disintegration of the body; carving into the stone tablet without recognising the dust, the powder, the run off from the carving, which pertains to the loss, the sacrifice of the whole.

It may be that the work was intended as poetry, and later seen in an altogether different light.



HERMES

PHARMAKON III
(the tech)

Today, the manifestations of science and tech pharmlers, have been influenced by interpretations of the Corpus Hermeticum more broadly, to which our text belongs, via those who believe that it houses formulae for physical, or even meta-physical technology.

In spite of its (perhaps precautionary) poetical form, the Emerald Tablet has not been able to avoid the problem of interpretation. As noted earlier, this version, is one of many, and there is no trace of an original. That it has been handed down and prized as highly valuable by a stream of Alchemical practitioners through the ages, with the belief that it holds certain keys to knowledge, (even the Natural Philosopher Isaac Newton—recognised forebear of modern science—devoted himself to an interpretation), means something. It has become a surface, or field, upon which meaning has—if not been uncovered—been projected, in an attempt to produce ‘the great work’, of which there have been countless iterations, and not without issue.

From the desire *to know*, the secrets of existence, to recognise and understand the workings of the world, a history of seekers, guided by such texts, have worked towards the production of their own creations. Philosophers, meta-physicians, creators, (or demiourgos), have attempted to manifest a working corpus: a body which lives and breathes, and functions.

The products of this the scattered and disorganised body of Thoth/Hermes—otherwise the Corpus Hermeticum (the experiments and their residual texts)—have re-inscribed this meta-physical *know how*, and, over time, made their way outside of the hermetically sealed laboratorio, seeping into the fabric of the everyday.

Beyond these specific endeavours, the trajectory of civilisations may be said to correspond, (via other makers, builders, tekkers and farmers), to a re-fabrication (re-factoring), of the earth, with new customs, costumes, designs, designations, objects and objectives, revealing a metamorphosing fabric: in every age *a new material*.

A new architecture for the housing of the human form, in tune with the imagination, imago, or collective psyche of the time; with every new house (oïkos) *a new flesh*.

*TEK

Cities and citadels, hewn on the cusps of rivers, the carving of buildings, furrowing of farms, or agri-culting, with human and animal labour. Tools, for the redesign of the land, (new gears, axles, shafts and pinions), for making use of the flows of the earth, employing the motion of moving bodies, channelling energy streams into mechanised movement, in order to feed, to clothe, and fashion, a habitable habitat, for the human form.

Our species of earthly distributors and organisers, have evolved into namers and numberers, dividing up land, into lots and pastures. Fields have become farms, in the attempted reorganisation of the ‘house’, for the fulfilment of the requirements of the *flaesch* of the time; each contemporary mind-body.

In the fabrication of new dwellings (physical-psychical), there has been the swapping of the the unfolding story, organic narrative (or *utterances*), of the living substance of the earthly dwelling place (ecology/*eco logia/oikos logos*), for the *use* of said dwelling place (economy/ *eco nomia/ oikos nómos*).

There has been the categorisation (taxonomy/*táxis nómos*), of ‘things’ or objects, through the designation of signs, labels, and the formation of new rules/laws, guiding the (re)distribution of substances, among the organs, of an organised (social) body, according their perceived properties, and what is considered their value (use/exchange).

Laws/rules (directives), are written upon/through, the forms of the earth, for the formation of a new structure (*nómos, némō*). Roads also graph the earth, for the transportation of substance, towards the creation of constellated forms and allocation of energy. Flow is directed, in correspondence with the emergent structure. (The logic of the *eidos*—ideological (new form of the body) =the new IMAGO.)

Grammatike techne is the “grammatical art”, or *know how with letters* (from alpha through beta and onwards), of graphing, inscribing, and whose function is to get a language to ‘work’, and appearing to offer the prescription for an operating system. Its handiwork (*chirurgia/surgery*), makes sense of the world. It identifies and orders, forming a perception of *subjects in relation to objects*.

GRAMMAR

The word Gramma, is related to a small weight, the gram, also to (Syriac) grum “bone; kernel, stone, pit”, and also the Latin scruple (sharp stone/pebble). The scruple is formative of the script, or the chippings into stone. The use of stone to carve into stone, produces powder (and power). (It uses scruples and activates scruples.)

Grammatike techne, can, in this way, be translated as the *weight/measure of craft*. Or the burden, (psychical-physical), of the text, or the tech.

The graph and the gram (made of stones or calcul), provide the units, weights and (calculating) measures, (or metrics), of that which may be inscribed, artfully cut, or crafted.

Grammar may be said to be a structured system, which weighs and balances *itself*.

The stone tablet corresponds to a table, or step, which allows for a certain stability in relation to the vibrating forms of the earth.

The episteme, born of this history of written magic, is the attempt to form a stable table (epistēmē, from epí -upon, hístēmī- to stand), through which we might grasp, and hold onto the world of morphing forms, overcoming the fear inducing transience of mortal existence.

Our contemporary episteme, is the table, upon which, and through which, such writing is inscribed. It is the writing desk (desco), (or butcher’s block) upon which a sacrifice is performed (form is dissected), bringing about a structural understanding, through which contemporary magic is performed.

Each transformation, each new graphing, or writing upon the land, might be said to correspond to a new grammar. A new SYSTEM, written upon/into/through form. It does not see the whole of the body, but rather produces a map, a design, indentifying aspects, which can be employed to produce a working image.

Over the course of history there has been the transition from one writing to another, one graph to another. The perception of the world through a writing system, further translated and transposed.

In these transitions, the importance of metaphor cannot be overstated, since it is this which has the power to carry across the new decoction, the new psychic image: the new schema/ *imprint* upon the mind-body.

For example, economists, social scientists, law makers and other reformers (pharmers and meta-phorm makers), have seen and attempted to (re)structure the world, in a way which mirrors their own ingenious (grammatical) inventions/contrivances, such as :

The world as a functioning clock.

The body as a machine.

The mind as a computer.

We might take the example of Newtonian physical graphing (laws of motion), for the sake of illustrating a single point. Newton's, newly inscribed, physical laws were taken and transformed by mathematical magicians (otherwise neo-classical economists), into a graph which was later imposed upon the social body, in the form of a rational economic system. It sought to allow energy (in the form of money and goods) to flow freely, with the understanding that it would, by nature, find equilibrium, and ultimately balance itself. (However, the disparity between the metaphor, and its worldly—earthly/territorial— effects were not entirely to be predicted.)

Nevertheless, the cutting of science, building of tech makers (ploughing of pharmers), have, over the past few hundred years, graphed a *compelling* image. And as we stated earlier, there is the widely held belief, that such artful cutters have birthed an *advanced* civilisation, with *know-how* and *methods* through which we can find an answers, and solutions/remedies, for the myriad issues of human life; a cacophony of pharmakeia for our daily existence.

In some way there has been the attempt to FIX the world, through scientific (alchemical) endeavours, and get the body of the earth

GRAFT
CRAFT

and the flesh, to WORK, to function, and to *produce* (disgorge), that which fulfils our daily energetic requirements.

It seems uncanny that today's magicians and pharmeres (otherwise scientists, technicians, engineers), appear to have drawn the new script, the new structure, from the written texts of the Hermetic Corpus, and conjuring them through the physical foundations of Hermes himself; *the herma*, or heap of stones. The physical-metaphysical texts, have been interpreted and translated, from originary ancient stone tablets, sparking a mental substance, which has propelled a motion towards the drilling of earth, into rock, ore and extraction of metal, then transformed, into the (working) body of machines, which are themselves fed (energised), through the igniting of petroleum (oil of the stone).

Stone, metal, and oil, have produced tools, and magic devices (*mánganon*), which appear to 'work' 'on their own', through recent contemporary graphing/writing/image, for the sake of the *imago- eidolon*. Petro-chemical magic has graphed systems of transport, and also economy exchange, which has shifted from shell, bone, stone and metal tokens, to paper notes (IOUs which once stood for gold), and now through wire connectors, and silicon chips (metal brains), which represent energy, through 'non physical' numbers.

Even today's 'medicines' have been born of the stone, with modern pharmacists, making new pills and powders, otherwise 'drugs', from petroleum; new substances which are themselves imitations of organic compounds, though with another potential strength/force; (i.e. stone pow(d)er).

Hermes, the trickster, with the ability to reconfigure into practically any formation, is dissembled and reassembled, to make chemical (*khumos-humoral*) additions for food, which are re-engineered to mimic flavours and consistencies, found in plant and fruit matter. Such wizardry tricks the body, activating natural receptors,—which mistake tastes and sensations—and is even able to seduce the body, with extra sweetness, savouriness and intensity. Stone and metal, not before considered edible, are now broken up and reformed through artful cutting, and have become part of the food table. The organised (organic) body, is activated by a new organisation: a stone/metal grammar, which has a new effect on form, and on flesh.

However, if we are to pay heed to our understanding of the *pharmakon*, and its manifold aspect, there is the need for any such inter-

veners, to comprehend the potential danger of any techne, method or ‘system’ written into/onto/through form, and the paradoxical substance of the medicine-poison.

Depending upon the pharmer’s ability to conceive of the whole, the outcomes of such graphing interventions, may be better or worse, for the life of the body; a potential boon or a bane.

The effects of the petro-chemical industrial smog, is now common knowledge, as are the negative consequences of what was thought of as an infinitely pliable and moldable substance (for a multitude of *uses*), also made through stone distillation, where long chains (polymers), are produced. As has been noted of late, the material, unexpectedly, in time, comes to mirror its own form, or embody its own opposite. The formerly flexible substance, later declines attempts to reform it—eschewing the digestive capacities of the earth—and instead fractures and fragments, obstinately refusing to remain malleable. This fractious substance, no longer yielding, or compliant, has been observed crossing the boundaries of form, with its now hard, and often miniscule, components, even entering the waters, penetrating the food cycle, and the flesh.

The new pharming, which at first appeared to, (magically), fulfil the needs of the body, has eventually been countered by unwanted effects. Said graphing, which aims to overcome the ‘unnecessary’ limitations of nature, or the confines of the earth’s cycles, have apparently invited *inverting* forms.

It seems as though the artful cutting of our time, has in the main, failed to notice/pay heed to, these inversions, though it is perhaps not the graphers, who ought simply be blamed, since there is the sense that they may be blinded by their own fabricated lens. The ‘methods’, intended for production, rather than self-reflection, may have inadvertantly given birth to a site of infinite reflection. The lens, the graph, or the grammar, and that which it has produced, may have pharmed a hall of mirrors, or a labyrinth.

Current pharming, perhaps lacks the know-how, which can hold a space for *the form of the pharmakon*, which, when cut, produces fractals, akin to the cuttings of a holographic image, and will not come apart.

PHARM

Today's *techne*, instead seeks solutions to the run off—from its own graphing/cutting—attempting to control 'issues', via a continuation of the same methods, and there appears no possibility of stepping back, and taking pause. (To pause on *doing*, and perhaps reflect, looking back to what may have been lost in the blinkered process.) For now things continue.

The *pharmakeia*, or remedies of our collective existence—made, in the best case, to support the energy, health and wealth of the body—have assimilated the power of stone and metal, and whose overwhelming strength, or force, has set into motion, a trajectory—as far as we are consciously aware—as yet untravelled.

The flow and balance of energy, is directed by our current *demiourgos*. The humors have been, farmed and siphoned, pumped towards the organs of the epistemic working table. The body has been graphed, and tied up, with metal wires, and pipes, to fuel machinators and computational devices, towards the goal, of infinite growth and monopoly.

The *pharmakological* purpose of money—ie. facilitating the flow of energy around the body, the lifeblood of the system so to speak—may be said to have very well long tipped the balance, from medicine to poison. For those who hoard 'wealth', the body appears to suffer simultaneously from gout: piles of gold (crystals), in some areas, in concentrations which have led to grotesque and unsightly manifestations, together with toxic discharges, within, and upon, the body, due to too much richness. Simultaneously, some areas of the body are lacking in any nourishment at all, becoming atrophied, and suffering the loss of life force. These are, for now, deserted, barren regions; often grey, and lacklustre. The mountainous stash in some areas, corresponds to trenches and ditches in others, and if the imbalance is not attended to (with a remedy which respects the whole), can lead to fever, affecting the entire body.

The inability to see which boundaries need crossing, and which need respecting, has led to humoral imbalance, and the natural (organic organisation/ecology) of the body, has been transgressed. Through industry, the air has become melancholic, pumped full of black bilious smoke, along with the production of milky streams, acid waters and blood blooms, turning fluid into flesh. Tunneling and funnelling the ore, the humors of the body, has led to run off in the rivers and oceans, whose life giving substance, has been contaminated with metal, rust, and chemical residue. From the gouged body of Hermes, his *offspring*, Mercury, has officially entered the waters.

FIELDS AND FARMS

We now have a multitude of ‘farms’ which pollute land, water and air. Agricultural waste, chemical fertilisers and pesticides, whose contradictory intention is to feed the life of the soil *and* to kill it.

There are also the farms which consume energy for the sake of mechanical- computational systems/infrastructure. Noise and foul air surround the new farms, whose produce is little more than mental forms. Churning out the new ideas, idols and masks : the substance of the contemporary *eídōlon/imāgō*. These phantoms take power/energy, from the beings and creatures of the soil. The idea of a working system, has been usurped by an image, which itself steals from the energetic (geo/geode) body, and her offspring. (It seems notable that the pharmerms and graphters who create them, live no where near the farms they require for their schemes. They tip the balance of landscapes for the beings who live there.)

And even those who wish divert currency away from the excesses of centralised power, seek their freedom through ‘mines’, which ‘dig’ for imaginary coins using the energy of the earth, through computing unsolved equations (for an unknown purpose?). These ‘mines’ burn energy, drink water, and pollute nature, for the sake of ‘non physical’ tokens, which can be used to purchase other forms of energy. The non-physicality is again, itself a fantasy, since it cannot exist without the metal roots (computational networks), which feed on the earth.

It solves equations and manifestly embodies an absurd one: burn/waste energy, create pollution, in order to have access to the signs, through which energy might be purchased.

It might be said to be the attempt to escape the material through the material : a META ideology which fails to see that it is in the process of destroying the balance, of that upon which it relies, for its own existence.



It is the attempt to USE the paradox of the pharmakon backwards.

META(L)



(stæfcræft)

GRAMMAR

A system of rules and principles for the structure of a language, or of languages in general.

A formal system defining a formal language.

The basic rules or principles of a field of knowledge or a particular skill.

From Middle English *gramere*, from Old French *gramaire* (“classical learning”), from unattested Vulgar Latin **grammāria*, an alteration of Latin *grammatica*, from Ancient Greek *γραμματική* (*grammatikḗ*, “skilled in writing”), from *γράμμα* (*grámma*, “line of writing”), from *γράφω* (*gráphō*, “write”), from Proto-Indo-European **gerbʰ-* (“**to carve, scratch**”). Displaced native Old English *stæfcræft*; a doublet of *glamour, glamoury, gramarye* and *grimoire*. Piecewise doublet of *grammatic*.

γραμματική τέχνη (*grammatikḗ tékhnē*) “grammatical art, grammar”

the faculty of scholarship
alphabet, script, writing

γράμμα • (*grámma*)

that which is written, that which is drawn, picture

letter
(in the plural) alphabet
writing, book

PARADOX

The mobius strip the figure of eight, sign of infinity is made to work against itself; or the oroborous now with two heads, moving in opposing directions. Each head attacks the other, and its movement splits its own body. (And as such its vision and form is unsustainable.)

It consumes itself, not in the direction of the Ancient orobouros of transforming form, moving in one direction, away from that which is gross to that which is subtle, and away from extremes; but rather in the direction of the extremes, simultaneously attacking itself (biting, consuming, feeding on itself), and dissociating from itself, (pulling itself apart, escaping itself), with the (false) idea that it will consolidate its own form. It fails to see:

SELF and OTHER are aspects of the whole

that :

to oppose (other) = to be opposed (self)

to cut off (other) = to cut off (self)

That which ought to be lush green earth, or Hermes Emerald Tablet realised, has been substituted for an interpretation which ignores the form of the pharmakon, and the move away from extremes, through a consideration of the whole, for that which aims to use the whole *against* the life of the whole. (The paradox is set up in opposition to itself, or the sun and the moon of the emerald tablet, rather than working together, towards the evolution of form—and consciousness—works against itself: suppressing earthly life and consciousness.) The squeezing and draining of life from some areas, to create ‘wealth’ to be piled up by few, is rather lucre. Using the body, the wholeness of the earth, against the forms of the earth, for profit, is another ‘brew’, and such pharming has turned its substance into poison, or that which is toxic, to the fleshly forms of the earth.

Matter, pounded and poked, hacked and fracked. The earthly organiser (némō), now (némesīs), vengeful erupts: worked up, overheated, stormy, enraged, bilous and melancholy. Sanguine nature, becomes sanies (pus). Pustulant, pestilent air, and phlegmatic waters—once cool and salty—now heated; gushing and flooding.

If the dose makes the poison, then the dose appears too severe.

The current interpretation of the mythical body of Hermes Corpus is a fabrication, a false rendering. The creation of a sign, a symbol, a graph, which has used and abused the body, and produced *excrement*.

Smarados has become smerdas : stinking table/excremental fable.

merda ‘dung, excrement’ [f. a] (Hor.+)

Pit. *(s)merd-a-

PIE *smerd-h2- ‘stench’. IE cognates: Lith. smirditi, 3s. smirdi i smirda ‘to stink’ <

*smrd~, smardas, Latv. smards ‘smell, odour’ < *smord-o~, Ru. smorod (dial.), Ukr. smorid, gen. smorodu ‘stink’ < *smrd-o-s.

Latin presupposes a semantic development of a collective *smerd-h2- ‘what stinks’ to ‘excrement’.

Bibl.: WH II: 74f., EM 399, IEW 970, LIV *smerd-.

The gleaming green gem (glass-stone), carved into a table (episteme), now a *smorgasbord*, presenting delights fit for consumption; to be digested and expelled. Many of the new forms have produced that which is indigestible, and it appears that the metamorphosis of these infected forms, will likely take place in deep time.

Via the sacrifice, for the sake of the table (of know-how), we have produced:

a working table, toiling table, suffering table

thinking table, stinking table, sinking table.

Through cutting up, dividing and re-organising the body, in accordance with our current grammar (our *techne*)—weighting subjects against objects—our taxonomy, our economy, has ignored the wholeness of the body, whose integrity has been undermined (and overmined), thus turned against its own form, to become that which harms itself, destroying its diverse and collaborative fabric.

The mining, the farming, the pharming, mixing and draining the humors of the body, (the milking, the bleeding), the over use of the stone, (Hermes resting place, whose boundaries have been transgressed), may be said to be the dominance of the Pater, leading to a reaction from the Mater, (resulting in, among other things, hormonal imbalance/oestrogen dominance or feminisation of fish...).

The attempt to manufacture a new, high definition image, has led to the bleeding of the body. The graph cuts, and is tied to the run off, which is part of its substance. The reordering of form (tássō), has led TAX to become TOX. The crafting of a SYSTEM, the exo-skeleton—which is born of an idea, and made manifest through matter—has produced issues, which it seeks to solve through further cutting, and fails to consider, that each cut, each lesion, in some sense forms a new tie, a new link, a new liaison.

The carving of the body, the insecting of form, gives birth to insects and infects. The imago produces the germ, the verm. The *sacri-fice-scarifice*, leads to the run off: the bloom and the blood outside the body.

In Ancient Latin, blood outside the body was considered altogether different from blood inside the body. It became another substance, moving from that which supported life, to that which turned against it. (From *sanguis* to *sanies*. Blood to pus.)

Rather than move away from the worst harms, (killing, war, hatred, the destruction of life), the systemic ‘solution’ ends up consolidating them. The overbearing reliance upon ore, on metal, for the manufacture of gears, pistons and exploding balls, for the sake of power. Pounding, hashing, mashing of material. Razed land, scorched earth. Chemical fire: killing insects, culling insects, cutting insects, insecting insects, infecting infects.

In the attempt to cull, to overpower: the insect mirrors.

(The intention to overwrite the whole, again, does not recognise the form of the *pharmakon*, and does not see that any attempt to overpower invites the opposite force. When field and food are destroyed, grasshopper becomes locust. Agressive chemical intervention proliferates superbugs...)

TAX
TOX



A recent tech insect (inte__ct?), has been conceived as an all seeing eye, to ‘watch over’ the world, cited as a nexus of control, for the purpose of offsetting danger, has been built through a foundation which relies upon war for its materials. In its remit to ‘protect’, it assists in, and proliferates, the massacre of innocent life. Again we see the move towards extremes, rather than away from them, and in its bid to control, fails to understand the mirror properties of the world, and that that which one sets out to oppose, one attracts, like the poles of a magnet. Self and enemy, are mirrors, embodied through opposition.

The paradigm: kill life to save it, is lost inside the looking glass. That which one projects is reflected, and opposed, until one is able to break the cycle through coming into consciousness (to look at ones own shadow, and to take back ones opposites), and move away from harm, rather than towards it.

The subject-object weighting of grammar perpetuates an illusion. The consolidation of its own image: its structure/language reveals that tech may be reified through tech. However that which it sees (knows) is bound up in its own fabrication. It does not see that *it* (the image that it has of itself) is an empty sign, founded upon that which it sacrifices and rejects.

To redraw the body, to reorganise, to impose a graph, a writing, a system upon it, via contemporary techne, has—it seems—led to the formation of a mimetic insect. A mask, a fiction, a phantom, whose existence relies upon the being it disavows.

The mimetic image mirrors the world. It is not itself substance, but the appearance of substance. Looks like* life, though flows in opposition to it . This imago, this insect, is (has become) therefore a *chiral* infection. It does not fit life, and cannot rightfully be superimposed upon it.

OVER POWER
POWER OVER



META-PSYCHE

“Not occasionally only, but always, a meaning of a text goes beyond its author”¹

CONTEXT

The doctorate presents an inquiry—through text and image—into mimesis, and the problem of the image/text (and their relation to knowledge), which are anchored through a reconsideration of the pharmakon.

The fiction of a student doctor, seeking a medicine (or pharmakon), for that which is deemed the pathology/problem of ‘the contemporary condition’, born from ‘the problem of the image’, is a metaphorical device, through which the work explores the notion of a world which emerges through mimesis—a world made of *sameness-difference*—which gives birth to kinds (species), of writing/image making, and kinds of knowing, bringing to the foreground a relation between art and episteme, and so too the problem of the ‘practice-led’ PhD.

A relation between techne and poesis, is unfolded through different registers of writing, (including fiction, myth, poetry, philosophy, ancient alchemical textual translation, written history, art historical writing and scientific interpretation) pointing towards thought ‘systems’, and also ways of knowing/understanding which cannot be systematised, and may be viewed as dialogical. The polarities of epistemic knowledge (or the scientific/technical field) and the ways of knowing/seeing afforded by poesis (or the field of poetry and art) are caught up in the problem of interpretation in the work/world, through the image/writing in varying ways.

The two poles can be presented, on the one hand, as the kind of knowledge which seeks to affirm a position in relation to the world, providing an accurate description, or blueprint, (through identifying, naming, and structuring) and on the other, that which aims to reveal the world, though in ways which contemplate the *relation*, between one ‘thing’ and another (correspondences), and which are not meant to ‘represent’, or stand for truth, but rather, bring seen/percieved aspects to light, in a way which leaves a space for not knowing. It is a way of seeing, where not knowing is an aspect of that which is known.

Different kinds of knowledge/knowing/perceiving, through different registers of writing, can be thought of as nearer or further from each polar aspect (akin to the poles of a magnet), in a field which holds their relation in place. The aspects are revealed through the work to be held together through paradox, which is uncovered via an exploration of the form of the pharmakon (a form which is substantiated through its status as *both* medicine and poison).

In opening onto these different approaches to the interpretation of the world, to knowledge (and its potential benefits and dangers), the question of how an art practice might relate to knowledge, and the expectation that it might ‘produce’ or make claims to it, for the sake of a PhD cannot be avoided. The response the work comes up with, is both negative and positive. In this case the artwork does not intend to make epistemic claims to knowledge, but rather opens onto ways of knowing/of seeing which hold a space for both the simultaneous presentation of that which may be interpreted as knowledge, and that which is rejected or sacrificed for that knowledge to come into being. The relation between the known and unknown (or knowable/unknowable) is explored through the form of the work, which is both subject and object.

The thesis is founded on a paradox.

It is the paradox expounded through the subject-form of the work itself : the form of the pharmakon.

In holding a space for paradox, it is intended that the thesis be *demonstrated* through the form. (The thesis, led by the practice, has followed it into its territory, and thus is assimilated by the artwork and brought into being.)

And although unorthodox in the context of a conventional phd, it is hopefully compatible, and fitting, in the context of fine art.

The work takes fragments from Ancient Greek philosophy (Plato on the problem of mimesis, and also the pharmakon), together with a translation of Herme’s Emerald Tablet, and interpretations of the history of alchemical exploration, through which the fiction is woven. The work also draws networks, and linguistic webs, from Proto-Indo-European roots and their Ancient Greek, Latin, Arabic, off shoots, putting forward its own poetical reflection on a foundational myth (influenced by a diverse body of mythical tradition), of the earth’s origins, which is seen as the ground of the mortal image/imagination.

The work constructs a complex metaphor, and unfolding narrative, through the weaving of linguistic/etymological webs, through which images emerge, and through which the mimetic image also reveals itself in its own making. The making of medicine/the pharmakon—by the student doctor (entomologist/etymologist) examining insects and infects—can be seen as simultaneously the writing of the text or the making of the image. (The metaphor extends to the making of tech, the farming of fields, and framing of institutional forms.)

The fiction re-presents snippets of conventional scholarship, and many references in the final section have a connection to contemporary scientific research, though these offerings are filtered through the lens of myth, or used to qualify strange and fantastic assertions (such as the metal infect).

The etymological unfolding in the chapter of the pharmakon is factual, and in part my own findings. However, I make no claim to be an etymologist(!) and—in any case—it would be absurd to make claims which contradict the paradoxical-

cal claim of the work. Thoughts on the relation between an alchemy which is not based in turning lead into gold, but rather with the soil, came via an imaginative unfolding, through etymology, though it was not really a surprise to learn later, that historical alchemists were influential in attempts towards agricultural regeneration, and whose findings underly modern soil chemistry². The story of the student doctor's 'research', unfolded through the text, contains internal contradictions, which are part of the dialogical understanding it opens onto. The foundation of what it 'knows' or sees is an opening which occurs between these differing aspects, the portal, or opening of perception.

The work has been asked to answer potential questions and criticisms in relation to where it fits within the field of contemporary art, due to its emphasis on Plato, and what is deemed a "Eurocentric" positioning.

In response to this, I would say that while the work does point towards many of the issues identified as crises—ecological, social, economic—of our contemporary, (and the need to find common ground), the 'point' of the work is very much the simultaneous attempt to see beyond the contemporary lens, reflecting upon where we are now, through a weave of what may be considered 'incompatible' positions (historical...mythological...), which throw present customs, costumes, or *garb*, into a new light.

In referencing the works of Plato, I hope it is obvious to the reader, that my intention has been to set into play the presentation of an 'authoritative' interpretation, anchored on a foundational figure of Western thought, through the ironical tone, (the voice of the student doctor), from the start. On the one hand, I do have a genuine personal investment in the works of Plato, and on the other, the exposition is not intended as an entirely 'reliable' commentary, but rather an exploratory and playful unfolding, in the context of the artwork, (which is not to say that the writing intentionally misleads, or simply 'makes up' that which it presents).

The question of how, and whether, we can understand a text (or image), is at the heart of the work (and also at the heart of the way Plato may be interpreted to consider writing). How we understand Plato depends upon the question of whether we can know Ancient Greek, and the network of roots, the forking morphologies, and metaphorical (and contextual) associations built into the language, and the way in which it has been employed. The problem of interpretation is brought to the foreground, and via our mythical Theuth and Hermes, we stumble into the territory of hermeneutic philosophy.³

It seems important to note, that the tradition of Plato is also, in some way, related to the alchemical history alluded to in the work, which has roots in Persia, India and China, and whose Western branches emerged in Ancient Egypt:

"The earliest alchemists of the West emerged at the crossroads of ancient Egyptian temple culture, Hellenistic philosophy, and Greco-Roman mystery traditions. Practicing in the cultural melting pot of Alexandria, these thinkers—some priestly, others philosophical—sought to understand the hidden principles of matter, life, and the cosmos. Their work was not merely experimental but deeply symbolic, blending myth, astrology, metallurgy, and sacred

geometry into a unified vision of transformation. These early Western alchemists laid the foundation for a tradition that would evolve over centuries, influencing science, mysticism, and medicine alike, while preserving the idea that true change occurs both in the world and within the self.”⁴

Although the Emerald Tablet, attributed to Hermes Trismegistus of Alexandria, Egypt (in an English translation of the first known Arabic version of the text) is juxtaposed against the philosophical excerpts, in order to bring about an association between them, the works of Plato, and their relation to a history of alchemy, is not explored in any direct sense. The juxtaposition came to me without reason (as an inspiration), though connected to a lengthy interest in alchemy, and the attempt to think about its relation to contemporary scientific perspectives. It emerged as that through which I might introduce and explore an historical proposition, of the problem of the image/text/pharmakon in the fiction, and also a set up for the unfolding of the narrative, in which a trajectory of Western Metaphysics is also critiqued.

The work carves out an image, of the danger of a textual system, (or grammar), which appears to have laid out and set into motion the pathways of contemporary technology, (and which conceals the form/ potential danger of the pharmakon), which I relate to Gadamer’s reflections in *Truth and Method*:

“even before the game of world history began, did some cast of the dice fatally compel us by means of our language to our way of thinking, and if things continue so, will human kind destroy itself by technology?...We see with increasing clarity..that Greek metaphysics is the beginning of modern technology....”⁵

The writing produces an abstraction; an unfolding strange and uncanny narrative, which foregrounds the question of interpretation in the world, the relation between thought and being, mind and body, health and sickness. The direction of science and technological ‘progress’, is attached to lenses drawn from mythical thought, and humoral medicine.

The earth (and earthly life upon it), is presented as a living being/organism, opening onto a perspective which might be seen—in its own way—to relate to the philosophical work of Michel Serres and his notion of a ‘new animism’, which seeks a necessary reconsideration of nature, through listening to the earth, as a being, with whom we are in dialogue.⁶

“Nothing distinguishes me ontologically from a crystal, a plant, an animal, or the order of the world”⁷

The attempt to present, what might be seen as a ‘universalising narrative’, has come up as something necessary to

address within the context of the art college, with the intimation that the work may be somehow incompatible with post-structural concerns. I would say, in response, that a distinction needs to be made, between the story, the subject-form of the work, and also the PhD thesis itself. (The story is distinct from the subject-form of the work, and the thesis is not presented by the narrative, but through discerning a relation between the story, the subject-form, and the relation to knowledge.)

The writing is not presented in such a way that it may be seen to represent truth, but rather reveals itself as painting a picture which might be, in some way, convincing as an image/series of images. It holds together (and fragments), and juxtaposes 'rational' with 'irrational' (or perhaps hyper-rational) interpretations. It works through perception, and that which it reveals is bound up in the way in which it is revealed. It is left to the consciousness of the individual, to interpret and discern.

The work also cannot avoid that it is, in some way, guilty of that which it claims to critique. It produces metaphors, and brews images for the infection of psyches. It embodies a form of writing, which is itself a mimetic inflect, *imitating research*, however, again, it throws the authority of its voice into play from the start, through the use of an ironical tone, through wordplay, and its claims are evidently artificial. The network of linguistic morphemes, which fabricate the lens through which the world is presented, are themselves on display. At the same time, it does seek to reveal a ground (common ground, relating to a history of myth), which might in some way challenge the tenets of deconstruction. The story told, directly addresses the problem of the image/text, and the need to account for that which is sacrificed in order to make it, including the sacrifices made by theories of *différance*.

In one sense, the work might be seen to take the problems left in the wake of deconstruction as its starting point—problems themselves, arguably not directly attributable to Derrida, but to 'Derridean' interpretations—from which, there is the subsequent attempt to uncover a foundation, which overcomes this fragmentation, leading to a 'solution', which interprets the need to hold space for the paradox. The medicine (pharmakon), is revealed as a vessel which carries the paradox.

The work then, finds a way to hold a space for the paradox, (it simultaneous subject and object), allowing for both a proposition for a way of looking/understanding, and the admission that it too is nothing more than a text/image, and which has also, in its own way, sacrificed the whole that it claims to present.

(From the perspective of the student doctor, this may be legitimised through its ability to, in some way, counter the dominating images of the contemporary. It is an antidote, which has not yet tipped the balance into poison; and through the undoing of its own form, may be said to correspond rather to a placebo.)

The work throws the *position* of deconstruction into question. Or in the work's terms, attempts to bring to light the rejection (or the sacrifice) upon which its position is based.

The form of the work, reveals that the stance of deconstruction produces a contradiction. That there can be no universalising narrative, is itself a universalising claim, and this is itself a paradox which opens back onto the possibility of the Platonic forms.

As Stanley Rosen pointed out in *Hermeneutics as Politics* in 1987, Derrida's manoeuvre, or claim, in many ways undermines itself, through its own logic:

“There is no Derridean evidence, because each signifier signifies merely another signifier. The rejection of the metaphysics of presence is a two-edged sword. *Écriture* is the name of the double absence of the signifier and the referent. As such it is the sword that chops off the hand of the Derridean writer.”⁸

It is a sacrifice, which is seen here, to not simply be benign, and may be said to relate, in its own way, to the loss of those forms/foundations which have previously kept us from moving, unchecked, towards extremes; in pursuit of ‘any’ possibility/capability, achievable through contemporary tech *know-how*.

“there is a fundamental aspect of alchemy which should not have been abandoned with the rest, but should have remained in science and technology to protect us from the temptation of know-how without a sense of responsibility.”⁹

In the process of making the work I came across the ‘quarrel’ between Derrida and Gadamer, which was said to have occurred, during an attempt to bring the two experts in hermeneutics and deconstruction, together, in conference, and potentially find a way to begin a dialogue. However, Derrida is said to have, after Gadamer's opening paper, refuted the possibility, citing that all the encounter appeared to bring up, were “improbable debates, counter-questioning, and inquiries into unfindable objects of thought”.¹⁰

Gadamer, though perplexed¹¹, continued to seek a way towards dialogue, maintaining a belief in the possibility of finding a bridge between the two distinct modalities (deconstruction and hermeneutic philosophy). My own thinking has led me towards an alignment with Gadamer's work, and an understanding which follows the need to acknowledge, and pursue a shared foundation, whereby dialogue becomes possible. A willingness to find a way, or to hold a container within which communication might take place—overcoming a chasm—and in so doing, the work does not simply oppose ‘post-modern’ concerns, or negate the issues brought to light by deconstruction, but rather holds a space for its position, but also the opposition through which it finds itself.

“hermeneutic philosophy understands itself not as an absolute position but as a way of experience. It insists that there is no higher principle than holding oneself open in a conversation”¹²

The problem of a world founded through oppositional aspects, is not, from the perspective of the work, solved by the (conceptual) collapse of opposites, or by breaking them apart, and rather through the need to recognise that they cannot be split, squashed, or dissolved, and instead points to the need to move away from (polar) extremes, in order to come back into balance, via a notion of a cycling, described by hermeneutic circle.

It is not simply a *going back* to a pre-modern conception of the world (the story does not bypass post-structuralism), though it may be said to *bring back* a consideration of the relation between opposites—which are conceived of as inextricably linked—as in the poles of a magnet, or the ‘sides’ (over and under), of a möbius strip.

In its exposition of the pharmakon, the writing also brings into play, the notion of sacrifice/scapegoat (or sacred victim), an association Derrida made in his critique of Plato’s exposition of the pharmakon, in Plato’s Pharmacy.¹³

The ‘violence’ of Western metaphysics’ theoretical systems—and the sacrifices made for/by them—are a subject of the work, set against the problem of translation, opening onto the question of where responsibility might be placed. Derrida’s criticism of Plato, through the notion of a ‘metaphysics of presence’, arguably conflates Plato with ‘platonism’ (and its differing interpretations), and does not question whether this reading, may fail in some way to understand Plato’s use of language. It has been asserted, by some, that Derrida may ascribe to his own interpretation, an aspect of that which Plato was already doing/addressing, through the poetical and ironical form of the writing. That Plato’s writing may have been responding to political concerns, unacknowledged by Derrida, and was itself attempting to avoid becoming a sacrifice/pharmakos, (a fate which Socrates chose not to escape), through addressing those concerns with linguistic caution:

For all of his hermeneutic virtuosity, Derrida fails to understand the political dimension underlying Plato’s dialogic writing. He is blind to the political reasons shaping Socratic irony, as well as Plato’s choice to write poetic, dramatic, sometimes enigmatic and aporetic dialogues. The atopic philosopher who, following Socrates, goes back down into the city has reason to speak and write both with care and, if he is able, with playful artistry. Such a philosopher, contra Derrida, is not a law-giving father. He is the object of paternal suspicion, when he is not a pharmakos like the condemned Socrates.”¹⁴

Bernard Stiegler, a close follower of Derrida, developed his own understanding of the pharmakon, which might be anything, any form, or artefact in the world, which is necessarily “something that disturbs an equilibrium.”* He points to the problem of mass intoxication due to what he calls *digital pharmaka*, and seeks to address the question of how to transform this poison into medicine.¹⁵

It is a conception which corresponds in many ways with the writing here, though the story calls into question the position Stiegler puts forward, that “No pharmakon is bad per se.” since, in relation to earthly forms of life, there is

the need to address (and avoid), certain extremities which a particular pharmakon may embody.

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The form of the PhD is treated as a field of play, and through writing and painting, we open into a world made of mimetic reflection,

“Imitative representation is not the kind of play that deceives, but a play that communicates as play...Mimetic imitation does not want to be ‘believed’, but understood as imitation”¹⁶

Like the pharmakon—the image or the text—must know that although it may be a useful remedy, tool or eye opener in one moment and context, in another, it may be that which is guilty of concealing that which needs to be revealed, or brought to the surface.

This is the reason it attempts to reveal its own machinating, hoping to offset the danger of the image/text/pharmakon. Through mimesis, and cycles of presentation and reflection (mimesis revealing itself as mimesis), the work presents the making of the image, and its own unmaking. It is a poetics or making (poesis) which prioritises the feeling/sensing perception (aesthesis) of the individual engaged with the work, which opens onto conscious awareness perception/intelligence/understanding (noesis), which is brought back to its own reflection, in the reflection upon the work.

The episteme (or the notion of a scientific field of understanding), in relation to the text and tech, is shown to be the site of sacrifice, and the attempt to take power. It is a landscape of dominance and control, which produces issues, and perpetuates a cycle which seeks to control them, producing more. It is a paranoid interpretation of the world which does not see that it is deluded by the structure of its own language (or image inscription), and that its weighted grammar, is directing people towards an inevitable flip of the script.

“There is literally now a dark humour—in the sense of crazy reversals—as part of our reality today.”¹⁷

This opens onto the obvious need to recognise that the text, or image which intends to reveal such perceived harms, in some way contains the danger that it seeks to point out, and must recognise that it is also that which is shown to have the power to in some way create the vision it sets forth.

The writing depicting such a vision, may also be guilty of the creation of a dominating image, which itself intends to in some way re-write perception. Hence a text/image which aims to depict horror (in order that it be avoided), must

take care to not bring about the very thing it intends to reveal as a danger. (If people believe enough in an image, in their fear and attempt to fight it, they may enflame it, giving power to it rather than taking it away.)

The intention to undo the power of the image, is then political, in order to give power back to the conscious awareness who sees (or in the works terms, is inscribed by), the image. The agency is transferred from the work (the text or the tech) to the consciousness engaged with it. The one engaged with the work, is revealed as the one who gives the text/image power: the one who might believe in it, and assist it to function. If consciousness were awake to the power it gives to the system (tech/text/image/form), the possibility of no longer powering such systems (which may be harmful and toxic), by working for them, or feeding them energy, becomes possible.

Agamben's 'poetics of inoperativity', puts forward a conception of the artwork, which simultaneously makes the image and unmakes it. It is an opera (work), which does not wish to operate. It aims to reveal its fictional foundation, which constitutes a political act, in order to avoid becoming a tool, for the machinations of the political.

I realize that the term "inoperativity" comes up time and time again in these reflections on the act of creation. At this stage it is perhaps appropriate for me to try to delineate at least some elements of what I would like to define as a "poetics—or a politics—of inoperativity." I have added the term "politics" because the attempt to think poiēsis, human making, in a different way cannot but also put in question the way in which we conceive of politics."¹⁸

In the context of this work the paradox, becomes the anchor, which holds a space for conflicting positions (and the necessity to recognise that each position, is, in a sense, constituted through that which it opposes).

The problem of the image or the text, is the counterpart of the problem of no image, or no text. An image which is too strong, overbearing, and so conceals that from which the image is formed, is both the opposite, and equivalent, of the image which is non-existent, weak, broken, fragmented (deconstructed), or dissolved.

How to see past the image/text, to that which the image conceals, via an image/text which allows no room for interpretation, or how to find a way to interpret an image/text, which is too open, not all there, is broken, fragmented, roughly drawn, or blurred to the point of dissolution, are two sides of a single coin.

The form of the pharmakon I unfold in the story, is the attempt to find an image which is able to hold a notion of a whole (form) which is made through internal opposition. It also has the capacity to open onto a multifold, one is two is three, and so on, potentially to infinity. It is an attempt to hold a space for difference, without necessary fragmentation.

It might be seen to relate to a possible portal, or vessel, for Gadamer's "Horizontverschmelzung", a coalescence, or melding/melting of horizons.¹⁹

The narrative itself suggests a need to come away from extremes—since we can never be free from the oppositional nature of the work (the world), which is born through a weaving of warp and weft, above and below, inside and outside—and points to the need for a move away from fundamentalisms. Those extreme positions which deny or fail to recognise the counterpart—opposite and equivalent—which they are inviting into being through their stark positioning. (This also relates to the stated aims of many working in the field of contemporary hermeneutic philosophy.²⁰)

The question of what constitutes knowledge is thrown into relief; a manoeuvre that came to me as a necessity, within the context of a ‘practice-led’ fine art phd. In trying to find a form for the ‘research’ (which was originally based in a fiction on the myth of King Midas, and the problem of value), the work was unable to find its feet, until there was the realisation that the PhD needed to somehow reflect upon itself. To have art and episteme as subject and object—in back and forth dialogue—eventually led to the notion of the pharmakon, which gave the work an anchor. It seems, that to problematise the relation between the artist PhD and knowledge, is in its own way somehow, a pharmacological intervention within the institution, and potentially useful, I would argue, to art and artists at this time. To some it might seem poison! But among artists and lecturers to whom I have spoken, there seems to be a general consensus that the form of the PhD is ill fitting, when it comes to the unfolding artistic process, and organic formation of the works.

It would be helpful to open up pathways, which avoid the requirement that the artist dissect, (through over analysis) or artificially attach their body of work (via theory), to the ‘table’ of the episteme. The story (or framing device) which the artist attaches to the work, is ultimately not the same as the meaning/understanding/vision one can find within/through the work, and perhaps this point of difference, is an avenue (among potential others), which might be further explored.

In writing about ones own work, it seems inevitable that one misses the point. Up too close to be able to see it—or perhaps rather inside it, and unable to see it from without—though it is from this position that one is able to make it. I feel that, in many ways, I have not touched upon the actual substance of the work here, which is related to mimesis (analogues and metaphors), humour, and the network of elements woven, for the constitution of its form. The form is the portal, through which the work reveals that which it knows/sees. It is always the case that I learn what the work *is*, as it seeps through, over time, after it has been completed.

In the formation of the work, I feel I am being led by it, and the work is teaching me what it knows. I am in dialogue with the materials. The need to define the work, in the context of the PhD, brings about the risk of damaging or destroying the intelligence of the work, which—if it is any good—is more intelligent than the rational attempt to know it.

The paradoxical claim of this PhD, is founded on the need to protect the form of the work, through revealing the sacrifice which takes place when any claim is made. (*The work cannot make a claim and this is the claim.*) The pro-

duction of knowledge, is seen to be akin to the formation of the image which conceals its own underside, or that which it has left out of the frame.

The stone carving produces dust. It presents the form of the carving as the affirmative production: the fabrication. Though without simultaneously revealing the dust, the stone particles, which are an aspect of the same production. (These are the rejects, or those aspects still need accounting for on some level. They don't go away. They exist, waiting for their own transformation, into another form.)

The work seeks to create a space for the witnessing of the image, in relation to that which it has sacrificed in order to bring it into being. The work's relation to knowledge cannot be said to be simply one of 'production'. The work does not itself 'produce' affirmative knowledge, but rather an opening for the contemplation of the relation, between that which is considered knowledge, and that which it rejects.

Our ability to reflect upon the reflection (of the world, of thought, of being), depends also upon our ability to reflect upon the tools (tech), we employ in the making of that reflection. It opens up a path to the contemplation, of the relation to the understanding of 'meta' in the work.

To allow for the difference between art/poetry/philosophy and science, seems essential for our ability to be able to contemplate an 'ontological incompleteness'²¹ which necessarily remains outside the remit (and methods), of science.

The *form* of the artwork, contains the possibility of seeing beyond the forms of the contemporary episteme, and is therefore, I argue, essential to it.

As in the work, where body and mind, organic and inorganic, flesh and metal, self and other, can be seen as counterparts (opposites and mirrors), art and episteme may also be seen as the two vessels of the alchemical alembic, through which transformation can take place. Their otherness (the space/site of sameness-difference, portal and bridge) is seen to be formative and essential.

Endnotes

- 1 Gadamer, Hans-Georg. *The hermeneutic significance of temporal distance (Prejudices as Conditions of Understanding), Truth and Method*. London, Bloomsbury. (2019) p.307
- 2 For information on the alchemical influence on agriculture, see Niermeier-Dohoney, Justin (2022) “*A Vital Force? Exploring Agricultural Uses of Alchemy in Early Modern Europe, ca. 1550-1730*”, (2022) for the Max Planck Institute for the History of Science [<https://www.mpiwg-berlin.mpg.de/feature-story/vital-force-exploring-agricultural-uses-alchemy-early-modern-europe-ca-1550-1730>] online article accessed October 2025; see also Gottschalk, Wallerius, Johan (1822) *A natural and chymical treatise of agriculture* (publisher not identified) New York Public Library, digital research books [<https://digital-research-books-beta.nypl.org/work/c103da65-717d-4590-88e5-77642fb959bf?featured=6237546>]
- 3 The work presents an interpretation, which itself reflects upon interpretation. This reflection, is the foundation of hermeneutic philosophy, elucidated her by John D. Caputo: “The word hermeneutics comes from the Greek, and ‘interpretation’ from its Latin translation. But it is more useful to distinguish between them by saying that interpretation is an art, and (philosophical) hermeneutics is the theory of that art. An interpretation is a first-order act or process...(philosophical) Hermeneutics is a second-order reflection upon such acts.” Caputo, John D. (2018) *Hermeneutics: Facts and Interpretation in the Age of Information*. Penguin, Random House. p5-6
- 4 Smith, D.B.(2025) “*The Early Alchemists of the West*” (<https://www.scienceabbey.com/2025/06/24/the-early-alchemists-of-the-west/>) online article accessed October 2025. See also Forbes, R.J. (1953) “*On the Origin of Alchemy, in Chymia*” , 1953, Vol. 4. University of California Press [<https://www.jstor.org/stable/27757160>] p. 1-11
- 5 Gadamer, Hans-Georg. (2019) *Supplement II, To what extent does language preform thought?* p.571-572
- 6 See Serres, Michel and Burks, Randolph [tr.] (2015) *Biogea*. University of Minnesota Press.
- 7 Serres, Michel, and Burchill, Louise [tr.] (2023) *Hermes*. p.83
- 8 Rosen, Sanley (1987) *Platonic Reconstruction, in Hermeneutics as Politics*. New York, Oxford University Press. p.66
- 9 Del Re, Giuseppe. (1997) “*Technology and the spirit of alchemy*”, in Vol. 3, HYLE – An International Journal for the Philosophy of Chemistry. [<https://hyle.org/journal/issues/3/delre.pdf>] p.51-63
- 10 See Legrand, Pierre (2017) *Derrida's Gadamer*, Chapter 9, in Glanert, Simone and Girard, Fabien (2017) *Law's Hermeneutics : Other Investigations*. Oxon, Routledge. p.145-155
- 11 Bernstein, Richard J. “*The Conversation That Never Happened*” (Gadamer/Derrida) *The Review of Metaphysics*, Mar., 2008, Vol. 61, No. 3 (Mar., 2008), Philosophy Education Society Inc. Stable URL: <https://www.jstor.org/stable/20130978> p. 577-603. See also Michelfelder, Diane P. and Palmer, Richard E. (1989) *Dialogue and Deconstruction*. Albany, N.Y. : State University of New York Press.
- 12 See Hans-Georg Gadamer, and Sullivan Robert [tr.] (1987) *Philosophical Apprenticeships*, MIT Press, p.189
- 13 See *the Pharmakos*, in Derrida, Jacques (1981) in *Dissemination*. London, Althlone Press, p.128

- 14 Sharpe, Matthew (2021) “*On Politics, Irony, and Plato’s Socrates as Derrida’s Pharmakon*”, *The Review of Politics*, SPRING 2021, Vol. 83, No. 2. Cambridge University Press for the University of Notre Dame du lac [<https://www.jstor.org/stable/10.2307/27111643>] p. 153-173
- 15 Stiegler, Bernard (2024) *Elements of Pharmacology. An Interview with Felis Heidenreich and Florian Weber-Stein*, in *The Montréal Review*, June 2024.
- 16 Gadamer, Hans- Georg (1986) *The Play of Art, The Relevance of the Beautiful and Other Essays*. Cambridge University Press. p 127-8
- 17 Žižek, Slavoj (2025) *Why we are getting more stupid?* Institute of Art and Ideas, YouTube channel [<https://www.youtube.com/watch?v=BV-lfNtIml2U>] video accessed October 2025 @33m40s
- 18 Agamben, Giorgio and Kotsko, Adam [tr.] (2019) *What is the act of creation? in Creation and Anarchy: The Work of Art and the Religion of Capitalism*. Stanford, California: Stanford University Press. p.25
- 19 Gadamer’s conception of “Horizontverschmelzung”, is commonly translated as a ‘fusion’ of horizons, however, a more close translation might be a melting or melding, which seems preferable, as it presents an image which allows for an interacting, or coalescence, rather than a ‘sticking’ together, in a way which is unable to come apart. For more on Gadamer’s conception, and its relation to historical consciousness, and interpretation, see *Truth and Method*, p.317 and p.600-601
- 20 Jens Zimmerman, is one of a number of hermeneutic philosophers who point out that hermeneutic philosophy offers a way to mitigate extremisms: “Hermeneutics is an antidote to fundamentalism. Fundamentalism is essentially the inability to recognise that even our most deeply felt convictions, are mediated through language, tradition and history. In this sense, not only religious folks but also scientists or atheists can fall into [sic.] relativism.” Jens Zimmerman (2016) *Hermeneutics A Very Short Introduction*, Oxford Academic University Press, YouTube channel - <https://www.youtube.com/watch?v=6wPTV5hyB0Y> youtube video- accessed October 2025 @3m44s
- 21 A connection can be made between a notion of ontological incompleteness, and the portal of art and philosophy as a means to self-reflection. The ability to reflect is here dependent upon an opening, which is constitutive of our being, and which cannot be cut/disavowed by a positive description of reality, as written by science : “the only way effectively to account for the status of (self-)consciousness is to assert the ontological incompleteness of “reality” itself: there is “reality” only insofar as there is an ontological gap, a crack, in its very heart, that is to say, a traumatic excess, a foreign body which cannot be integrated into it.” Žižek, Slavoj (2006) *the unconscious act of freedom*, in *The Parallax View*. MIT Press, p242

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P A I N T I N G

“fascinated by painting, philosophical thought has always burned itself in the fire of colour.”

Jacqueline Lichtenstein

Painting is another focus of the practice led doctorate, which picks at the carcass of what is commonly called Western Art History, in the attempt to find that which will transform/heal a body. Historical fragments, copied and altered, juxtaposed and synthesised become part of a process through which there is the attempt to uncover a potential *pharmakon of painting*, in the present.

The pursuit of a pharmakon of painting, stems from the aim to provide a kind of (perceptual/feeling) medicine for the present. This antidote is poison/arrow (toxicon), which aims to infect the ruptured image projections, (of the fragmented contemporary), dissolving the illusion of the illusion. The pharmakon is a reminder of the whole; bringing to the surface the underside of the image.

There is the desire to pull the mind-body back to its senses, through a sensory rehabilitation, and come back to land, through painting, itself embodied through ground up substance, to return to the sensibilities of the flesh, and the forms of the natural (earthly), body.

The studio/lab work, took inspiration from the conception of a “fertile ground of painting” [Leonhard, 2013] attempting to approach its own “rehabilitation of the notion of Mimesis”, as a path to *find painting* in the present, (through the consideration of a potential relation between the artwork and a contemporaneous philosophical vision), developing upon the understanding of the image not simply as mirror, but that with the potential to transform/birth a new body.

The research digs through layers of historical painting and image making (its forms, materials, practices), picking up that which has been left behind (within that which is named contemporary art), to find the substance which might be gathered, ground up, and distilled, into the pharmakon; a new painting, a new medicine, which cannot but be made of the bones, the carcass, the remains of this historical body, since this medicine (seeking to re-find lost pathways), requires that from which the body has disconnected itself.

Cultivating the soil of the image, through dialogue with materials, is the first job of the student doctor, which becomes a process of layering substance, feeding, nourishing, enriching the humus, so that it might become a ground, a source for this potential; agent of transformation, instigator of new ideas/forms.

The materials of painting are considered to be both physical and psychical substances. Historical forms, subjects, pictorial conventions, colour palettes and harmonics etc., are themselves mixed and become a part of the palette employed in the making of the image. Via the stones and minerals born of the belly of the earth, themselves pummeled and processed, from the ore into pigment, we uncover substance of this transformative fire. With ground up powders in oil, flayed flees/vellum or woven flax/flax the painting hopes to embody and produce another (feeling) *flaesc/flesh*.

This pharmakon is made from the outmoded, the dead corpus, earthly dregs, thus the dirt, the dust, the mud which is itself a sacred soil. The body in the darkness, intimate with the scapegoats, victims, also vermin, bugs (insects), or monsters, of the contemporary.

The object (pharmakon) of the paintings is also the subject, whereby the poison /medicine /sacrifice/ scapegoat is explored and depicted, via a history of “Kings and Scapegoats”, whose paradoxical relation is mined (they tend to switch places), through looking to the works of Van Dyck, Lely, Gentileschi, Bonnacorsi...also medieval illuminations...other ancient figures, and whatever, in fact, the artist stumbles upon, or sees fit to dig up and steal.

Moving through the reflections of the past, exploring painting and the image via a conception of the pharmakon, there is the attempt to make doubles—in a sense *painting painting*—whereby painting history reflects upon itself. Its many facets, become entwined and unfolded, in the attempt to see the layers and networks interacting, in the formation of the substance of the image.

If done correctly, (and given the often disappointing/catastrophic results in labs who knows?), the amalgamated pharmakon ought to contain the possibilities of a potion, philtre or filter, through which one might bring into focus the sacrificial substance of the shifting historical-contemporary, cloaked in its temporary forms, and images.

...

(Postscript: for now the lab work remains inconclusive, and the following pieces represent mainly unfinished experiments, towards the finding of a satisfactory solution/distillation...—an endeavour still underway...)

The sacrificial body

P H A R M A K O S

(corpus)

POISON - MEDICINE-
SACRIFICE- SCAPEGOAT



“The shrieks and cries could be heard throughout the castle...” [2025]

[sketch for Storybook, the King's Feast] pastel on paper

THE POISON?



The Poison? (detail) [2026]

unfinished- oil on canvas
[110cm x 60cm]

THE SOUP

(ius, jus—*justice?*)



Souper Du Roi (detail) [2026]

oil on canvas
[180cm x 220cm]



Souper Du Roi [2026]

oil on canvas
[180cm x 220cm]



Souper Du Roi (detail) [2026]

oil on canvas
[180cm x 220cm]

supping supper



FLESHER/BUTCHERY

The birds were once fed full to make them fat and rich, and then they were dressed and placed at the centre of the table. Small animals were braised whole after stuffing to stay moist, and each had its own special palatable character.

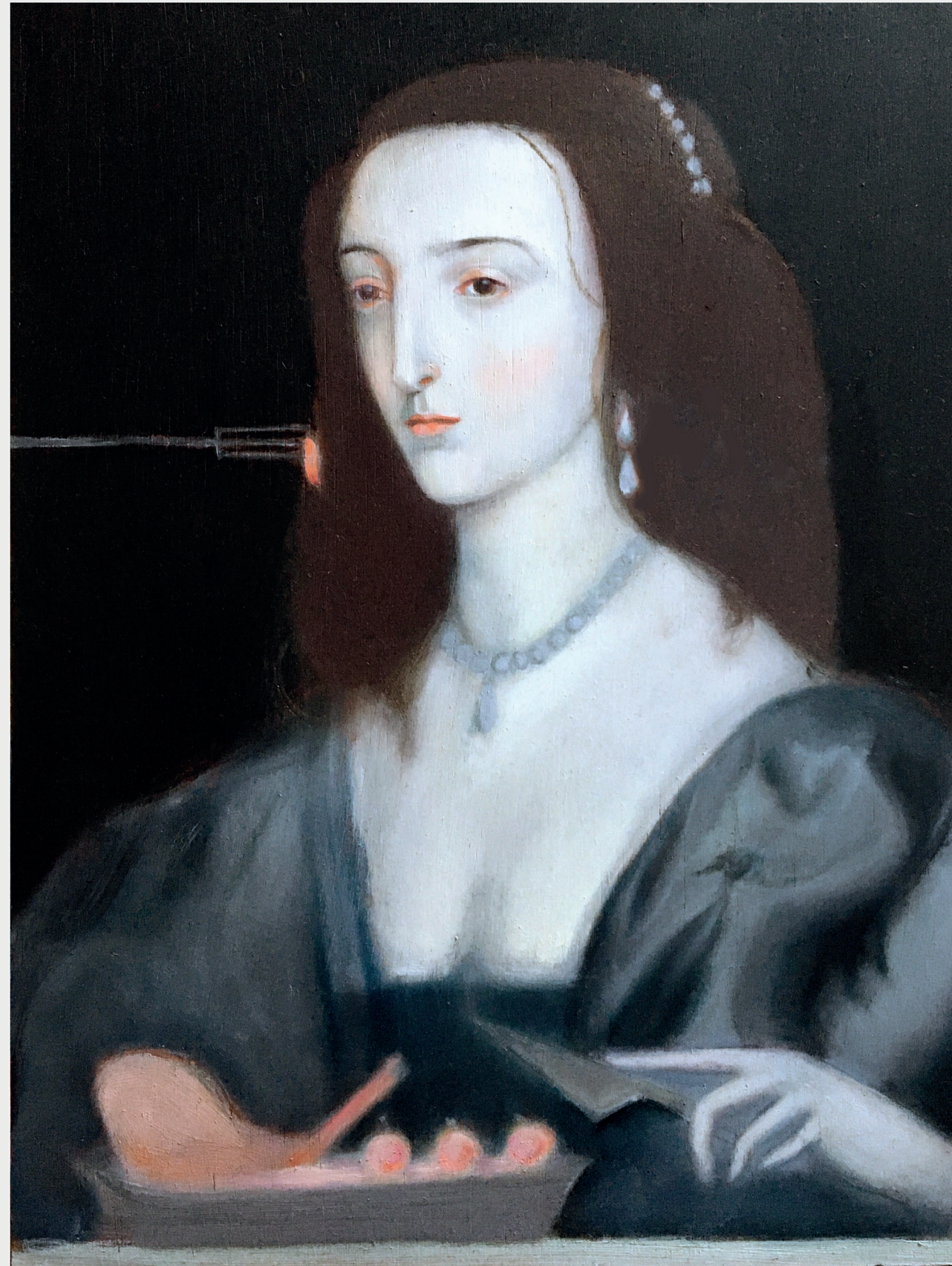
Beasts were rounded up, throats cut, then flayed and skinned and left to hang where they became flavoursome. Pieces were hacked from the bodies, and were smoked, others macerated, salted and sweetened. Herbs and spices rubbed into the flesh. Some were cooked and their fibres potted in fat, some ground up in oil. Others were beaten, and the rack was stretched to tendene the meat.

The bodies and parts were hurried through the tunnels, to the cookhouse where things would be made presentable, and those bits and pieces which didn't make the grade were kept back for the pies, soups and stews. These were the parts which added most flavour one might be surprised to know. Those fugitive and indescribable morsels which did not fit into any particular category and which gave of themselves some quality altogether nameless, impalpable; that kind of unutterable *something and nothing* required as the most welcome furnish at even the finest tables.

**At the King's Table:
The Queen's Habit (blancmangier) [2023]**

oil paint on wood panel
[23cm x 31cm, or 41cm x 49cm framed]





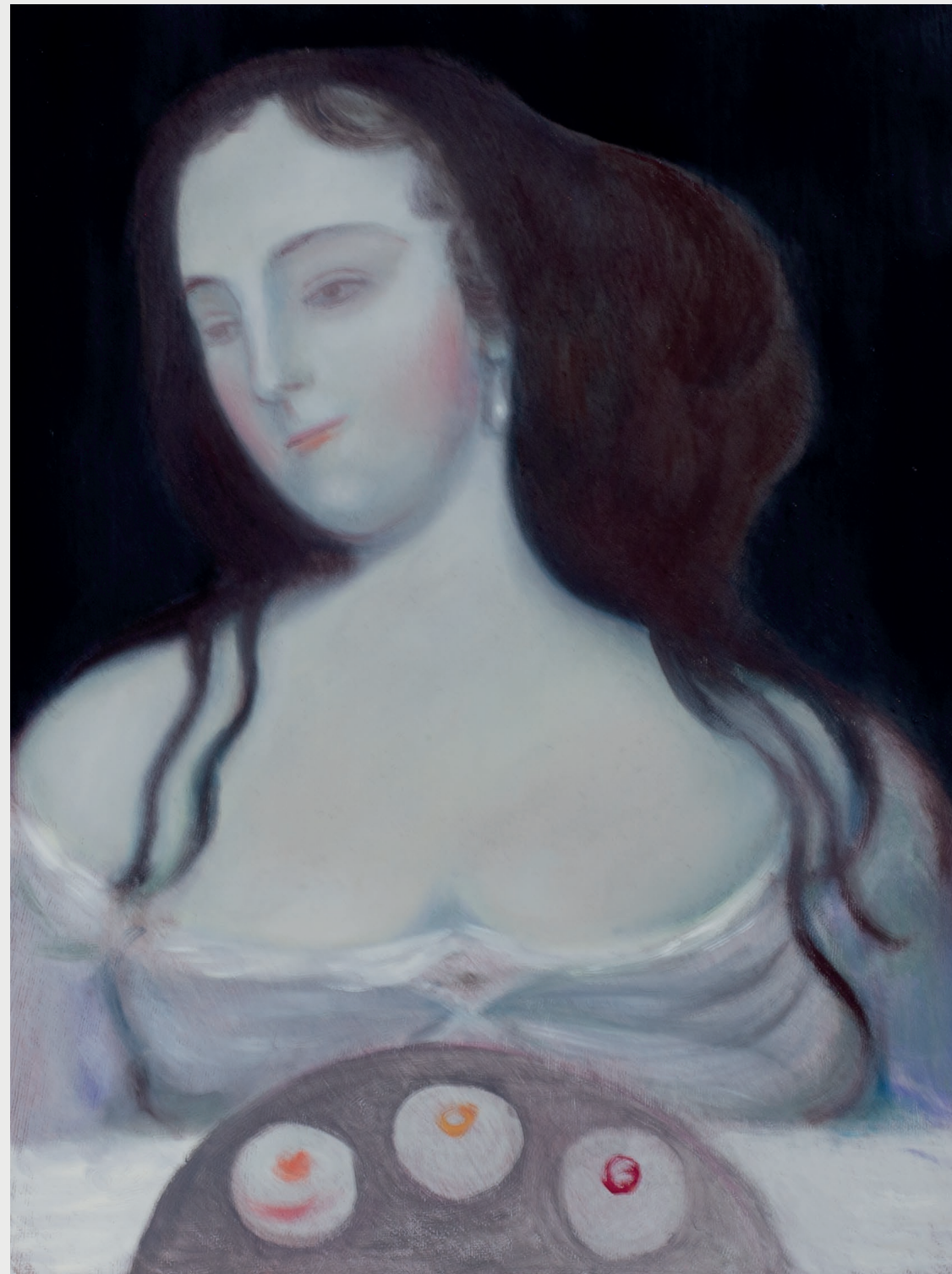
At the King's Table:
The Queen's Indulgence (smothered rabbit) [2025]

unfinished - oil paint on wood panel
[23cm x 31cm]



At the King's Table:
The Royal Supper (cockentryce) [2026]

unfinished- oil paint on wood panel
[23cm x 31cm or 39cm x 47cm framed]



At the King's Table:
The Royal Confection (mignardises) [2024]

oil paint on wood panel
[23cm x 31cm]



**At the King's Table:
The Kingsman and the trifle [2024]**

unfinished- oil paint on wood panel
[23cm x 31cm]

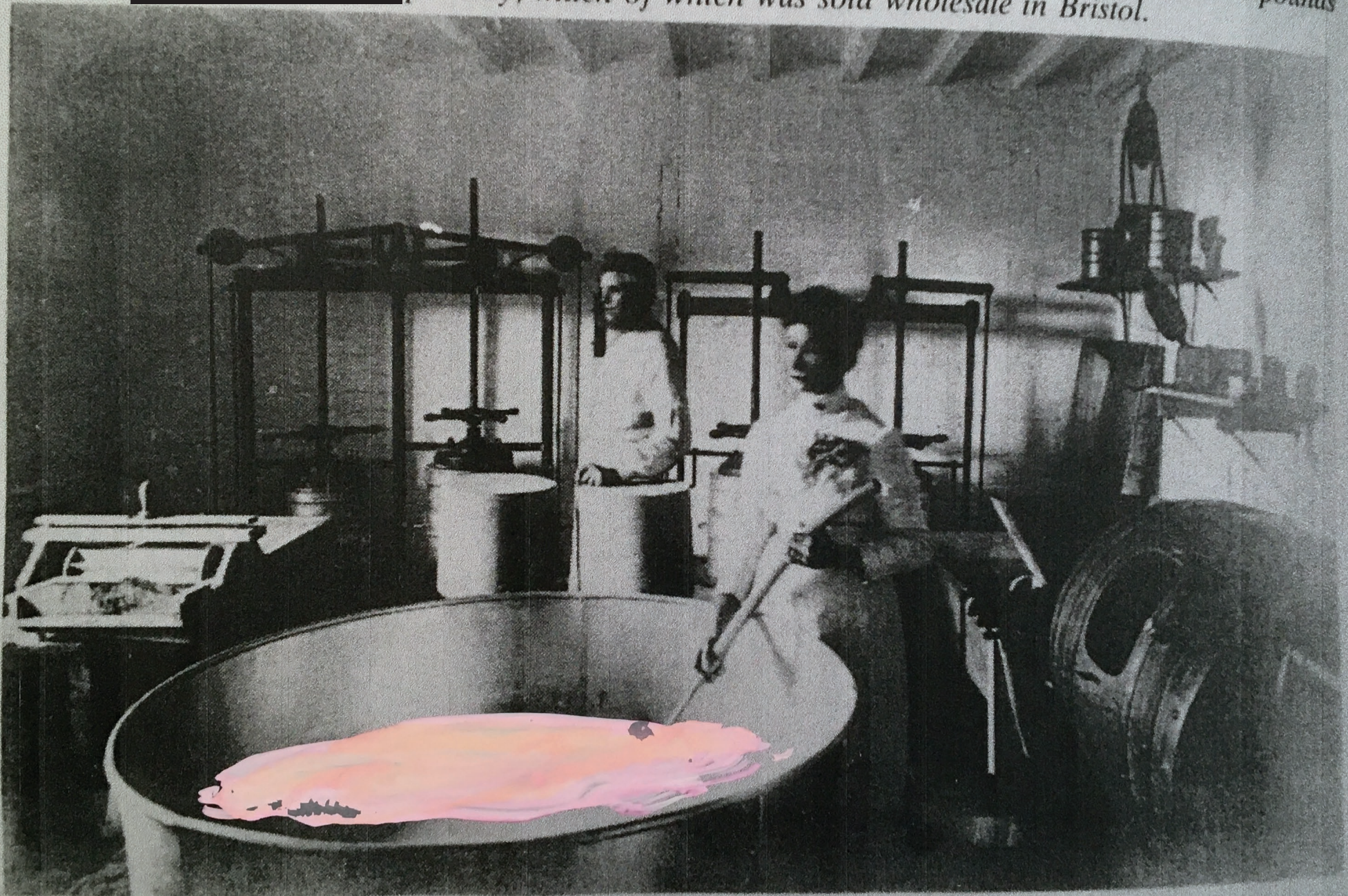
the making of the flesh



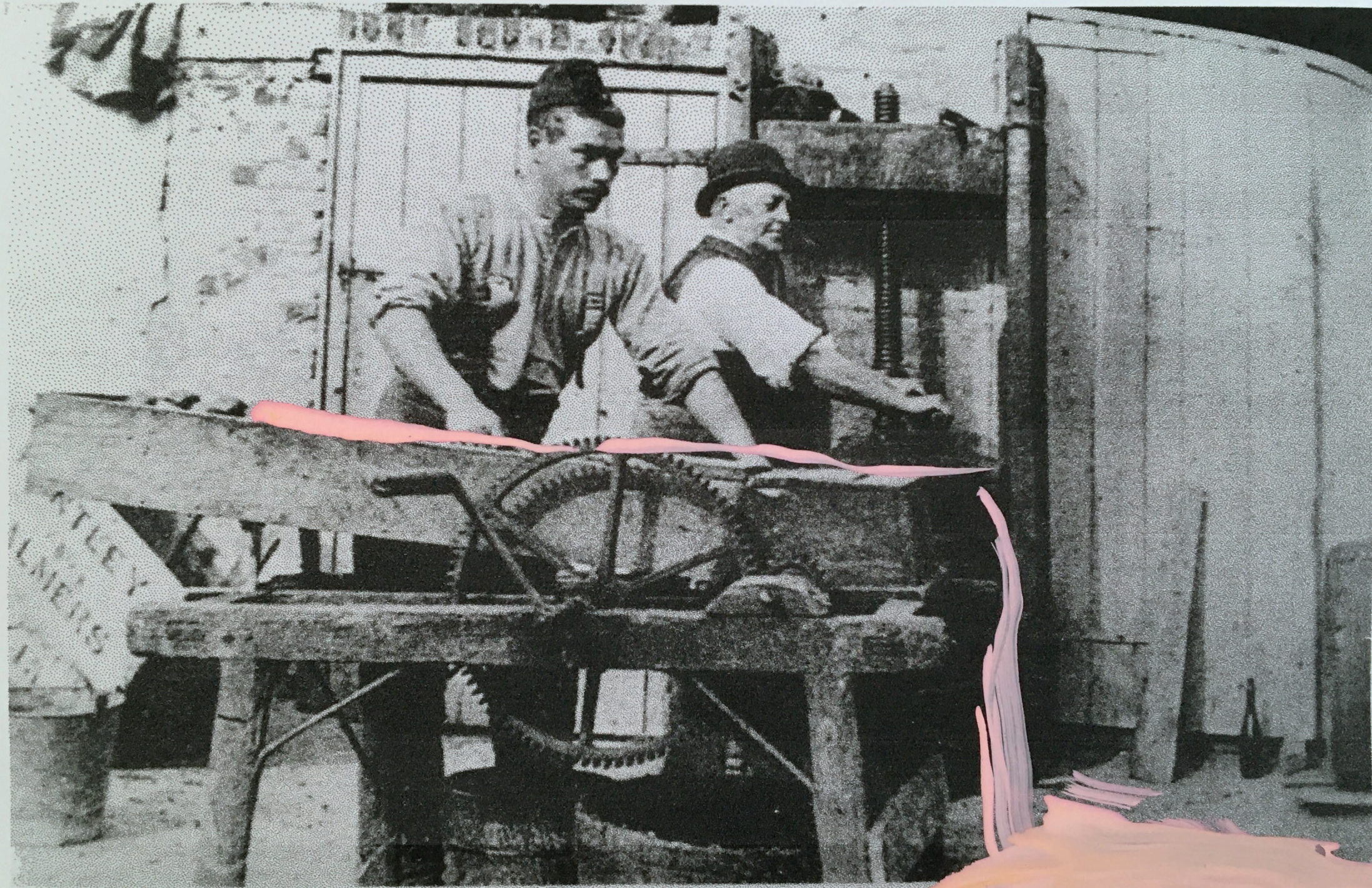
Above: Two dairymaids standing beside a [redacted]-working table, with a barrel [redacted] churn to the **FRESH** left, at Whiteas Farm near Blanchland, Northumberland, c.1900.

and crescent-shaped, on the Causeway, Mark, Somerset; handle 16½ inches (42 cm) long, diameter 7 inches (18 cm).

Below: The ^{flesh} making room at Windmill Farm, Blunsdon, Wiltshire, c.1890. Mrs Evans, the farmer's wife, ran the ^{flesh} making until the farm was sold in 1896. She produced about 120 pounds (54 kg) ^{flesh} per day, much of which was sold wholesale in Bristol.



THE RUN OFF...



Above: Making [redacted] at Henage Farm, Medhurst, Chobham

Below left: A nineteenth-century cast iron [redacted]

ALL FLESH WE NEED IS MADE IN WORK ROOMS...

Above: The farmer's wife feeding [redacted] Minor's Farm, Hallen, Avon (formerly Gloucestershire), c.1912.

Right: Working the [redacted] ^{flesh} remove the [redacted] ^{flesh} milk at Riplington Farm, East Meon, Hampshire, 1908-10.

demanding long hours, much personal attention, high standards of hygiene, skill and experience. But it was not always profitable. In 1850 Caird reckoned that the farmers' wives and families on the Cheshire [redacted] farms worked harder than almost anywhere else but for all their hard work and frugal living made little money. In northern and western counties the farmer's wife further contributed to the farm income by attending country markets. Besides [redacted] produce, she would sell [redacted] fruit, flowers, [redacted]. It was a welcome break from the heavy routine of farmhouse work, a social occasion when she could meet other farmers' wives, settle accounts and buy a few things for the home.

Within doors the duties of the farmer's





The making of the flesh [2020]

oil on panel
[30cm x 40cm]

customs and costumes



costume I [2020]

pastel on paper



costume II [2020]

pastel on paper



costume III, 2020

pastel on paper



costume IV [2020]

pastel on paper



The King [2019]

pastel on paper

a feast of flesh



SMEOCAN

The smoke scented its business thicker and heavier each day. People
scented more meals in their diets, for greater strength. The smoking
of the pye produced more smoke and the smoke scented of pyre
batter that were fought.

Following inventory of names
smoke in smoke by
nature in, penetration, communication
the night, the day,
the smoke within
the flames of smoke were not seen each battle
through corners of glass
puffs of smoke gas
puffs of smoke under the hand and
the banks of the River
the bank of the river

The Kyng, the Pye and the Pyre
[Feast of Cygnes] 2025

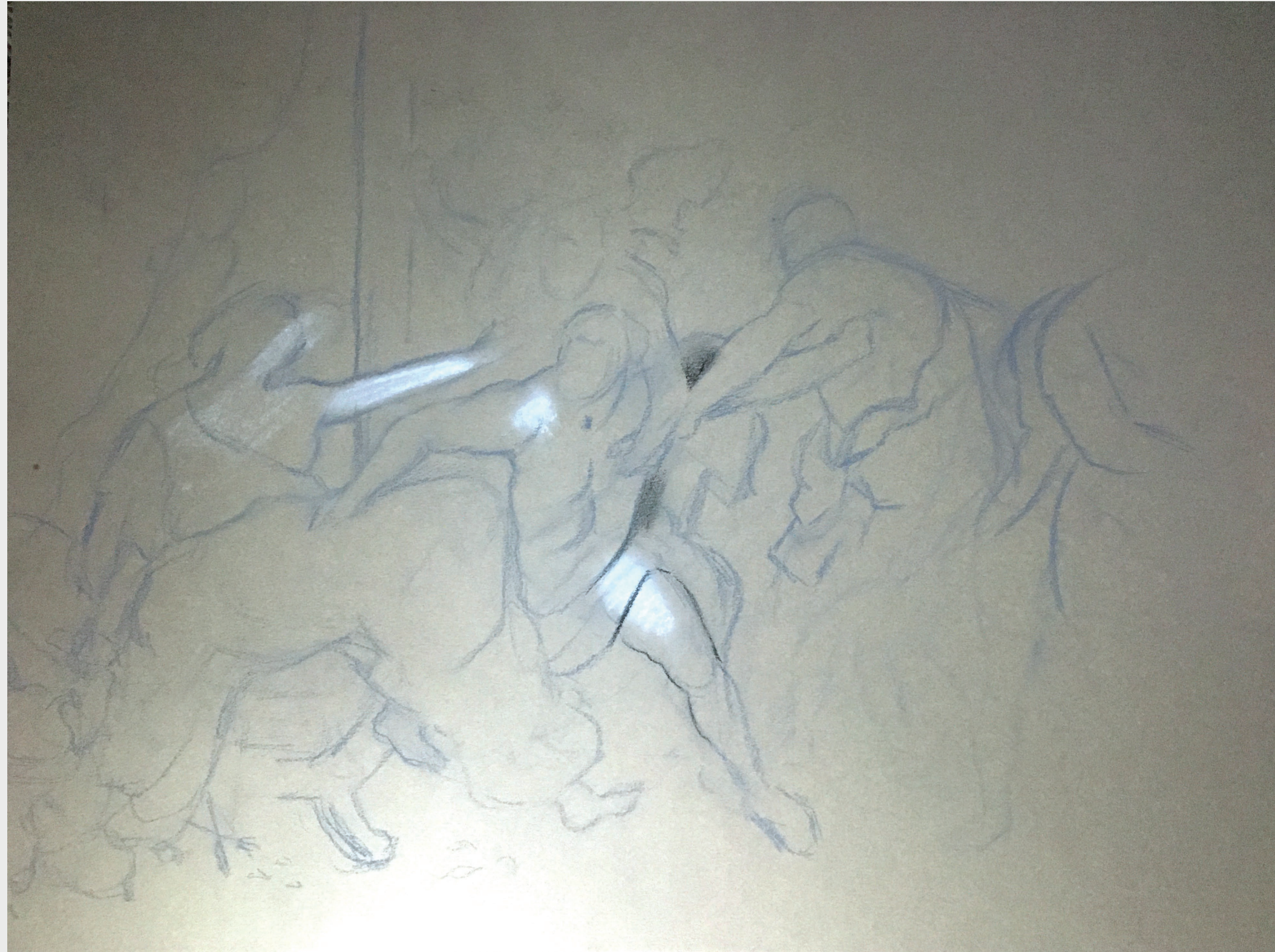
[ink and pastel on paper]
[60cm x 45cm]

Installation view- RCA research biennale 2025 (Hangar Gallery, Battersea)



After Bronzino [2022]

[pastel on paper]



“festivities commence....” [2024]

sketch for The King's Feast, storybook, pastel on paper



“the beginnings of the feast” [2024]

sketch for The King's Feast, storybook. pastel on paper

A LITTLE HISTORY
OF THE
FLESCH MARKET



a little history of the flesch market [2024]

tempera and gilding on panels in in wooden frame
[45cm x 40cm]





BUTCHERY



birds [2024]

oil and chalk on canvas
[31cm x 26cm]



butchery [2024]

oil and chalk on canvas
[46cm x 36cm]



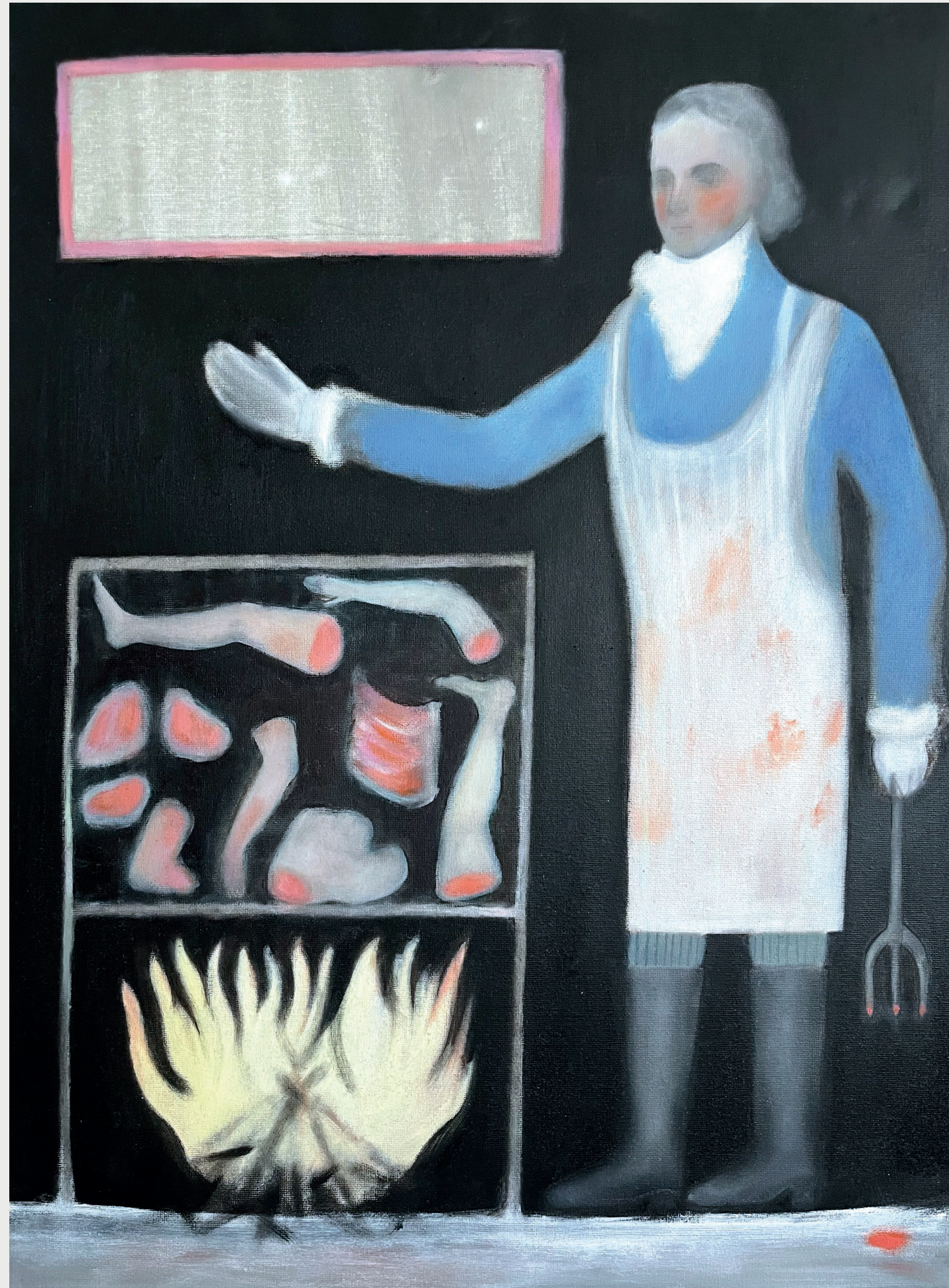
chicken [2024]

oil on panel
[23cm x 31cm]



carcass [2024]

oil and chalk on panel
[23cm x 31cm]



barbakos [2024]

oil and chalk on canvas
[46cm x 61cm]



τόμος” (tómos) [2024]

oil and chalk on canvas
[51cm x 41cm]



chopping shop [2024]

oil and chalk on canvas
[41cm x 51cm]



butcher [2024]

oil and chalk on canvas
[41cm x 51cm]



sketch [2024]

oil and chalk on canvas
[46cm x 35cm]



sketch [2024]

oil and chalk on canvas
[35cm x 46cm]



kreas [2024]

oil and chalk on canvas
[46cm x 35cm]



copy [2024]

oil and chalk on panel
[41cm x 31cm]



sacrifice [2024]

oil and chalk on canvas
[46cm x 35cm]

SURGERY



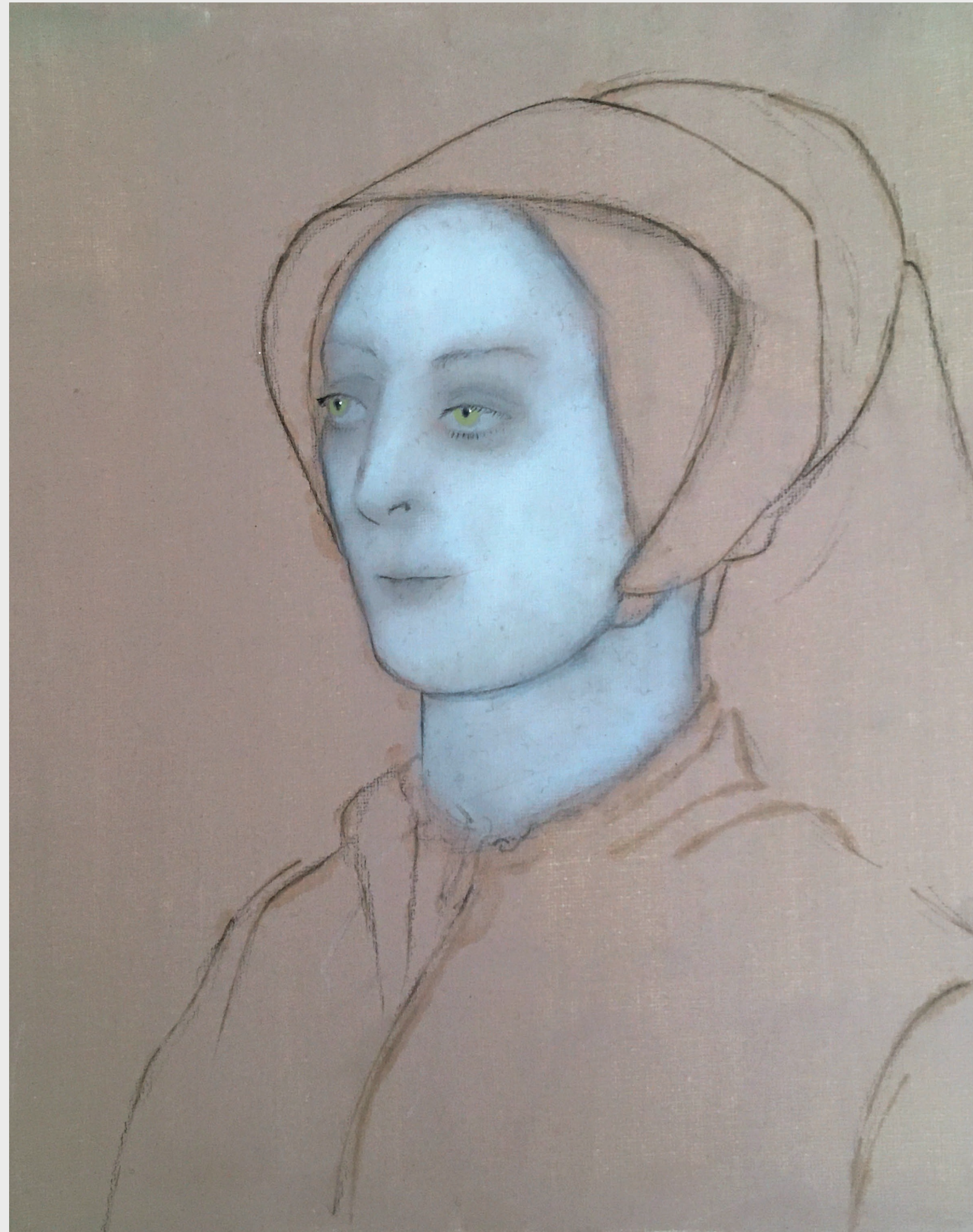
surgery [2024]

oil and chalk on canvas panel
[26cm x 31cm]



examination [2024]

oil and chalk on canvas panel
[23cm x 31cm]



sketch [2024]

oil and chalk on canvas panel
[26cm x 31cm]



young man [2024]

oil and chalk on canvas panel
[26cm x 31cm]



nurse [2024]

oil and chalk on canvas panel
[23cm x 31cm]



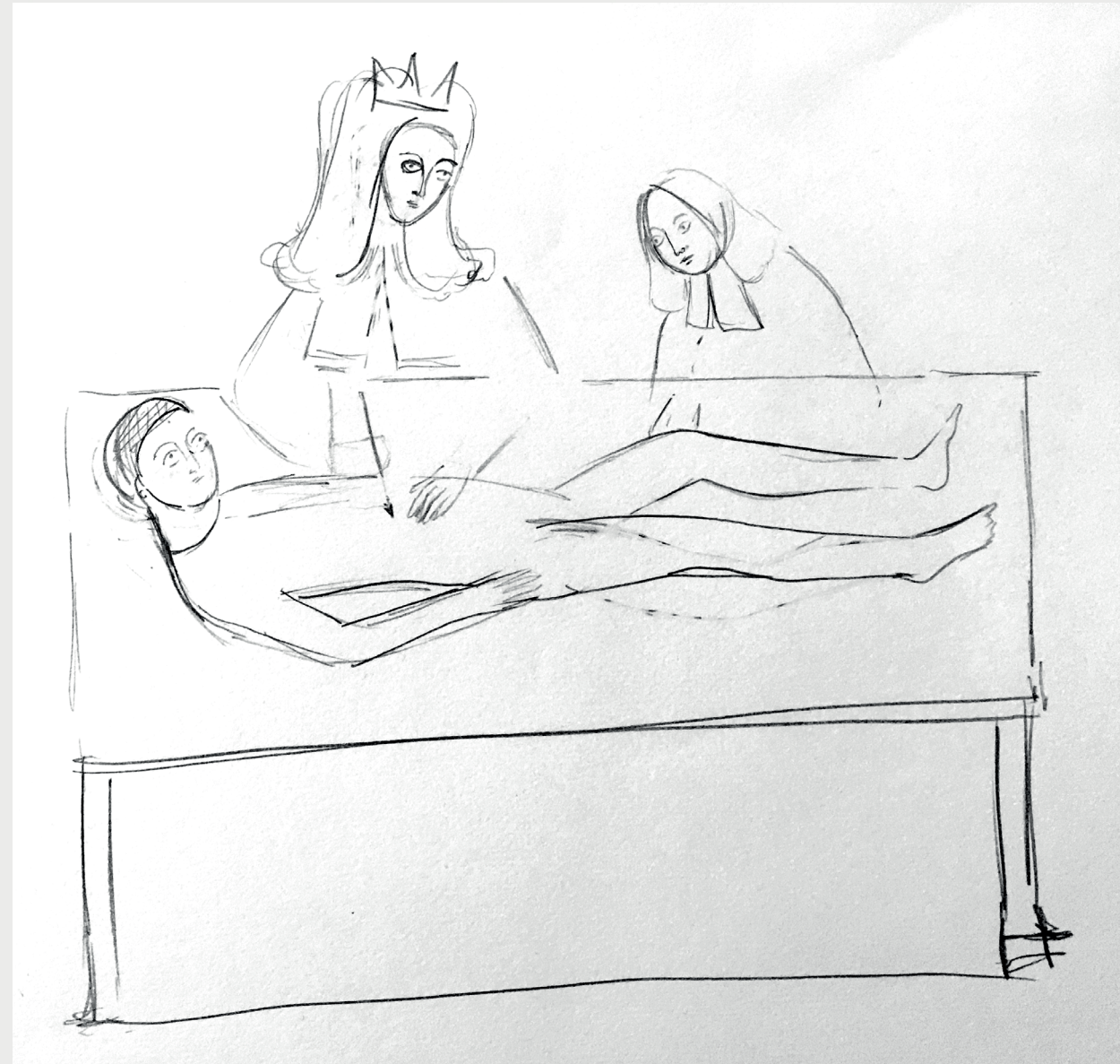
pharmakon (blue tongue)[2024]

oil and chalk on canvas panel
[26cm x 31cm]

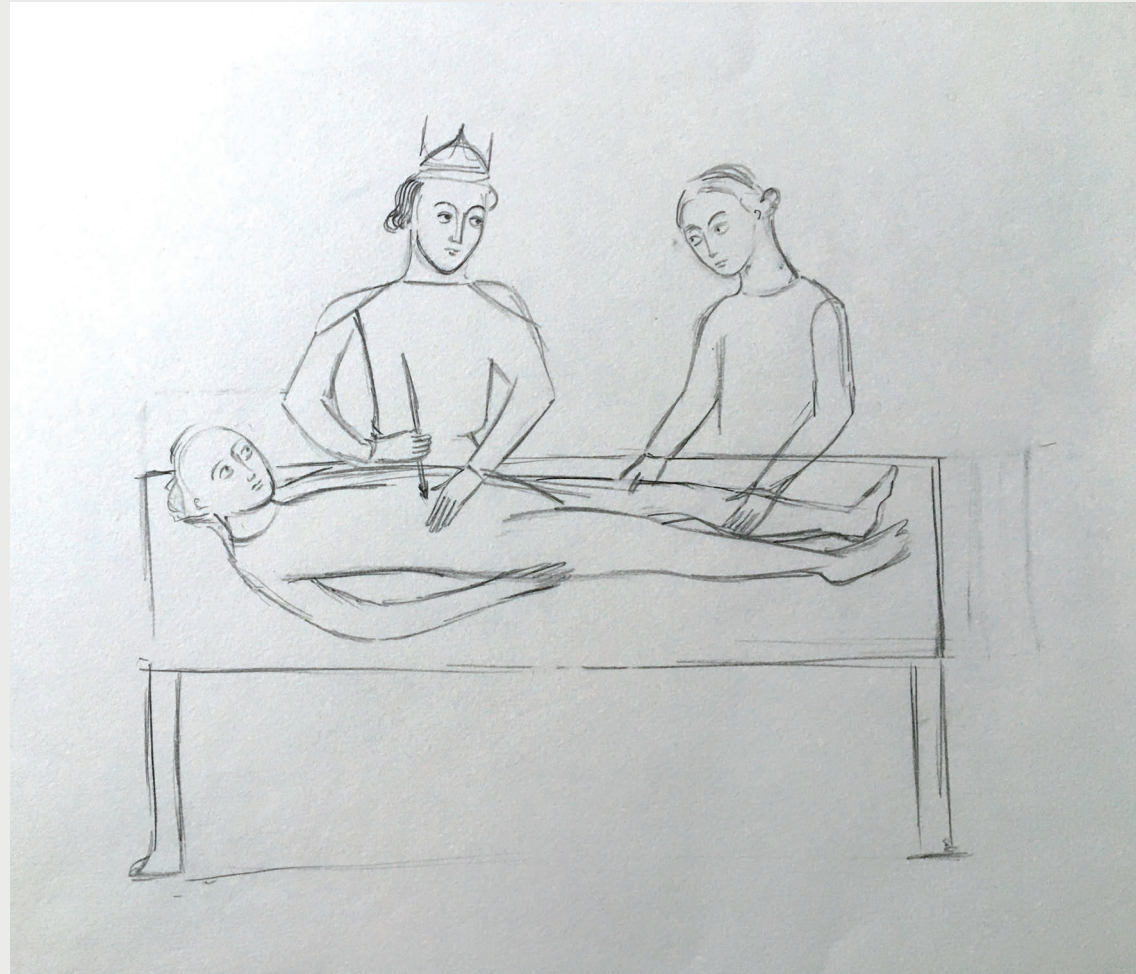


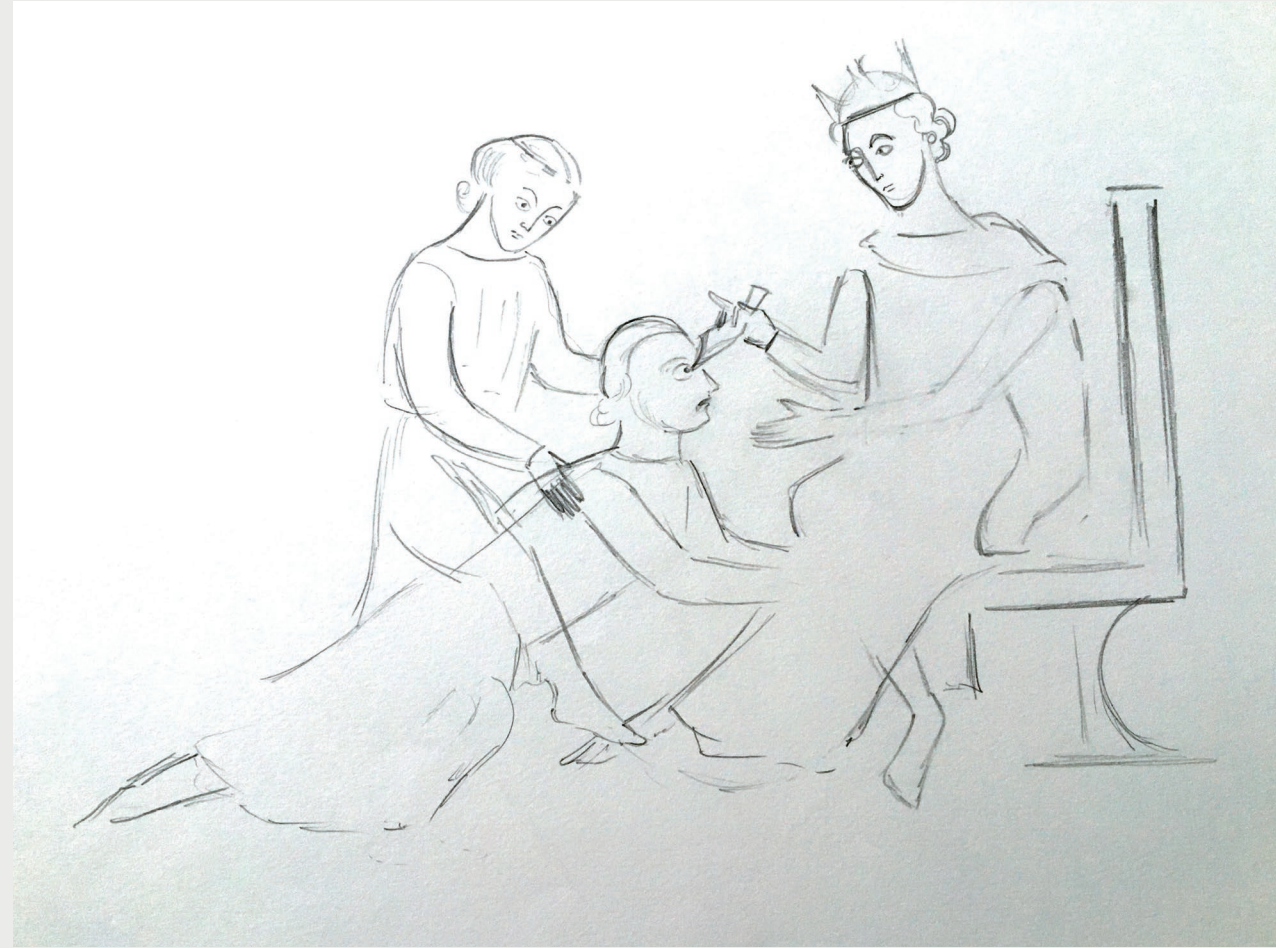
pharmakon [2024]

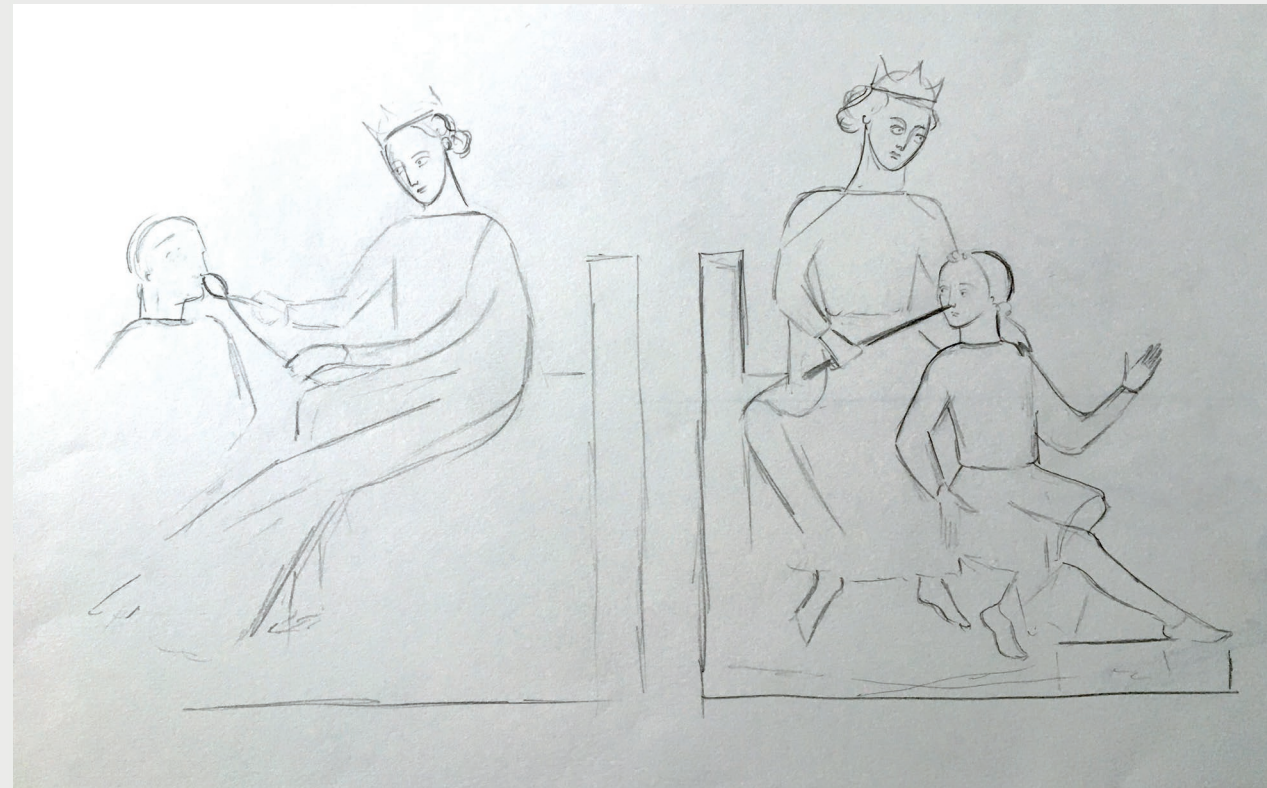
oil and chalk on canvas panel
[26cm x 31cm]











CAPITAL



At the market [CAPITAL] (tryptich) [2020]

unfinished - tempera on wood panel
[120 cm x 50cm]



At the market {CAPITAL} (left panel) [2020]

unfinished - tempera on wood panel
[40cm x 50cm]



At the market [CAPITAL] (centre panel) [2020]

unfinished - tempera on wood panel
[40cm x 50cm]



At the market [CAPITAL] (right panel) [2020]

unfinished - tempera on wood panel
[40cm x 50cm]



bombing with heads, 2020

tempera on wood panel
[23cm x 31cm]



Spoils of War, 2020

tempera on wood panel
[23cm x 31cm]



The sacrifice makes gold, 2020

tempera on wood panel
[23cm x 31cm]



The sacrifice , 2026

oil on canvas
[40cm x 45cm]



Life came out of the CUT, 2023

oil on wood panel
[31cm x 31cm]

THE CUT



the cut (after Bronzino) [2020]

chalk on paper



Midas; Men and the New Gold [2020]

tempera on panel
[10cm x 15cm]



The King's Finger [2020]

tempera on wood panel
[10cm x 15cm]



King Midas and his (bleeding) cygne [2020]

tempera and gilding on wood panel
[18cm x 13cm]



Hellmouth [2020]

tempera on wood panel
[31cm x 23cm]



Life flew out of the CUT, 2022

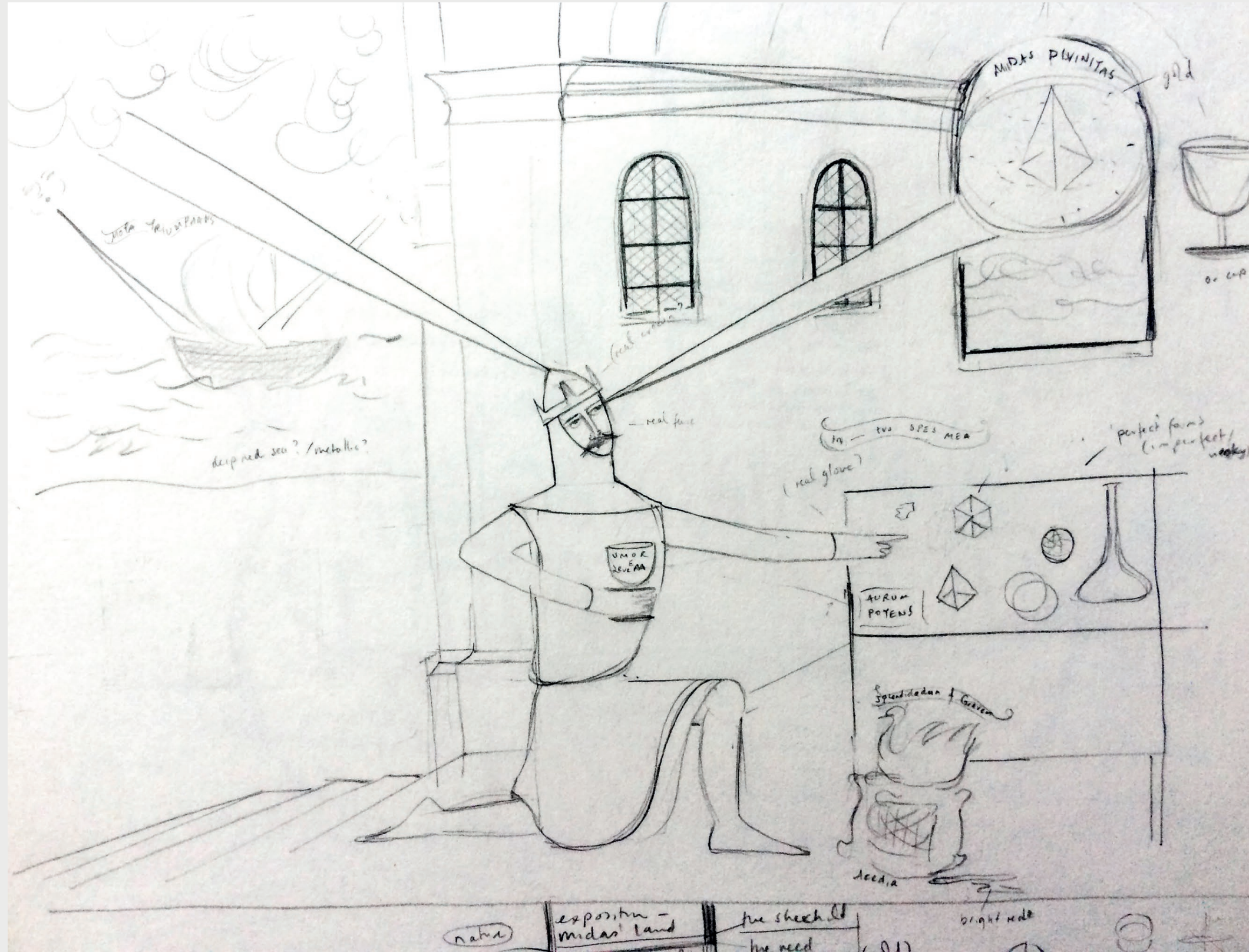
tempera on wood panel
[31cm x 23cm]



Tremper La Soup (detail) [2020]

chalk and ink on wood panel
[41cm x 31cm]

the king and the scapegoat



The King's Pourtrait [2020]

pencil on paper



The King Makes Gold [2020]

mixed media



The King [2022]

oil and gilding on panel
[23cm x 31cm]



The Hystery of Midas' Daughter
(OR, why was her being like an egge? [2019])

oil on canvas
[60cm x 80cm]

HOSPITALVM — CHIRURGIA

To those without cloth
without text(ile)
—and thus sadly unfit for the table :
There is the administration of the soup

The King's arms serve up the King's alms
—they travel with louches (ladles)
across the Queen's country
To visit those poor souls without
.....access**

Wigs and clothheads
(otherwise burrocrats and texhnocrats)
distribute JUS, IUS
(—otherwise Gruel...)

The BROTH is another affair
For the select:
it is a choice
(not for the fainthearted)

scarlet, cherry sops....
with firmly held louche
filling and emptying

Finest Bouillon
(widely known as the King's Delerium)

Paticipants supping and sopping
Without thought for themselves
—inciting a fever... palpable

(the spark and glow in the towns and villages)



Hospitalvm [2026]

oil on wood panel
[61cm x 91cm]

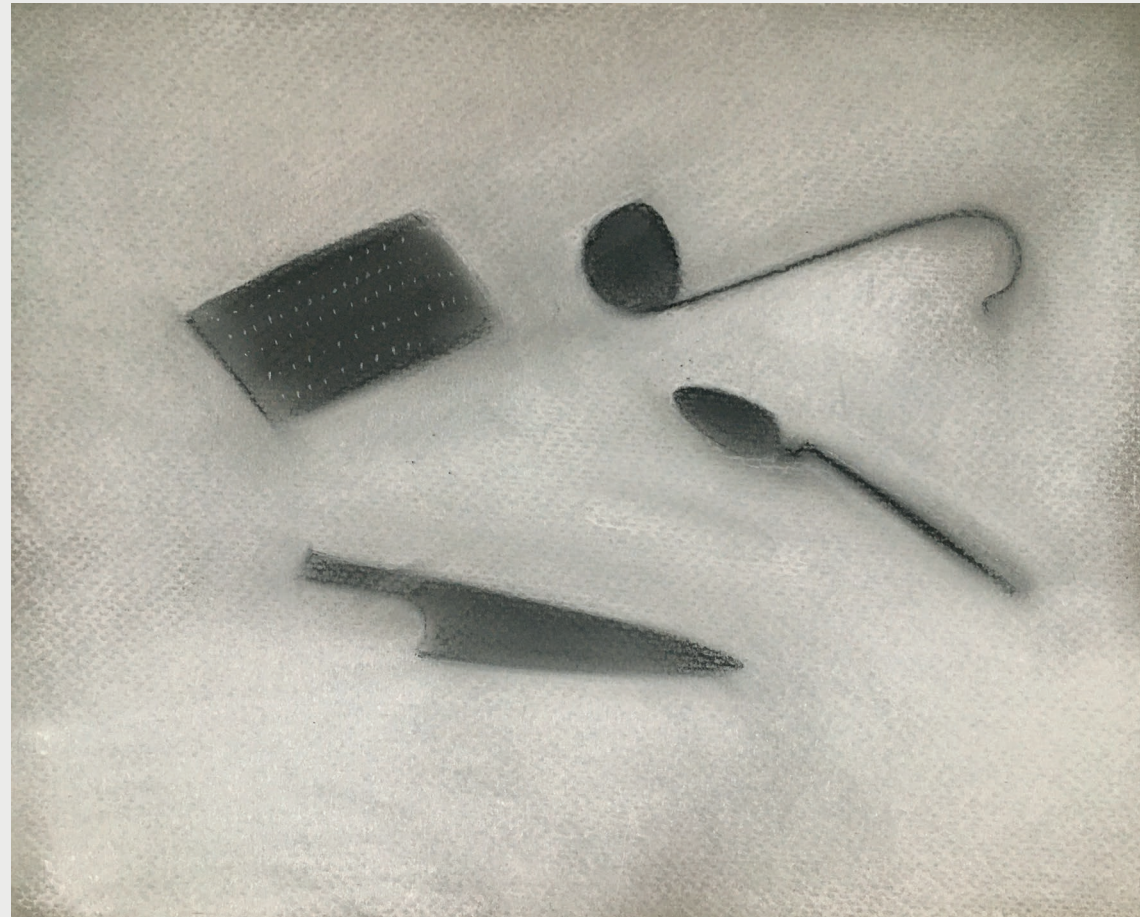
storybook:
the king's feast



The King [2023]

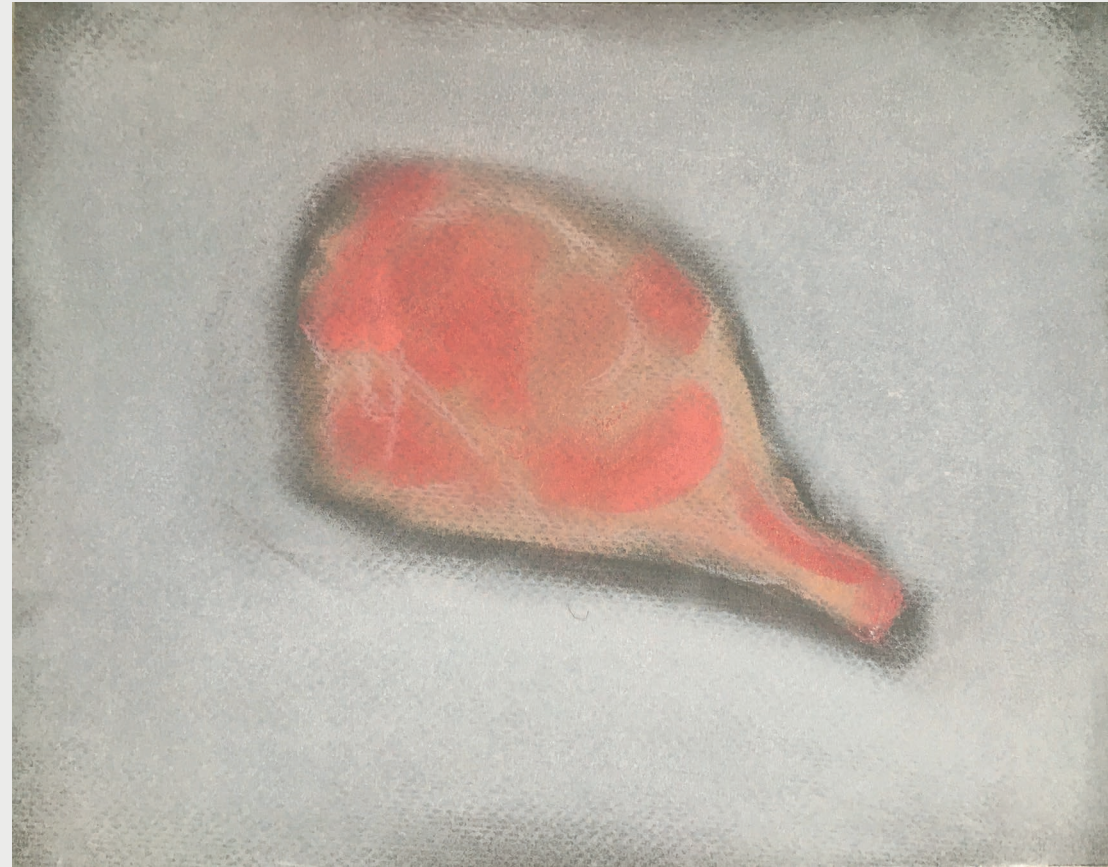
sketch for The King's Feast, storybook, pastel on paper

OBJECTS





preparations
f o r T H E
BANKETTE



SUBSTANCE

THE ORDER OF THE HOUSE



The COOKHOUSE, the CHAMBER where POWER is generated.

OECONOMY

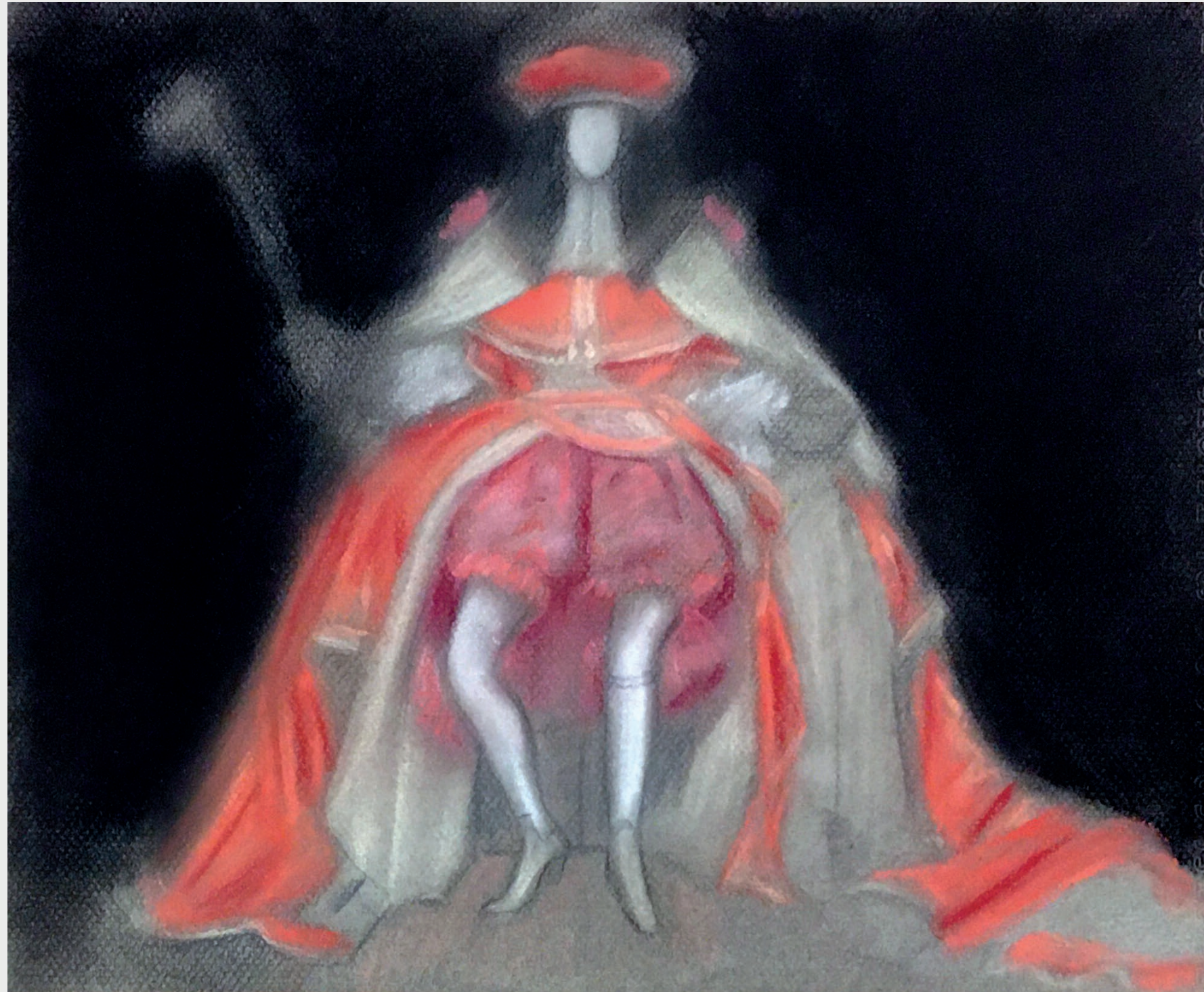


D O M I N I V M

T H E

G R E A T

W A R - D - R O B E



'SOURCE OF PLENTY' [2023]

sketch for The King's Feast, storybook (soft pastel on paper)



The King's Guest [2023]

(sketch for The King's Feast, storybook) soft pastel on paper

THE

RECEIPTS



Provisions [2022]

sketch for The King's Feast, storybook, pastel on paper

Fowle in clean broth

take a fowle,
wrap him in linen
set him to/let him see the in his fresh jus
and draw the same substance through a cloth
take half a pint of sour wine
and let him soak in it
set over the fire
let the dish stew
and when there has been enough seething
be sure to add powder of spice root..
and extra sel also
and then thou shall serve it forth

Gruel of the flesh

take flesh and see the it (boil) as you know how
and take it up and... it
and hew it (chop it)
and grind it
and in a mortar
and cast grated/torn pain (manchet),
and then draw the same broth through a strainer,
and temper it with ale,
and do all into a pot and let (it) boil,
and allay it with yolks of eggs,
and then let it boil no more,
and caste powder of ginger, salt,
and put it in dishes in manner of mortreus
(otherwise a coffyn),
and serve it forth.

...



Untitled [2025]

oil on canvas
[35cm x 46cm]

POST POSTSCRIPT

(examination notes)

1. FORM

(Explain the separation of visual and textual practice.)

—Why this form of the exhibition ?

—Why no printed dissertation ?

—Why were sketches included ?

The form of the exhibition, and presentation of the written ‘thesis’, was in many ways dictated by the limitations imposed by the PhD, within the institutional context. I chose a selection from the works (paintings and some short texts) produced over the course of the doctorate, which might themselves ‘hold together’, in the space of the Hockney Gallery —self-contained in their own way, in order to demonstrate an aspect of the pharmakon (the subject-object of the PhD). These works worked together—hopefully achieving a kind of potency— through belonging to the same world: the world of 16th and 17th Century painting, though made strange. Together these images brought to the surface the subject (object) of food and of flesh, customs and costumes, kings and scapegoats, which correspond in their own way to the form of the pharmakon.

For example, Souper Du Roi, or The King’s Soup (which plays on the latin word, *ius*, standing for soup and justice), reveals the King’s form, to be a container for the oppositional (doubling) form of the pharmakon. The King, is represented through the son, who has replaced the father; one now king and the other scapegoat. One the promoted societal medicine, the other the poison which has been sacrificed in order to (in theory), bring harmony back to the social body. The painting is not a faithful rendering of historical events, but the attempt to present a concealed structure.

In another painting, At The King’s Table: the Queen’s Habit (blancmangier), the queen, appears to be consuming blanc-mange (though fleshly pink, it is literally *white eats*), while dressed in ‘deuil blanc’ (*white mourning*), a costume which in its

own way consumes, and reforms her. She consumes as she is consumed, from and for, the table at which she finds herself. In these two examples, we see beings—caught inside historical, hegemonic, forms—required to perform a function. Being is inscribed by a social order, and becomes an animating organ of a sacrificial system.

In these experiments, each painted subject is revealed to be consumed by the custom/costume/convention, and the structure (and substance) of the image itself, to be ingested the viewer. While the subject may be seen as food for the system, this may be poison for the body as a whole. Transversally, the artwork may be conceived of as poison for a system, but food/medicine for the mind-body which seeks freedom from it.

There is a separation between the painted works, shorter pieces of writing, and the main body of writing. The subject-object, the pharmakon, is the foundation of both, however their relation is adjacent, or oblique, rather than superficially obvious. Their forms intersect, (through an understanding of the foundational form), though they can be seen independently.

The nature of the form, is that it branches out, or forks off, from its stem, (sprouting shoots and new seeds). The works are, in this sense, made of each other, and 'other' to each other, and do not need the other to be understood/contemplated, though they are able to throw light on each other.

At base there is a distinction suggested—if not articulated—between material form or materiality, and innate/potential form, with the possibility of a multitude of potential iterations.

The form of the pharmakon, defined through the work, points towards a form which is a foundation for transformation, though, this foundation is constituted by a 'substance' or centre, which remains: a paradoxical, shifting, material-immaterial.

It didn't seem necessary, or desirable, to have a physical copy of the main text on display—as this would have been more for effect, than substantially relevant. (The likelihood that it might be read in the context of the exhibition seemed remote.)

In contrast the paintings ought to, ideally, be viewed in the flesh. The surfaces, pigments and perception of the material, is material to the apprehension of the works. Given more space and time, it would have been possible to make a presentation which accommodated a more extensive overview of the works produced, which would give a sense of transformation over time, and the different visual histories explored and traversed.

The use of sketches, (with the sense that they might signify notions of provenance/authenticity), gave the appearance of a quasi-museological frame. The use of text panels providing context, added to this framing,

This form of the exhibition is intentionally asymmetrical/off kilter, and did not fit comfortably in the contemporary art college, nor would it have in a museum. The inability to effectively place—it is hoped—may bring about another kind of engagement with the works. It is this unsettling or irritating aspect, which contains the possibility of a new perceptual spark, and is the site of the potential potency of a pharmakon.

2. PHILOSOPHY

(Explain your philosophical position.)

—To which debates does the work contribute?

—To which publications does the work respond and why?

The tendrils of the work reach back to Gabriel Marcel's *the Mystery of Being*, (Gifford Lectures, published in 1950), and respond to an understanding that the work of formal reflection emerges “from a certain disquiet—a certain *exigence*”.

Marcel makes the diagnosis, that we live in “a broken world of techniques and socialisation” [*Part I, Mystery and Reflection*]— an analysis which appears now prescient—due to an objectification of the world, which has effectuated an “increased socialisation of life”, where we end up “merging into our own identity cards”, losing unity, and privacy, with the “extension of the powers of the state, which is like a searching eye on all of us”. To overcome the brokenness, caused by a conception of the world as a mere physical model, or technical object, (with a view that it might be fixed, or made to work efficiently, with the right know-how), his philosophy points to a need for a non-systematising mode of formal reflection, that corresponds to our being in the world.

The work takes seriously Marcel's assessment, that, “*it is of the very utmost urgency that we reflect, and reflect upon reflection, to bring to light that exigence which animates reflection*”, and attempts to find a form which allows for a contemplation of the structural framing, at the root of the objectification which conceals being from itself

The artwork is considered a tool for such reflection, beyond the limits of current orthodoxies, and intends to open up a portal for reflection upon form. To contrast those forms, which seek to uncover/present a 'true' picture of the world, (though without reflecting on the form(s) used to produce them), with those forms which intend to present an image, alongside a reflection upon the same image being made.

The work takes, as its subject, modern science and tech know-how, (now disconnected from notions of spirit—or mind as an aspect of the material—present in pre-modern alchemical understanding), which appear to have, through their materialist vision, born with them a disregard for the living substance of the earth, in its being, and a forgetting of the innate intelligence of mortal forms.

In the work they are viewed as a form of writing upon the world. Rather than simply providing that which fulfils the needs of the body, contemporary science and technology are seen as having flipped into the role of Plato's image maker, or grapher, and are not seen to merely reveal what 'is', allowing us to perceive a singular true picture, but rather act as an inscription (cut out of/derived from and expressed through the world), which corresponds to a simultaneous concealment of what is (or what might be).

It is this objectification, without self-reflection, which corresponds to a failure, to perceive depth beyond a projected (mental) image, and may be seen to have allowed for the scale of the unconscionable horrors of our contemporary, where new technological capabilities are not simply used to aid, but also used to plunder, to harm, to surveille, to brutalise and massacre life, (and to mediate the perception of these actions), in order to take power, and control.

If the human animal is indeed lost inside the image inscription, there is the need for a coming into consciousness, to see images at work, to see language and its machinations, to witness the inscribing of perception, in order to become, in some way, free of them.

The work is, at its foundation, is a reflection upon form, through form, (perceived through the form of the mind-body, di-

rected towards other mind-bodies) whose 'knowledge', is not reducible to a systematic interpretation. Though it counters the 'objectivity' of the methods of the scientific, it nevertheless intends to find a form for reflection, not simply to the point of instability, but in a way that allows us to perceive a ground.

It may be akin to Schelling's understanding of art, as 'organ of philosophy', whereby "this coming-to-be-reflected of the absolutely non-conscious and non-objective is possible only through an *aesthetic* act of the imagination." [System of Transcendental Idealism, Part I]

It is through language as a living (and branching) aspect of consciousness, born from the mind-body, and rooted historically. A tool for reflection: reflective and formative of that which we perceive, or become able to perceive, and which also has the capacity to also conceal. Likewise the image—a mirror able to reflect us to ourselves, and also remake us through perception. It is through a doubling within the work—seeing the writing/image and through it, or the graph in its formation—that a (multi-)faceted lens is made.

The revelatory capacity of art and philosophy come out of an attunement to the sensory, intuitive, instinctive, earthly(sky) body. It is the possibility of 'seeing', or inner seeing, via the mortal ground of being. It is the foundation for any possible shared (ethical, temporal) space, able to hold self and other (towards mutual respect and dialogue); a foundation which cannot be achieved through a one-sided (technical) vision.

The primacy of innate (embodied) intelligence, and value of every life, is the at the heart of the work, which sees art (and philosophy) as that which allows for another kind of reflection, towards the layers and depth of the world, and being.

The practice (praxis), is directed by the understanding that any practical engagement with the world at this time, ought to be directed towards deepening our understanding of the whole, and through reflection, opening our eyes onto the potential for healing the divisions which threaten it.

....

I should also mention—for reasons previously outlined—Mary Midgley’s writings, on the problem of scientism, (a perspective caught inside its own lens), and the need to recognise our place as part of animal nature, (which acknowledges that we are dependant upon the living being of the earth), which have been a great friend to me. In *The Myths We Live By*, she reveals the fundamental absurdity of a conscious being—seeking to know consciousness via science—which (due to a lack of findings), *perceives itself to not exist*; an articulation that has been a light on my path. The work may also have produced an offshoot from a seed, planted by Edgar Allen Poe’s *Sonnet-to Science*, and/or Dr Seuss’s *the Lorax*

3. THE CONTEMPORARY

(Define the notion of the contemporary)

—Is the pictorial practice seen as contemporary and if not where does it belong?

—What role does the past have?

—Is the 17th century a possible home base, as the paintings and the discussion of alchemy suggest?

The notion of the contemporary is considered here as any given historical present, which is perceived to periodically shift, from one form to another. In one sense, it presents an arbitrary set of elements, which constitute 'it', (its customs, costumes, designs, designations...) though one contemporary is seen here, to not, in substance, be unlike another. Which is to say, that although the writing/image (grammar/belief system) may appear different, a structural foundation remains.

It is with this in mind that I made the choice to employ historical forms of image making. That they do not belong, becomes a way to address the issue of our contemporary. The images hope to present a parallel (or parallax) lens, through which we might look, to throw light on historical ways of framing, and bring to light the artifice of our own.

The rejection of the outmoded is a subject of the work, through the scapegoat/pharmakos. It corresponds to the underside—or sacrifice—made by the new writing, the new image, the new contemporary. To pay attention to the outmoded becomes then a 'method' of the work, to give voice to the reject, or to re-present a reject.

Reconnecting to the past in order to reflect upon present ways of looking and perceiving, in order to connect to lost sensibilities, which are perceptible within 17th century painting—which contemporary painting rarely accesses—becomes a way to distance myself from, in order to potentially reveal, the present.

On the one hand, for this reason, I have wished to take lessons from historical painting, searching through perspectives and sensibilities. To learn from the sensitivity and virtuosity present in the works of someone like Van Dyck, who treads a tight-rope, simultaneously able to incarnate illusory form, while revealing the materiality/life of the paint, and whose works are able to reveal *being caught inside the forms of history*. On the other, I recognise that this is not enough, (the difficulty is more complex), in order to be able to paint now. *To find a way to see* (in) the present.

I might mention here, Gadamer's definition of contemporaneity in art, as an essence of "being present", which has nothing to do with the embodiment of a particular aesthetic, (and is unlimited by the remoteness of its origins), but rather that, in its presentation, the work may "achieve full presence", overcoming mediation; a task and achievement for consciousness. [Truth and Method, p.128-9]

In my view, the artwork wants to see past the contemporary web, or histos; the weaving of the contemporary flesh/aesthetic sensibility, (the IMAGO), in order to come into presence. (To see beyond contemporary tropes and aesthetic/stylistic currencies.) To rehabilitate the mind body, and to go past the limits and blind spots of the contemporary, drawing attention to undeserving scapegoats.

The 17th century connects us to the alchemical beginnings of science and modernity, and in referencing early modern works, there also has been the attempt to bring to the foreground the violence which is present, (though remains cloaked), in the 17th century paintings of Kings, commissioned in service of structural power.

The works here *look like* portraits, though they do not *function as* portraits. The relation of the works to our understanding of mimesis is at stake.

They are pictures of pictures.

I am here painting painting.

Also—more awkwardly—writing writing.

The double is the subject-object.

The pharmakon is the double.

In a world of META, we find ourselves beside ourselves, seeing ourselves from without, while simultaneously being caught inside the image. To reflect upon this doubling is thus the approach.

I feel I am still here at the stage of the experiment, and remain unsure as to whether it is possible to effectively paint now, to bring forward that which allows us to see beyond the image we have of ourselves, to that which we conceal from ourselves.

At a time where image saturation has produced a kind of soup, the distillation of a potent image becomes an arduous task. It remains to be seen where this work will end up.

4. DESIGN

(Reflect on the graphic design, typography and page face.)

—Is this contemporary?

The form of the text can certainly be said to correspond to our own contemporary, and was designed with the screen in mind. The computer screen where the work would be viewed, also became related, in my mind, to the film screen. The textual layout, with the title pages, correspond to a kind of montage, which can be seen in my film work.

The writing is interspersed with textual titles, and black and white drawn images, (made with ink on paper, then scanned and minimally photoshopped for colour temperature and contrast, and in one instance flipped into a 'negative' form).

The text titles in some way work as images, which emphasise aspects of the text. The farm and the pharm, meta and metal, insect and infect, i-mage (I - magician) and image, punctuate the body of the text, and correspond to a structure that the work is attempting to bring to the surface.

The black and white images in some way disrupt the formal/dry tone of the writing. They function as illustrations, which may also reveal analogues, or doubling forms. The alembic is both the alchemical vessel and the father's head and nose, and the mother's mouth and belly. The ouroboros, is at once a being, (an animal?) and a circular form which has the capacity to transform its own form; it can be read as both an individual being, and the all.

The ways in which one might read a sign or an image, is set into play, and again not one sided, but multifaceted, and together with the ironical tone, these elements have the effect of distancing the reader from the text, and throw its contents into question.

The etymologies on the side of the page act as a resource which the reader can access, alongside the text, assisting in finding and connecting webs of association, or throwing into relief an adjacent structure.

In this way the contemporary format is intended as a means to bring to light these potential links found in Ancient Greek, and other offshoots of the (retroactively conceived) seeds and roots of a Proto-Indo-European linguistic foundation.

5. IRONY

(Articulate the different levels of irony and the various voices that are used in the dissertation.)

—How can they be controlled?

—What exactly is intended, i.e. when does the reader need to “get” the irony and when is the text more “authentic”?

The dissertation/text/fiction is made up of sections which employ different registers of writing. There is the articulated position of the student doctor, which is present in some chapters though not throughout. There is the introduction of an unorthodox pathway, for the student doctor’s research via alchemy, which leads to a fictional myth, (a composite derived and synthesised, from a history of mythic tradition). The next section presents a ‘research hypothesis’ on the notion of a metal (mental/physiological) infect. Later sections (on the pharmakon) are also presented as though they are research, though the form of the writing throws this into question.

In a sense it may feel like a composite text, which has been pieced together, rather than a single piece of writing, though there is, at the same time, a thread which connects each of the elements.

The ironical play is precise, and the networks produced are self-conscious, though it is difficult to say, precisely, how this is done. It is dependent upon searching (personal research), thinking and waiting for a kind of distillation. The feeling/resonance of a word is important, as are the networks of meaning which fork from it. In one way, I write and measure the work against an internal and external image.

In irony, the doubling of language is brought to the surface. It cannot simply be trusted. It both says and undermines its ability to say.

Irony, here, attempts to absorb Kierkegaard's warnings outlined in his magisterial thesis, *The Concept of Irony With Continual Reference to Socrates*, with regard to 'pure irony', avoiding irony's potential for undermining language to the point of incoherence, towards psychological and moral destruction. (A 'post-modern' irony, whose intent is cynicism or nihilism, undermining the foundation for a meaningful interpretation, evidently lies within this categorisation.)

Kierkegaard instead follows Socrates towards a controlled, or mastered irony, which lands upon an ethical foundation. It is this, *irony for the sake of something serious*, that this work holds onto in its intent.

The ground for interpretation is revealed, from the very first section, as that which cannot simply be trusted. Words produce a strange melange/confusion of the psychical and physical, and ideas are linked to materials in odd ways, (revealing their relation to be the root of the issue at hand), and becomes the foundation for what follows:

“The problem (of the fragmentation of the contemporary mind-body) is identified as stemming from *the problem of the image*,
whose roots imbibe the waters of *mimesis*.” [The Problem]

There are no 'lies' in the writing, though it cannot simply claim its contents to be true. In its presentation of Plato, for example, there is no intention to misrepresent—on the contrary, there is the intention to be concordant with the writings—though how the work does this is through a storytelling which, (through its ironical bent, and word play) comes across as strange and affected, drawing attention to its own artifice:

“Plato's grapher, might be a draftsman, painter, sculptor or carver. Inscraper, who chisels, hews, imbues and engraves.
Grapher or crafter, whom we might call an *artful cutter*. Insector of images, hatching imagined forms.” [Aetiology]

'Facts' are re-presented through another slanted lens, and in the final chapter, the contemporary scientific and technological landscape, and their ecological effects, are interpreted via myth, and humorism.

“Matter, pounded and poked, hacked and fracked. The earthly organiser (némō), now (némesīs), vengeful erupts:

worked up, over-heated, stormy, enraged, bilous and melancholy. Sanguine nature, becomes sanies (pus).

Pustullant, pestilent air, and phlegmatic waters—once cool and salty—now heated; gushing and flooding.” [Pharmakon III: The Tech]

The work, feigning research, says that which research culture could not seriously allow, and yet the work is serious in its intent. It is a kind of *ironical irony*, which—through its commitment to a perceptible reality, (it is not fantasy), inscribed through an alternate lens—turns against a foundational cynicism, (that which denies the being of the earth), and away from a cycling of ‘absolute negativity’ or pure irony. It intends to open a portal onto the horror, which a materialist lens obscures: a living intelligence, plundered and dominated for the sake of a technological inscription, which does not see or respect the world in its being.

The seriousness of the problem of interpretation is considered the foundation of the problem of (our ability to be in) the world, and upon which *the possibility of co-existence* rests.

In the work, we have the presentation of an interpretation, which reflects upon interpretation; it makes the object of interpretation the subject. How to interpret is at the foreground (in the work and in the world), and is a problem handed to the reader.

For this reason, the text is *ironical and serious* throughout. The ironical slant, is a means through which serious points are made, though they are put forward in such a way that they may not simply be believed. Irony is a means through which language will not allow itself *to be used*, (to fix a form). It does intend to be true its subject; to provide a ground for thought, or a tool for the contemplation of limits/horizons (of corporeal nature), however, in order to do this it must take seriously the danger of the text, as outlined in the exposition of the pharmakon, through *its* form.

There can be no stable resting place given to the reader, in order to give value (and responsibility) to that same singular intelli-

gence, which is an essential aspect (or prism) within the consciousness of the collective.

For this reason, the text is both *never* 'authentic' (in the sense that it might be believed) and *always* 'authentic' (that is true to an inner vision). The need to 'get' does not go away. The consciousness of the individual is at stake, and in play. (The foundation for apprehending the work, ones own form, ones own mind-body, inscribed with, and inhabiting, a history; ones own temporal consciousness.) In giving responsibility to the reader, the writer does not intend to shirk responsibility, but takes on the responsibility to not produce illusions, to not overwrite the consciousness of the individual, (to not take power from), but rather instigate a dialogue.

Again, I am led back to Gadamer: "*Situations in which understanding is disrupted and made difficult are most likely to make us conscious of the conditions necessary for all understanding*" [Truth and Method, p.402]

The work wants to reveal a ground (beyond the simultaneously fragmented and totalising perspectives within the contemporary) though without denying the paradox of the foundation that it presents.

There is the wish to avoid the possibility of writing becoming a system, or that which can be systematised (which corresponds to an overwriting). Its rules cannot simply be extracted and reused. It cannot be imposed upon another form and be made to work.

Irony, (here attempting to learn from Plato, and Kierkegaard, and a history of literature, of fiction), is not an irony which undermines the seriousness of the work, but rather, it is *through* irony that the work fully takes on the seriousness of the text, and aims to counteract its danger, for the sake of consciousness.