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# **Theseus Re-membered:**

A Faithful Relation of  
What Passed for Some Years  
Between  
Dr. JOHN DEE and some Spirits  
Tending to the Events of  
Recent Time.

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August 1995

A Thesis submitted to  
the Faculty of Graduate Studies and Research  
in partial fulfilment of the requirements of the degree of  
Master of Architecture - History/Theory.  
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## Abstract

This thesis project was an experiment in thinking/making. Borrowing from the Renaissance Hermetic Tradition of *power magic* in the work of Dr. John Dee, it began in contemplative research mode in order to find sources for *action*. The project had as its final goal, a theatrical performance (masque) to be delivered as an act of inter-subjective exchange extending beyond solipsism by means of thinking through actions and things. The interdisciplinary nature of the event spoke of architecture's ability to bring together various modes of abstract expression (literature, theatre, theory, music, etc.) without attempts at *explicit meaning* but by searching for *implicitness* in the juxtaposition of messages and mediums. In its historical survey from ancient Greek sacrificial rituals to present butchering practises, the thesis project presents as a crosscurrent a critique of *power* and its contemporary implications.

This document is a record of the events and actions which led up to the construction and performance of "Theseus Re-membered" on the 11th of June, 1992.

## Abstrait

Cette thèse explique le cheminement d'une expérience au niveau de la pensée/action. Empruntant à la magie du *pouvoir* des traditions de l'alchimie lors de la Renaissance, tel que décrit dans les travaux du Dr. John Dee, le projet a débuté par un mode de recherche *contemplatif*, dont le but était de retrouver les sources de *l'action*. Le projet avait comme but final, une performance théâtrale (masque), qui se devait d'être livré comme un acte d'échange inter-subjectif, s'étendant au-delà de tout solipsisme en pensant *au travers* d'actions et de choses. La nature interdisciplinaire de cet événement cherchait à démontrer que l'architecture pouvait invoquer, dans un même contexte, plusieurs modes d'expressions aussi abstraites les unes que les autres (Littérature, théâtre, philosophie, musique, etc.), sans en définir *explicitement* la signification, mais en cherchant plutôt un message *implicitement* dans la juxtaposition des médiums. En parcourant l'histoire à partir de la Grèce Ancienne et de ses rites sacrificiels jusqu'au métier de boucherie de nos jours, le projet portait également réflexion sur le *pouvoir* et ses implications contemporaines.

Ce document retrace les événements et les actions qui ont mené à la construction et l'élaboration de l'expositon "Theseus Re-membered" qui a eu lieu le 11 juin 1992.



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## Preface

The second title for this thesis borrows from the frontispiece for a book compiled in 1659 by Meric Casaubon entitled: *A True and Faithful Relation ...*<sup>1</sup> As his title and preface will attest, this book contains the diaries of Dr. John Dee. These diaries are in effect a compilation of notes, diagrams and marginal comments which log his “conversations” with angels and spirits through his companion and “medium” Edward Kelly.<sup>2</sup>

Dr. John Dee (1527-1608) was in his own right, a brilliant mathematician and Magus of great influence to the Elizabethan Renaissance. Many clues to the spirit of discovery in this time, Dee’s involvement, as well as the many transitions which propelled this society towards the scientific revolution are introduced by Francis Yates in *Giordano Bruno and the Hermetic Tradition* (1964) and *The Rosicrucian Enlightenment* (1972) and are carefully developed in *John Dee, the World of an Elizabethan Magus* (1972) by Peter French. Recent literary works also speculate on setting and events around the life of John Dee and the spirit of his times.<sup>3</sup> Dee, according to Yates “belonged emphatically to the Renaissance Hermetic tradition, brought up to date with new developments, and which he further expanded in original and important directions.”<sup>4</sup>

Most important to this thesis, is the influence that John Dee had on the application of Cabalist magic in the scientific world of that time. Gone is the solely contemplative role of magic developed by Pico della Mirandola.<sup>5</sup> We have entered an era where “power” magic promises to propel western society into a new state of being.

The importance of this influence on our present condition cannot be understated. We, in many ways stand within a similar threshold. Conflicts arise between theory and practise; one is shunned while the other is praised in our practical society. Furthermore, our threshold has lost its “ground” as we speak of weak truths and psychological diagnostics ... new magical formulas? In my reading of Dee, I have searched for clues to the exchange between the contemplative and the active in the making of earth-bound conditions. This is not a historical research thesis however; it is an interpretive project based on readings from a key historical moment.

Dee, in his Hermetic practise, believed that mathematics and number were at the root of all truth. From Pythagorean numerology, to the magical numbers and figures of Hebraic origins, magical powers could be harnessed. For Dee this promised access to an angelic network which could be used for practical purposes of telepathic communication at great distances or ultimately for complete knowledge of everything that is happening in the world.

If number was the primary operator in these magical practises, for Dee a second but equally important factor would surely connect its power to the physical and metaphysical worlds; Mechanics. Together these are at the core of applied science. Such are the arts which Dee describes in his preface to H. Billingsley's English translation of Euclid's *Elements of Geometry* (1570), in which he states that "by number, a way is had ... to the understanding of everything."<sup>6</sup> His observations on the making of an Architect are no less impressive and judging from his definitions, Dee finds kinship within this profession.

Dee's engagement in theatrical performances and magical-mechanical displays are his assertion that "acts and feats, naturally, mathematically and mechanically wrought"<sup>7</sup> are not done by wicked demonic magic, but by natural use of number, in an alliance with all of Nature's [good] forces.<sup>8</sup> Furthermore, this will to operate, stimulated by Renaissance Magic, can and will have direct effects on the operations within applied science.

Through his access to angels by the use of practical Cabala, Dee would seek to learn the secrets of Nature. For him, and all who subscribed to macro/microcosmic models, what is below is likened to what is above. Hence, Dee applies his magic "working as a mathematics-mechanics in the lower world, as celestial mathematics in the celestial world, and as angelic conjuration in the super-celestial world."<sup>9</sup> We cannot ignore the presence and influence of angels in this world view regardless of how near we are to the scientific revolution. It was strongly believed at that time, that successful access to the angelic orders was possible and fruitful to scientific advance. Dee believed that in fact it was angels who illuminated all intellectual activities and contemplations.

Dee's apparent success at angelic communication allowed him to infuse his technology (applied arts) with a component of the

mysterious, and unearthly while operating in the mundane world. As Yates asserts this is truly an enlightenment, one which puts forward in its own framework of angelic and magical forces, notions of prophecy and apocalypse towards a fundamental reformation of arts, science and socio-religious values.

This albeit sincere and rigorous experimentation would nonetheless arouse curiosity and eventual suspicion that Dee was entering the realm of dark magic and its demons. We are at a time when witch-hunts, although of a "somewhat different character from those in less developed countries ... are the reverse side of the scientific advance."<sup>10</sup> Rosicrucian thinkers were aware of the potential dangers of the new science, of its diabolical as well as its angelic possibilities and they stressed that its implementation would be worthless without the general reformation of all parts of society throughout the known world. Political systems in England also understood this, yet in complex religious and political times such as these, Parliament was unable to ensure its implementation. Even Queen Elizabeth who had assured her faithful astrologer Dee certain "immunity" from persecution could not come to his aid in the end.

The intentions of Casaubon's preface in Dee's compiled diaries are not to praise but rather to condemn Dee's "dark" practises. Its success as a "trial and conviction" through text cannot be completely ascertained. As Yates suggest, the witch scare "had taken the form of a publication which was to blast Dee's reputation for three hundred years and to confuse the history of thought by knocking out from serious consideration one of its most important figures."<sup>11</sup> Casaubon in an attempt to establish his own orthodoxy and commitment to the Crown had personal reasons for the publication and preface to Dee's diaries, yet, the sentiments behind his actions were fuelled by a general campaign against enthusiasts and illuminati of the time. Soon after came the Restoration, a time when science was allowed to develop in isolation from utopia and apart from the idea of a reformed society, educated to receive it.

Dr. John Dee, a learned man of intellectual and material riches<sup>12</sup> died a poor and discredited man at the age of 81.

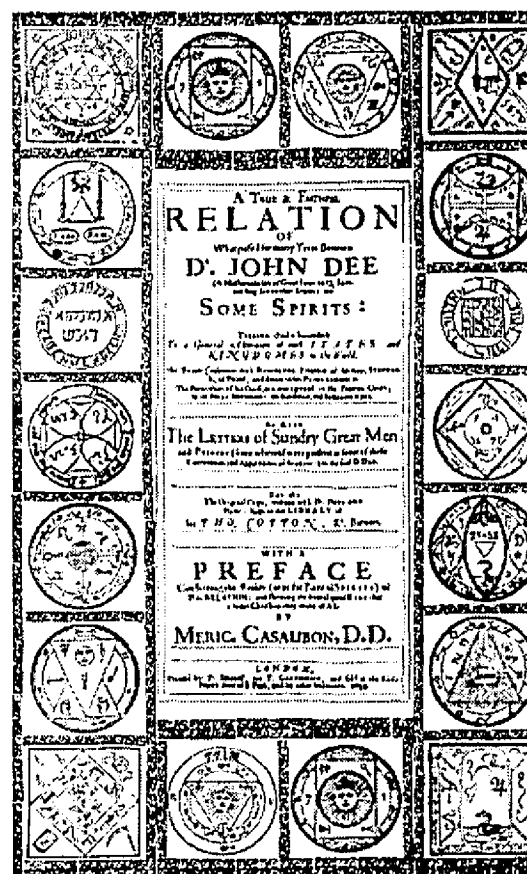


Figure 1: Frontispiece to M. Casaubon's "A True and Faithful Relation ..."

The text which follows is the second phase of a project which began in 1992. It is primarily a diary which documents the thinking/making of a project-ion entitled Theseus Re-membered. It is also a "conversation" with Dr. John Dee in that it interprets from his writings in order to invent.<sup>13</sup>

The narrative plot for Theseus Re-membered began as a personal search into the relationships between personal history and one's metier. From my experience in the butcher's shop, I followed a blood trail to ancient Greek sacrificial rituals and auguring ceremonies. The further I advanced on this historical path, the more I came to appreciate the increasingly blurred distinctions between the roles of sacrificers and augurs, magi and creators, and the parallel description in metaphorical text of edible bodies and social constructs. Hence from this historical survey from ancient Greek sacrifice to present day butchering practises, the thesis project presents, as a crosscurrent, a critique of power and its contemporary implications.

The marginal texts entitled - "The synarthrotic relationship ..." and "The Madman" have been divided into Parts One and Two which may be read consecutively or simultaneously. "The Madman or The Synarthrotic Relationship Between LeCorbusier's Villa Savoye and the Flesh of the World", was originally written and delivered as a paper for the History/Theory seminar group at McGill University in March of 1992. Its theoretical frame of reference was conceived with this project in mind. At that time, the two parts were formatted together, running in parallel on the same page. The paper has been rewritten and modified to coincide with the subject and structure of the present thesis text. The new structure presents Part One as research, history and theory (understanding the site), Part Two as design, discovery and narrative (the making of texts and text-ures) and Part Three as performance and presentation. Part Three is accompanied by a video showing sequences of the performance of June 11, 1993 along with "footage" of the making of Theseus Re-membered.

This thesis document was produced in its final form using laser scanning and virtual "cut and paste" functions on various Macintosh computer software. For reasons of tactility, spontaneity and human "random-access", actual blades, scissors, glue and masking tape were used to create the mock-up model version of the final product.

*(This thesis may be reproduced without the inclusion of the video tape).*

## ENDNOTES - Preface

1. The full title (in its original spelling) reads as follows:

A True and Faithful Relation of What passed for many Yeers Between Dr. JOHN DEE (A Mathematician of Great Fame in Q. Eliz. and King James their Reignes) and Some Spirits: Tending (had it Succeeded) To A General Alteration of most STATES and KINGDOMES in the World. His Private Conferences with Rodolphe Emperor of Germany, Stephen K. of Poland, and divers other Princes about it. The Particulars of his Cause, as it was agitated in the Emperors Court; By the POPE'S Intervention: His Banishment, and Restoration in part. As Also The Letters of Sundry Great Men and Princes (some where of were present at some of these conferences and Apparitions of SPIRITS;) to the said D. DEE. Out of The Original Copy, written with Dr. Dees own Hand: Kept in the LIBRARY of Sir THO. COTTON, Kt. Baronet, WITH A PREFACE Confirming the Reality (as to the Point of SPIRITS) of this RELATION: and shewing the several good USES that a Sober Christian may make of All. BY MERIC CASAUBON, D.D. LONDON, Printed by D. Maxwell, for T. GARTHWAIT, and sold at the Little North door of S. Pauls, and by other Stationers, 1659.

2. Kelly is eventually considered a "fraud who deluded his pious master." See: F. Yates, *Giordano Bruno and the Hermetic Tradition*, 1964. p. 149.
3. See: Peter Ackroyd *The House of Doctor Dee* and *Foucault's Pendulum* by Umberto Eco.
4. Francis Yates, *The Rosicrucian Enlightenment*, London, 1972. p. vii.
5. Pico della Mirandola, contemporary of Marsilio Ficino, though younger, developed his philosophical position based on Ficino's natural magic (*magia naturalis*). Pico's *Conclusiones Magicae* (1486) and Ficino's *Libri de vita* (1489) were among the main influences of John Dee's treatises founded on Cabalist magic. The "new" magic of the Renaissance was introduced by Ficino, developed by Pico and elaborated by those who followed them. (See Francis Yates *Giordano Bruno and the Hermetic Tradition*, Chapters II, IV and V).
6. I have included as Appendix A at the end of this document a transcription of Dee's Preface to Billingsley's translation of *Euclid's Elements of Geometry*, 1570; which outlines the "Artes Mathematicall" including an elaborate discourse on the making of an Architect based on his reading of Vitruvius and Alberti.
7. John Dee, Preface to Billingsley's *Euclid*.
8. There is an awareness at this time which warns of limitations (and possible trespasses into darkness). As Campanella explains: "This art ... cannot produce marvellous effects save by means of local motions and weights and pulleys or by using a vacuum, as in pneumatic and hydraulic apparatuses, or by applying forces to the materials. But such forces and materials can never be such as to capture a human soul." Yates on Campanella's *Magia e Grazia*, in F. Yates, *Giordano Bruno*. p. 148.
9. Francis Yates, *The Rosicrucian Enlightenment*. p. 223
10. Francis Yates, *The Rosicrucian Enlightenment*. p. 224.
11. Francis Yates, *The Rosicrucian Enlightenment*. p. 187.
12. Dee's library, used by students and scholars had, before a fire "incident", surpassed in size and content, the King's collection.
13. Of Architecture as an "Artes Mathematicall", Dee understands a practise which "grows of Framing and Reasoning etc. Reasoning, is that, which of things framed, with forecast and proportion, can make demonstration and manifest declaration. To this end, the architect is judge and director of all artificial workes, and all artificers ..." See John Dee's Preface to Billingsley's *Euclid*. Following Vitruvius, Dee asserts that the Architect should be versed in languages, painting, geometry, history, philosophy, music, astronomy etc.

*pour ma petite soeur Lyne ...  
s'il y a des anges tu es sûrement parmi eux ...*



• In apparition

Angels: fragments

• act between

## Acknowledgments

This thesis extends in part from a series of presentations in Dr. Alberto Pérez-Gómez's graduate seminars in architectural history and theory. I wish to extend my deepest gratitude to professor Pérez-Gómez for his support, insight and acute sense of rigorous questioning. Without his encouragement this experiment would never have begun, and the "spirit" voices may have remained mute. I am also grateful to my colleagues in the program for their involvement in the development of this work.

I have made constant use of the facilities both at McGill University (Montreal) and at Carleton University (Ottawa); many thanks are due to the staff and faculty of both institutions. Their unwavering support, and help cover the full spectrum of talents and specialization which facilitated the making of both the built project and the present text. In particular, the following people are to be thanked not only for their talents but also for their friendship: David Lepage (Photography and Video), Pierre Morimano (reviewing translated texts) and Micheal Nagy and Richard Seaker (Computer and Media).

I am indebted to Suzie Spurdens who, like a guardian angel kept in touch (through letters, postcards and various telecommunications) keeping me focused on this task while I was working at a distance from Montreal, including a four month teaching assignment in Rome. The performance piece in its fabrication and delivery would have been impossible without the help of many friends who contributed time and effort to its success. From the concluding comments which I made at the time of the performance I reiterate:

"I would like to thank, for their help, their expression of confidence and their enduring friendship... In no particular order ... but for the beautiful sounds their names make:  
Henri Cleinge, Kelly: *for images and kitchens*, Martin Laneuvillle: *details, details ...* ,  
Patrick Harrop, Max and Eduardo, Black Boot Trio *for inspiration*, Jeff Lato, David  
Lepage, Bruce Bernt, Andrea MacElwee: *chop, chop, chop, chop ...* , Roseanne  
Howse: *eat in memory of this*, Stephen Pack: *for hands and souls*, Marta Franco: *for  
Nina on the butcher block*, James Aitken, Paul *in the shower*, Jamie *on the ladder* and  
especially ... John Kanakis *on the bass*, ... also Alberto Pérez-Gómez *for support,  
trust, and rigorous critique*, Janet Bousquet - *love and silence* and Terri Fuglem - *mots  
et nuits blanches ...*"

Throughout all the time of the making and writing of this work, my wife Janet has supported me in countless ways. Her constant help, encouragement, critical understanding and "artistic" input have kept me confident in my search for the *invisible*.

At the origin of this research was my father Maurice who, like his family before him, understood the poetry in life, the way of the cultivated earth, the care of cattle and the power of theatre and music. His dexterity is only matched by his keen mind and these faculties, which made him a great butcher, also made of him the inspiration of my life and work.



The vulgar eye will here  
be blind and most distrustful

Vulgaris, Hic, Oculus  
CALIGABIT, DIFFIDETQUE  
plurimum.



Figure 1: Mapping Beef

- |                  |                           |
|------------------|---------------------------|
| 1. Sirloin       | 10. Fore rib: Five ribs   |
| 2. Rump          | 11. Middle rib: Four ribs |
| 3. Edge Bone     | 12. Chuck: Three ribs     |
| 4. Buttock       | 13. Shoulder or Leg       |
| 5. Mouse Buttock | 14. Brisket               |
| 6. Veiny Piece   | 15. Clod                  |
| 7. Thick Flank   | 16. Neck or               |
| 8. Thin Flank    | 17. Shin                  |
| 9. Leg           | 18. Cheek                 |

## CUTS AND MONSTERS

by Terri Fuglem

## Introduction

His father is a butcher  
and he is an architect

*The men, so I am told, in his  
family were always engaged in  
cutting in one form or another  
and his childhood in Northern  
Ontario was immersed in this  
task: the ploughing of fields  
and the incision into meat.  
When he grows old and  
seasons he must confront the  
question which will niggle at  
the heart and rankle the brain:*

Is it more suture or severance -  
- this begetting and passing of  
the generations?

Invoke Samael!  
(I believe that we will eat fish  
today.)

continued on page xiii ...



**Bed Plot -**  
*The hoisting bed with  
wax room ladder*



**Kitchen Grinder -**  
*The butcher's block/cabinet with  
dressing shroud*



**Bath Tap -**  
*The celestial  
Tub-belly*

## Bed Plot

*(He told me) the search leads to the ancient Greeks, for whom the sacred incision made by the plough, as a symbolic act of cultivation, drew out the fecund boundary of the new city. A bull paired with a cow cut the furrow into the earth where the city wall would stand. This foundational limit was the most immovable of all lines: only a ritual of equal potency could undo the true existence of the city — a story told is difficult to un-tell — (remember Carthage and its salted wounds). But even before the city wall is drawn the city site must be divined, and is done so with the help of an augur, who parts the calf and views its liver — symbolic mirror to the mind and soul and agent of prophecy and signs.*

And so it is: the augur, the butcher, the architect are bedfellows.

Now hear the tryst  
Beneath the Plough of Rintrah  
    & the Fiery Harrow of  
Palamabron,  
Who draws and quarters  
With hoof-marked eyes,

Israfel wrests Yusamin

Sweet Incision!  
Not here the ban of mortal  
rangers  
where Regeneration takes  
generation  
and eats of Table Meats  
And the *Freshly Dead*  
shed pressed old skins  
In Luminous Bins

## Kitchen Grinder

*Not inconsequentially, then, (he told me) it is the liver of Prometheus which the eagle strikes and devours in punishment — punishment for tricking Zeus into choosing a false sacrificial offering and for stealing fire in a hollow tube. Prometheus, who withheld the savoury meat from the Gods and reserved it for consumption by mankind, also embezzled the divine knowledge of the creative arts for mortal use. Thus Prometheus provides the paradigm for the true sacrificial act; like Job he is condemned for his good acts to endure divine oppression. Neither are his human beneficiaries spared the infliction of Pandora's little jar of ills.*

Now touch the two backed  
beast at the bark of the  
Poison Tree  
Araqiel, Azazel,  
Baraqijal, Ezequeel,  
Gadreel, Kokabel,  
Sariel, Semjaza,  
Shamshiel

and Penemue, reviled  
who banged a minor  
with grim Technique

Here is luuuuuuuve:  
I hear the jaws  
Where the furnaces  
stamp and punch

idols in the trillions

## Bath Tap

*Lest we forget our cultural hero, and his sacrifices on our behalf, it should be noted here (he told me this) another story holds that Prometheus, for "the combining of letters, creative mother of the muses's art, wherewith to hold all things in memory" was punished by Zeus because he dared to encapsulate the Mnemosyne in script.*

Now see this:

Where thrice flow the rivulets  
of the sobbing Israfel  
Where once the stars threw  
down their spears, And water'd  
heaven with their tears

Runs treacle

The ebb and flow,  
Bubble and jet are embottled in  
the alphabet.

Proteus hides and dry souls  
thrive  
(Penemue smiles)

Ah what the hell!  
Crank up the tap of Hygeia  
Dance the old Two Step  
On a bed of crushed leaves

I prefer to shower than bathe  
(is this shit water or E.N.G.?)



*The foot bath animal*

## THESEUS Re-membered

*Installation by Yvan-piër Cazabon  
with components<sup>1</sup> by Marta  
Franco and Stephen Pack, Music  
by John Kanakis. "Text-Lyrics"  
by Yvan-*

*piër Cazabon. Poem : Cuts and  
Monsters by Terri Fuglem, Meat-  
ball stew by Roseanne Howse from  
a recipe by Marcelle Cazabon.*

This performance piece was delivered on the 11th of June, 1993 at 7:30 pm. Inspired by the work of Dr. John Dee, a late sixteenth century scholar and magus, this work aims to animate the inanimate; to conjure from objects of everyday life their full essence and potential.

*THESEUS Re-membered* is a "musical anti-narrative" which, straying from linear narrative structures, allows for the coexistence of texts,

images, objects and actions. Like the "nouveau roman" it is first an account in space breaking from the prescriptive chronicle in time, allowing for "reader"/viewer participation and interpretation as the narrative thread.<sup>2</sup>

Of the 13 animate members, 4 are human: Lui qui [se] mange dans son lit, Lui qui se lave sous les astres, Le musicien and Le raconteur. The remainder include: Nina - the bodice, the reflection of the raconteur, the hoisting-bed, the wax-room ladder, the foot-bath-urinal, the celestial tub-belly, 3 corral doors + the reflecting hinge, the dressing shroud, the butcher's block/cabinet.

From this list, 12 components are distributed along a zone parallel to the audience. Only *the raconteur* moves

perpendicular to both zones. In addition, *Lui...lit* and *Lui...astres* have a vertical relationship/movement to their zone.

### *The site*

The performance site is divided into three parallel parts; the zone of the installation, the zone of the audience and the zone of eventual exchange post performance.

The zone of the installation is an *elevation* which is again divided into three parts; A) the hoisting bed with wax room ladder, B) the butcher's block/cabinet with dressing shroud, C) the celestial tub-belly.

Once through the corral door entry, the audience distributes itself laterally from the dining table to the workshop table ... (where food has been laid-out).



*Installation Site - Panorama/Elevation*

The *foot-bath-urinal* and the *reflecting hinge* are thresholds between parts A) and B) and parts B) and C) respectively.



*The reflecting hinge -  
or "Two Step" Door*

### ***The scenario - Bed Plot***

Within the area designated for/by the hoisting bed with the wax room ladder, Lui ... lit eats fresh fruit while strapped into his bed's frame. It is a site of separation from the audience, from grounded-ness to suspension, from vertical to horizontal, from conscious to subconscious. It is a site of potential union and conception; a place between what is known and what is unknown.

On occasion, he releases himself from the ankle-belt, dismounts, takes 5 steps, enters the wax-room and, by means of the narrowing ladder, ascends 13 rungs to the port-hole/ mechanical vent. On his horizon: La Croix du Mont Royale. On the audience horizon: his torso. Here the body ascends and the conjured angels descend.

The wax-room tablets are imprinted<sup>3</sup> with reversed scratches and marks left by the casting surface of the butcher's block ... augur's traces. As the heat builds from the bodies assembled in the audience, the wax tablets randomly buckle and drop from their metal stud frames. The wax room gradually changes from translucent to transparent, revealing the space inhabited by Lui ... lit. A microphone captures the biting of an apple.

### ***The scenario - Bath Tap***

*Lui ... astres* bathes within the confines of the celestial tub-belly. A translucent glass fibre cloth separates the audience from his realm, revealing only shadow fragments from his body in 2 scales (near and far). To the audience, his body is a virtual image.

Water and light fall from a constellation-perforated cow hide above his head. He is the axis which ties the earth to all heavenly bodies.

A microphone picks up his voice as he murmurs passages from a waterproof book-box. The *book-box* is hermetically sealed.

### ***The scenario-Kitchen Grinder***

*Le musicien* stands between Lui ... lit and Lui ... astres. He is clumsily staged adjacent to and in front of the foot-bath-urinal. He is *not* in the threshold. From the audience space he appears 'set' between *the butcher's block cabinet* and *the dressing shroud*. He chooses to dress in black, ... his amplifier is a black box, and through it he is playing a fret-less bass. He receives sound cues from three directions: *Le raconteur*, Lui ... lit eating and Lui ... astres reciting through the sound of water ...

*Le musicien* improvises.

Over the *butcher's block* a tilted mirror reflect's images from a black and white film. Frontal views of passion movements are turned onto the waxed surface of the block ... suspended conception. *Nina - the bodice* - hangs between the flickering rays of projected light adding her third dimension to the two. Her form receives movement ... are light galvanizing life, virtually.

### *The scenario - Perpendicular*

Four stages are set for the Raconteur's presentation. All are set perpendicular to the installation and audience zones.

While the audience shuffles restlessly behind the confines of the entry and the *corral doors*, he is partially revealed by the cracks between the door panels or the shadow cast through their frosted openings. He is wired for sound.

The 3 planes of the corral doors rotate fluidly on a pivot- hinge. No-one attempts to move them. *Le raconteur* and *Le musicien* speak to the group in a smooth jazzy voice. After 5 minutes and 29 seconds, *Le Raconteur* opens the corral doors, steps back 3 paces and allows the audience to enter their *zone/ pasture*.

*Le Raconteur* stands at the podium located between the

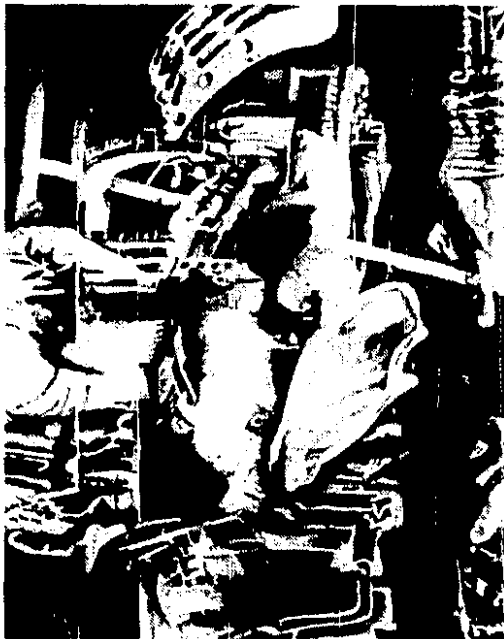
audience and the *dressing shroud* and for 9 minutes and 23 seconds delivers a lecture based on the ancient Greek notion of *Thusia*.<sup>4</sup>

*Cows sleep standing ...*

At the third stage, *Le Raconteur* washes his feet at *the foot-bath-urinal* while reciting from a newspaper clipping.

*Le musicien* improvises ...

The sequence lasts one minute and 45 seconds.



*Shadow figure*

*Sight Plan - as "measured" layout, 20"x 30" graphite on paper*

Finally, *Le Raconteur* enters the dressing-shroud space; the fourth and last stage. The audience is left with a giant's shadow and layered movements behind the canvas curtain as he first sheds his clothes ... then dresses himself anew.

From work clothes to *Lucky clothes*.<sup>5</sup>

This is a fluid plane, moving with body movement; a delay in narrative, a voyeur's moment suspended and denied, a shadow's tantalizing theatre floating above the *set* horizon. In his lucky clothes, he emerges and releases his captive audience from their realm ...

a conversation ensues.

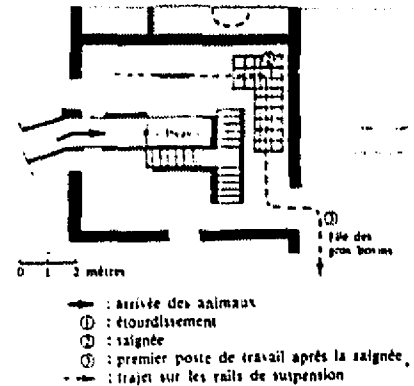


Figure 2: Plan de locaux d'abattage

## ENDNOTES - Introduction

1. *Nina the Bodice* by Marta Franco and *Hands and Souls* by Stephen Pack (my titles with their acceptance) were created for the Graduate Studio component of the History/Theory program. They have been published with accompanying articles in *History and Theory Graduate Studio - McGill School of Architecture 1992 - 1994*, (McGill University, 1993) under the titles: "Dressmaking: Towards a Correalist Architecture" by Marta Franco and "Discovering (Through) the Dark Interstice of Touch" by Stephen Pack.

2. From a dinner conversation with Alain Robbe-Grillet where he elaborated his notion of *objectivisme* (as opposed to *objectivité*). To paraphrase in a nutshell: A narrative told in the *objectivist* manner permits the narrator to give objective descriptions of things and spaces in great detail while allowing for *subjective* interpretation of these by the reader. This structure encourages the reader to become a full participant and potential character in the story.

3. John Dee in his laboratory/study prepared complex geometrical drawings on wax tablets in order to align the heavenly spheres to better communicate with the order of angels.

4. For the Greeks of the classical age, as for us today, the relationship to animals is established through the use of meat. But the meat "But the meat of Greek animals comes via the gods." (Vernant - *The Cuisine of Sacrifice*). Butchering, religion, cooking are combined into what the Greeks called *Thusia* and we call sacrifice.

5. David Byrne from lyrics in "Today is a special occasion", written for "The Knee Plays" by Robert Wilson, (SIRE Records, 1985).



*The Corral Doors*

**The Synarthrotic<sup>1</sup> Relationship  
Between the  
Skeleton/Structure of *Theseus Re-membered*  
and “The Flesh of the World”<sup>2</sup>**



The decision to build a text came early. What had not been decided was "where". A narrative in time needs only paper and a recollection of events; a narrative in space needs a site where a collection of events occur spontaneously at a specific time.

This city was not entirely new to me, but its neighbourhoods had always felt like the place of others. I viewed them through a stranger's frame ... and eyes from a distant vantage point.

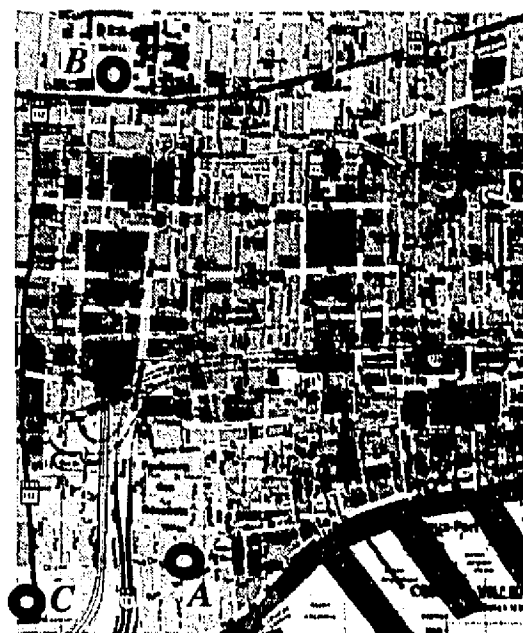
I chose to live at #410 - 645 Wellington St. for the lack of neighbourhood ... the near-vacant, abandoned industrial zone was quiet, almost lonely, with a deChirico-esque light quality. The rent was very cheap. Recently, the local slaughterhouse had been dismantled and the site erased of all previous traces in order to accommodate a "Price Club" warehouse. I had no access to it ... Students cannot become elite members of the consumer's carnival by rules of a protective policy. Other neighbourhoods however, including my place of study, were within walking distance or a quick metro ride. Buying bread and fruit meant leaving the zone.

645 Wellington had been, until the 1960's, a manufacturing outlet for McLeery-Moffat fridges and stoves ... appliances for the new "machine to live in"; facilitators of leisure, drones for the masses.

An aging, unreliable elevator connected four tall storeys of industrial loft space to the bunker's side-walk lobby. The wooden post and beam structure trembled at every jerky start and stop. The last stop opened adjacent to #410. From within the 1,400 sq. feet of open space, I could hear every tenant come and go ... I rarely saw who they were.

I "inherited" a partially transformed artist loft with a collage of fixtures and half completed services. It was easy to establish a place to sleep, eat, wash and work ... but many changes (structural and programmatic) would be required. My work began on the 16th of August, 1992.

What follows is a log of events, thoughts, conversations and speculations compiled during the 10 month re-inhabitation of #410. In the right-hand column is a second version.



Partial Map of Montreal:  
A - 645 Wellington  
B - McGill University  
C - Original slaughterhouse site (Now "Price Club")

*"Every method or way responds to a certain division or cut applied apriori to reality. The first thing that distinguishes an analytical from a more holistic approach, therefore, is delimitation: the size, nature, and breadth of the problems concerned, proposed, or considered pertinent to propose."*<sup>3</sup>

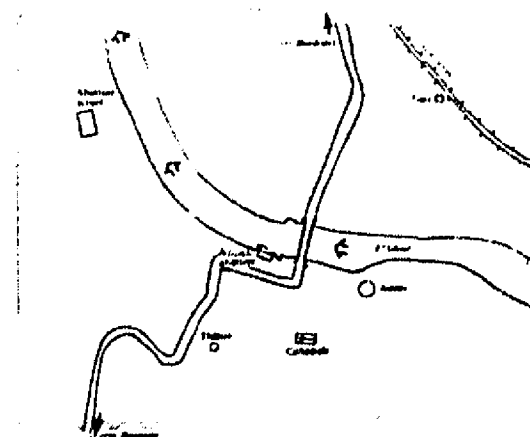


Figure 3: NON-LIEU; Les implantations de l'abattoir d'Aire-sur-l'Adour

I entered the house which I inherited. "It had four doors, the first of which was black, the second as white and as transparent as crystal, the third was green, and the fourth red. I opened the first door, and the house was full of black dust like gunpowder. I opened the white door, and the rooms within were pale and empty, I opened the third door, and there appeared a cloud of water as if the house were a fountain. Then I opened the fourth door, and I saw a furnace. Before I could move or do anything, I heard a voice close by me distinctly saying, ...

## PROMETHEUS and the dawn of distal.ce

In Hesiod's "Theogony" Zeus binds Prometheus with chains to a column (perhaps one of the pillars of heaven)<sup>5</sup> and sends a vulture to feed daily upon his liver, which grows back each night. He is eventually set free by Heracles. Zeus in this way punishes Prometheus for tricking him into choosing, as a sacrificial offering, inedible ox bones, which Prometheus concealed under a cover of delectable looking fat.

Prometheus, always man's benefactor, had carefully prepared two offerings which he had taken from a butchered ox<sup>6</sup>, presenting them to Zeus for him to choose. Whichever Zeus chose was to be his, the other was to go to man. Man's gift in this exchange, the desirable lean meat and organs, had been stuffed inside the unappetizing stomach of the animal.



Le Vieux Port de Montréal - 45.28° N - 73.40° W

ONE - Intro.

Aug. 16, 1958.

(1)

Link built got started today.

Construction was ready to go. Just after lunch - one of the jobs had been prepared to be let. The job was in the

cut an opening in the wall adjacent the bathroom  
removed final boards & drywall & plastic final wall finish  
a little bit off

removed some drywall adjacent to kitchen wall  
found 2 tall glass doors, installed in the wall

I called the butcher & offered them to line in

removed kitchen cupboard (by himself) - then was killed

did a sketch in blue ink (not used to scale) which  
I felt compelled to modify in black ink ... to get a  
sense of scale? and description of things - grandfather  
and formal relationships.

filled 2 large hole of garbage (plastic & drywall) walling...

packed to nothing a sleeping unit & dark room corner  
found a plastic film of music notes.

floor samples / vinyl

paint

drywall tape

a yellow red color (not looking)

of sandstone

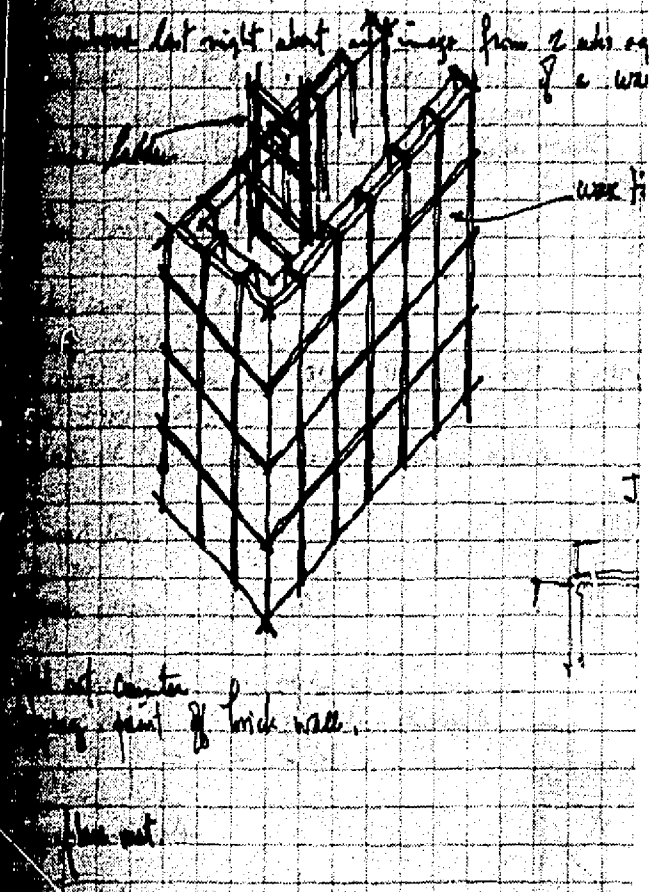
drywall mud

2. Supt

got nothing done during the morning in the kitchen

they are all very tall (7'5" - 7'6") and very in

height 2'6" 3'2"  
had been taken photo) - not begin a supper - dining.



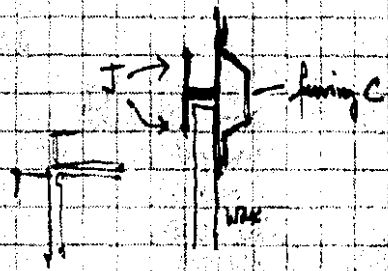
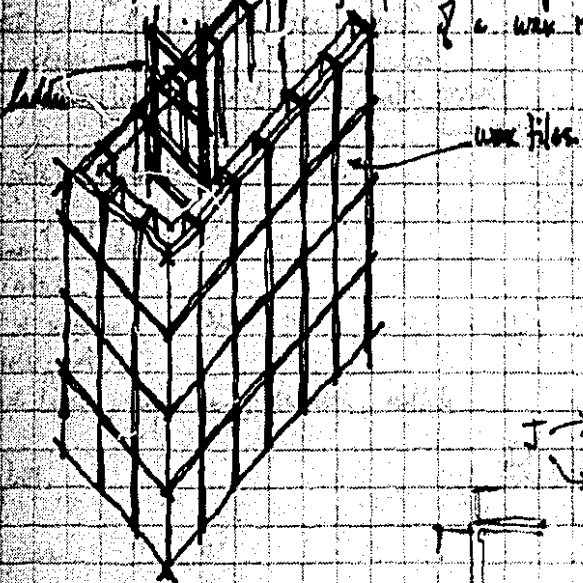
Angered by this deception, Zeus withholds fire from men, leaving Prometheus to steal it for them. In yet another retaliation to yet another Promethean deception, Zeus orders Hephaestus to create Pandora <sup>7</sup> and to send her, along with her jar <sup>8</sup> of "evils", among the mortals.

The aetiology of the myth of Prometheus is perhaps quite obvious in its many intricate aspects. It explains for example the source of fire (the beginnings of arts and sciences), the methods of sacrifice and rituals of offerings, and through Pandora, the existence of pain and evil in the world. <sup>9</sup>

It should be noted that in some versions of the myth, hope was also released from the jar alongside the many evils; evils often identified with the bane of men who work to survive and the blind hope as that which keeps them going. <sup>10</sup>

Hence, springing from this series of events we have before us the dualities representative of the ambivalent aspects of the Promethean gift.

Remember last night about affixing from 2 sides ago...  
 of a work room.



could not enter  
 sleeping part of brick wall.

place out.

choquer Lyne

le pichet de lait, l'attache de la, y a  
le pichet de lait, l'attache de la, y a  
le pichet de lait, l'attache de la, y a

36/87

Hurst  $1\frac{1}{2}$  (24),  $1\frac{1}{2}$  (24)  
 $2\frac{3}{4}$ ,  $3\frac{3}{4}$ ,  $3\frac{3}{8}$ ,  $3\frac{1}{2}$   
 $2\frac{5}{8}$ ,

✓ make J  $\frac{1}{2} \times 10$  29  
1 cylinder for 23

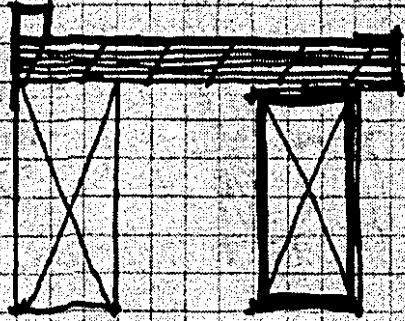
- Ask partner for
  - dig out
  - change
  - give - all
  - drill bits for large holes
  - change



circum - 11'-1"  
Crown - 8'-11"

1. *pidone caerulea, Fabricius.*

back / path knife



KING - 1003

1. Milk - 4. hour (300g)

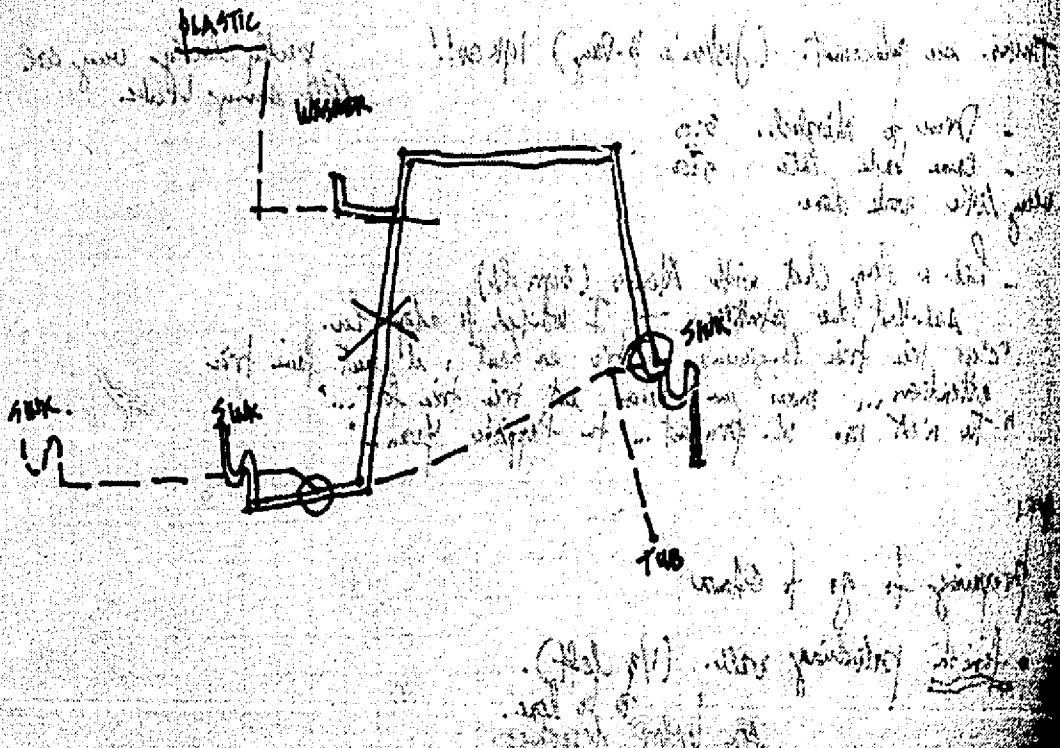
Column 1A

# Plastics: WTS

- Specimen -
- 2 Gorse necks
  - 4 handcap liner handles for 49" dia.
  - 6 4 valves for under sink
  - 6 4 flex. lines for sinks.
  - 2 valves for washer
  - 2 valves for main line
  - 1 drain (complete) for sink bowl sink
  - 1 sink bowl.
  - 1 faucet for sink w. shower valve.

- bulk (estimate) Copper
- 1/2" copper line 4 x 12'-0"
  - 18 90° elbows
  - 10 T's
  - 10 joints

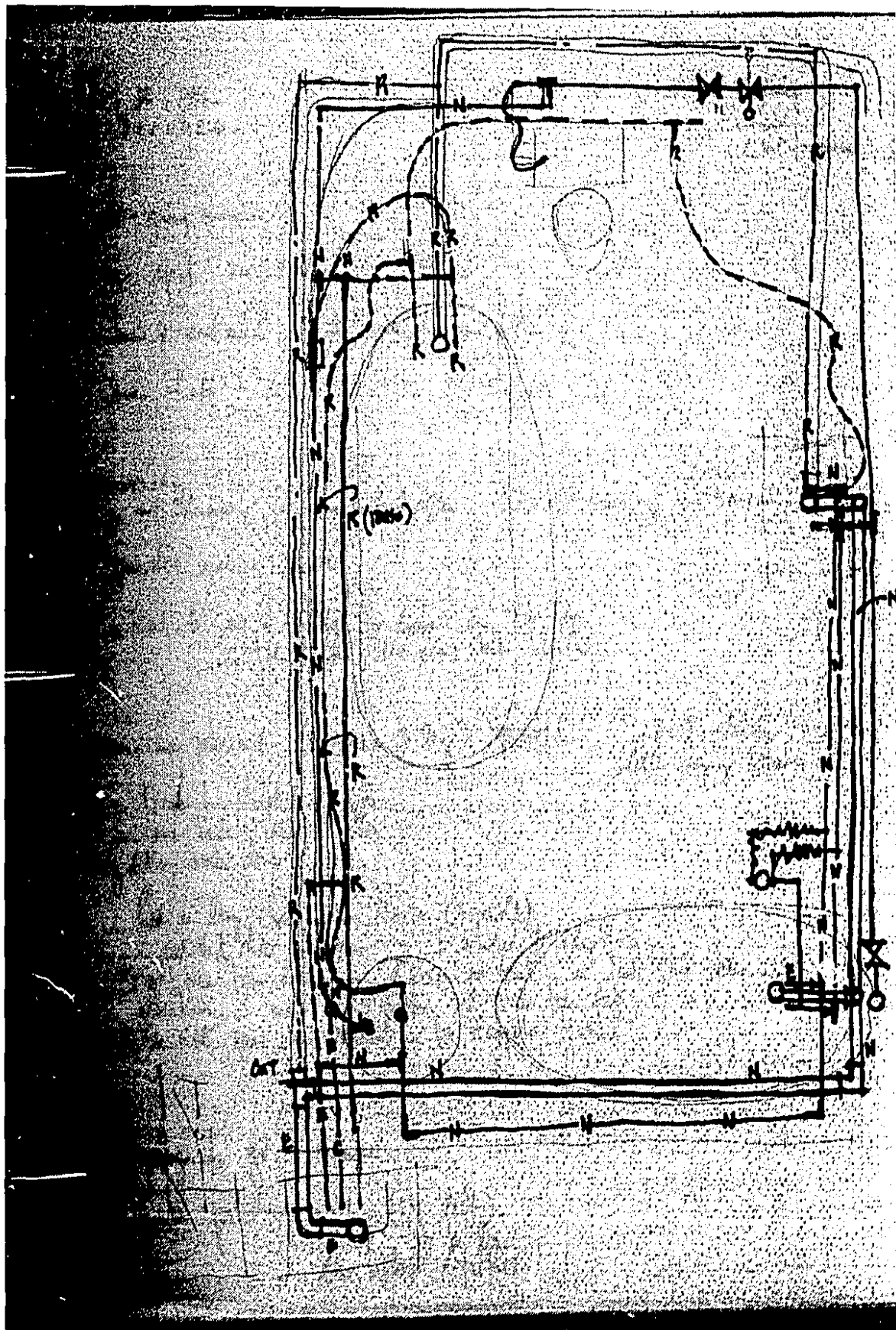
Gifts from gods have always been a two-edged sword often followed by acts of denial or violence, and we might find in this our predecessors' angst when reconciling their engagements with tools used on the one hand for their advancement and betterment while on the other for labour and production or for the slaughter of fellow earth dwellers.





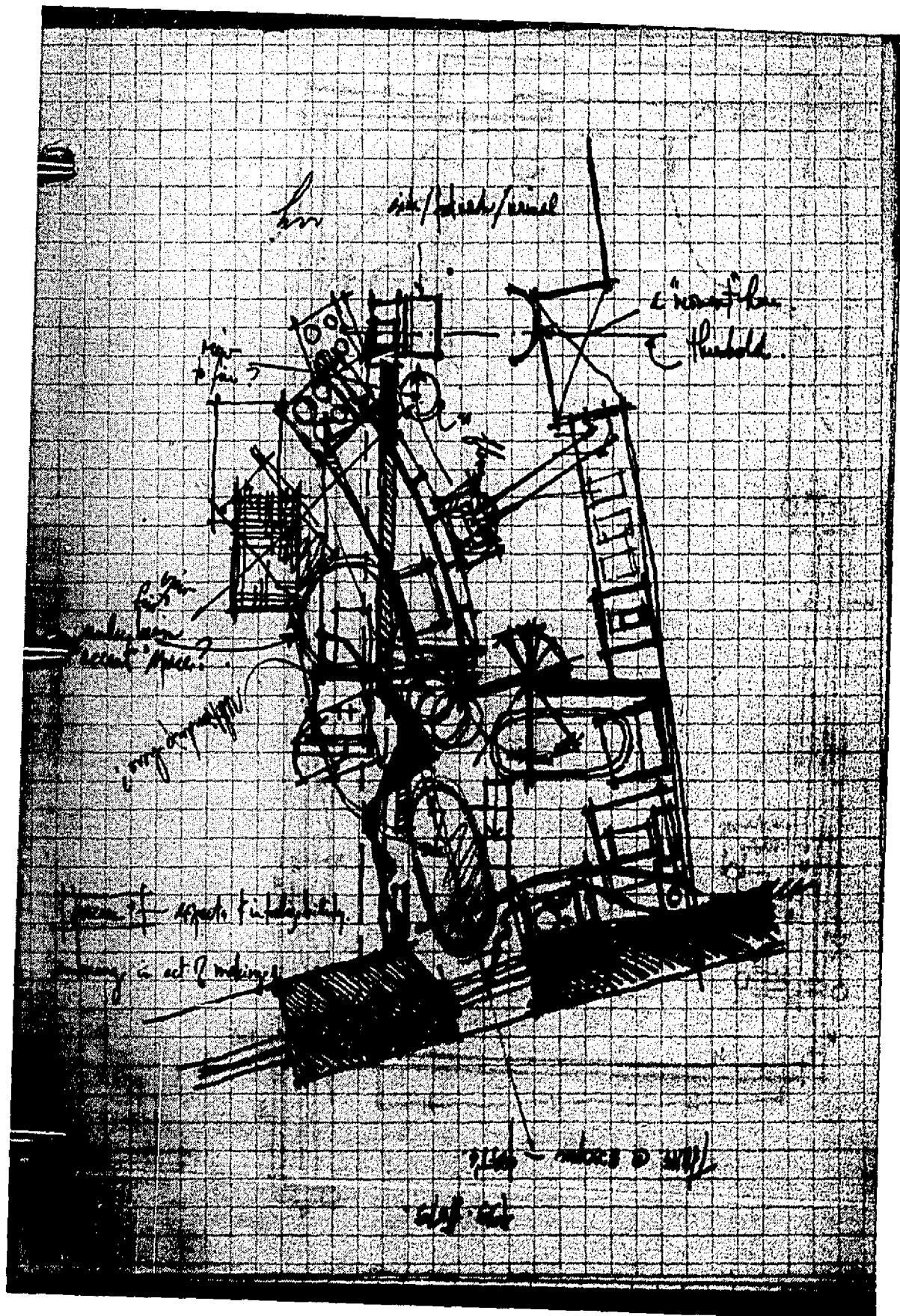






The drawing is a dense, abstract sketch on graph paper. It features a central vertical structure that resembles a ladder or a staircase, with various geometric shapes and lines radiating from it. Handwritten notes in cursive script are scattered around the drawing, including "side / back / wheel" at the top right, "light" on the left, "light" and "light" on the right, "light" and "light" at the bottom left, "light" and "light" at the bottom right, and "light" and "light" at the bottom. The drawing is heavily inked and appears to be a technical or conceptual sketch.

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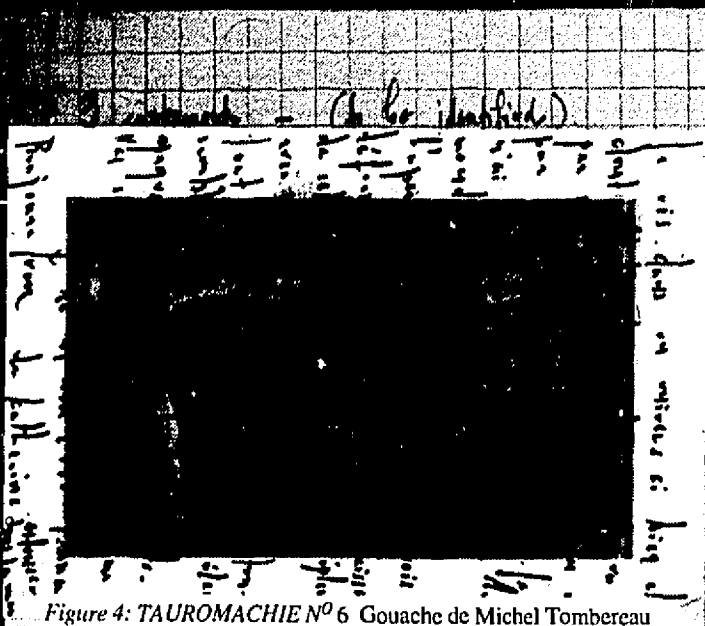


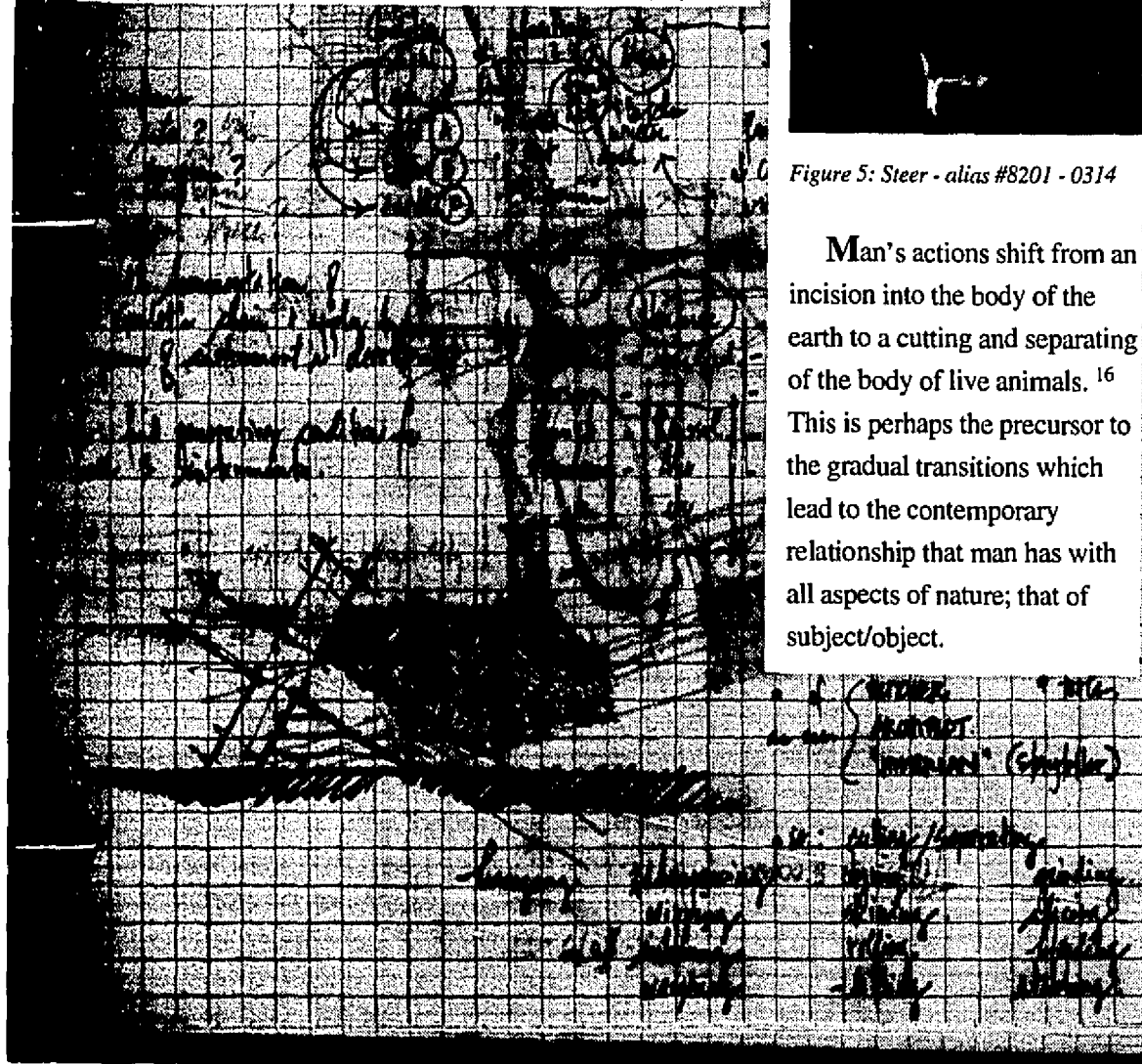
Figure 4: TAUROMACHIE N° 6 Gouache de Michel Tomberau

Significantly however, here as in Genesis, man has been given the authority and the means to turn to that part of nature (fellow creatures) and see them as subservient and therefore as objects for his manipulation either by slaughter (for source of meat) or as in the case of Adam, by naming.<sup>15</sup>



Figure 5: Steer - alias #8201 - 0314

Man's actions shift from an incision into the body of the earth to a cutting and separating of the body of live animals.<sup>16</sup> This is perhaps the precursor to the gradual transitions which lead to the contemporary relationship that man has with all aspects of nature; that of subject/object.





3 instances - (4 to identified)

(note)  $\rightarrow$  in function is today  
 Court. a person / a story / the person

6. Life of  
their own

## • Tester & Making

John J. ...



*[Signature]*

10

11/11/68



1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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1998



...and the

1997

1990

11-11-11

100



1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466
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**WORLD**



1990

**11**

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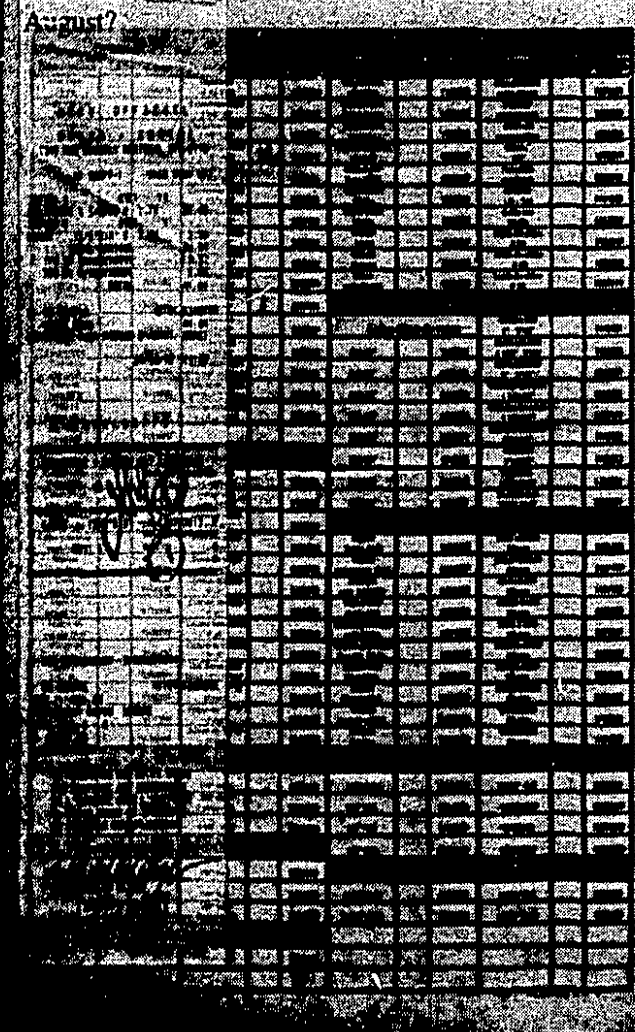
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## FRANKENSTEIN - and the Techné of Immortality.

Mary Shelley identifies in her novel "Frankenstein -The Modern Prometheus" the distancing of modern man from God his creator. "As in the Promethean legend, the creator (now man) has abandoned his creation, and has incurred his wrath; man is embittered and has turned away from God." <sup>17</sup>

Furthermore, she will emphasize man's quest for knowledge as a misguided and potentially evil quest, which has the object of tampering with or altering nature. Science, especially, is suspect since its ultimate act through technology in a utopian world is to achieve immortality within a self-sufficient social framework.

One by one the evils and the pains of the human condition (released from Pandora's jar) are diagnosed and isolated to be cured by the implementation of man's genius.



*With a Key, Child with Rings (Linnell)*



*Joshua's "experimental" form*

Aug 22

mostly cloudy  
humid  
(not too much)

after shopping...

spat 200<sup>00</sup> plus...

continued to "put" out some more paper  
- off.

and "dinner" for breakfast & supper - she's still having one dinner...

ended evening well.

and to see a family for dinner in "the town"  
... for the kids, the dog, the little...

are pleasant. (John's B. Day) 1940!!

mostly cloudy, very cool  
little strong breeze

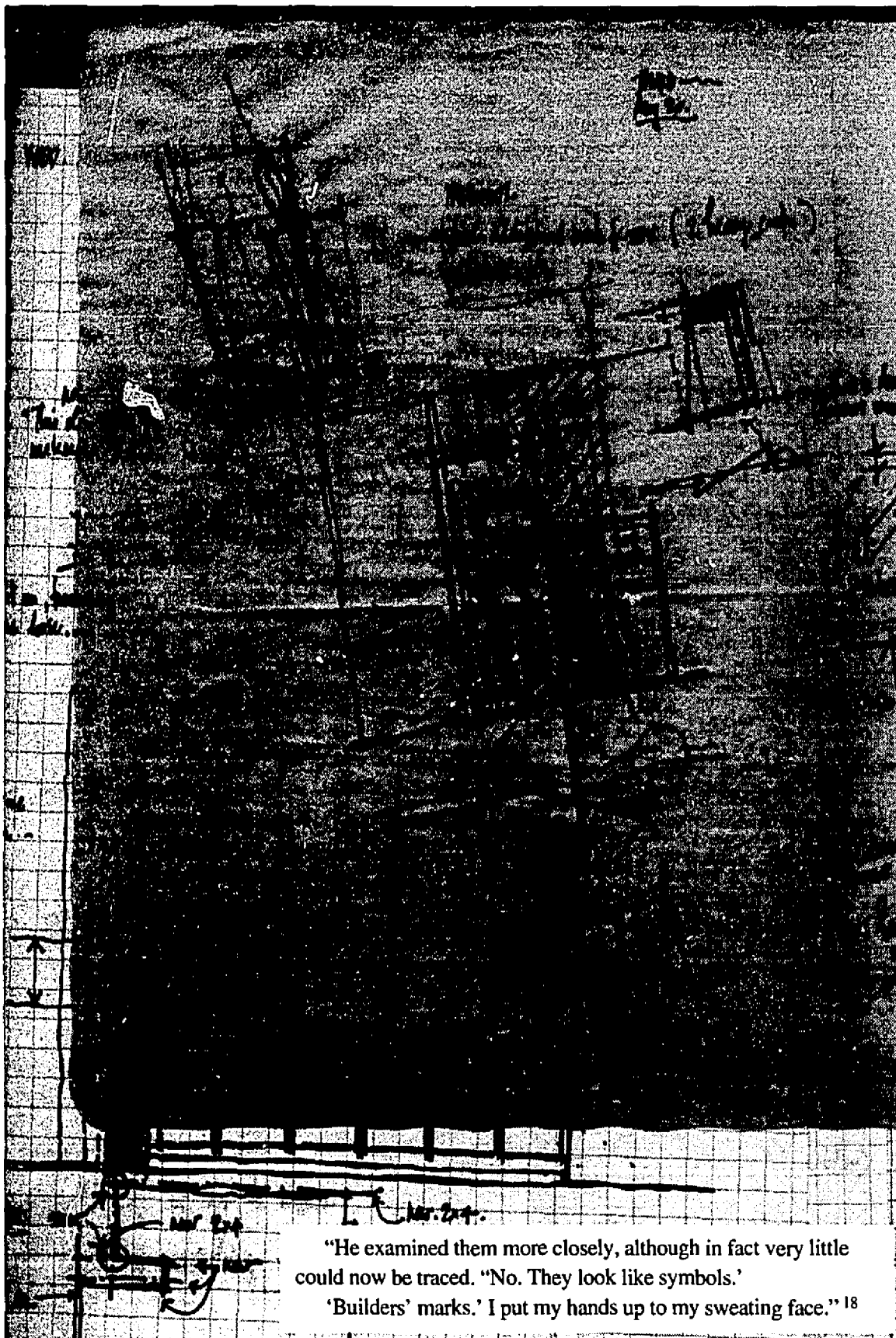
Drove to Natchez. 5:00  
came back late 9:00

very little work done

had a long chat with Roger (from LA)  
about the situation - I asked to adopt her  
and her two daughters, since so long, I had been  
looking... now on vacation for the first time  
to visit for the production for the first time.

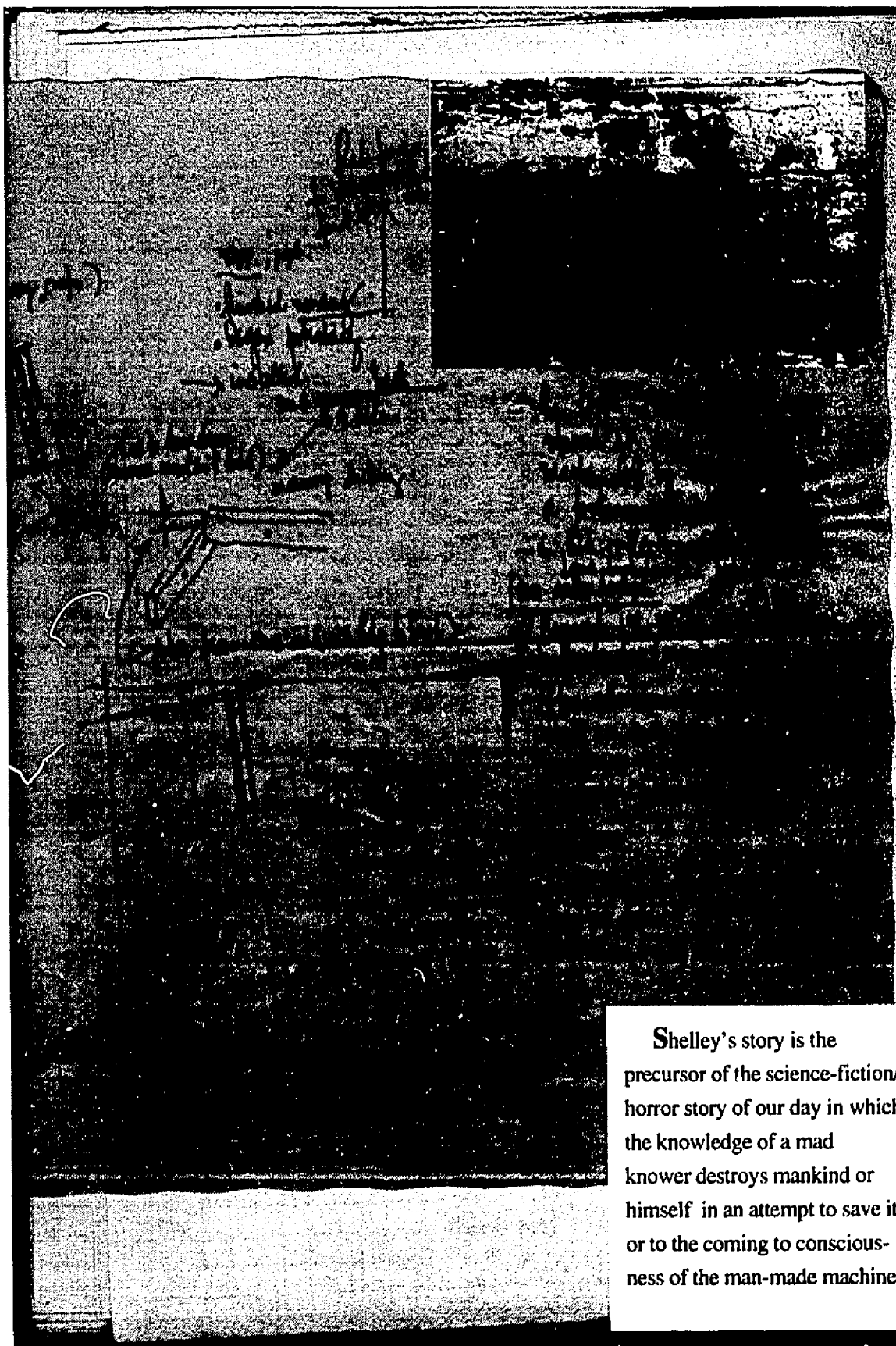
hoping to go to China

finish packing now. (1/2 left).  
see before departure.

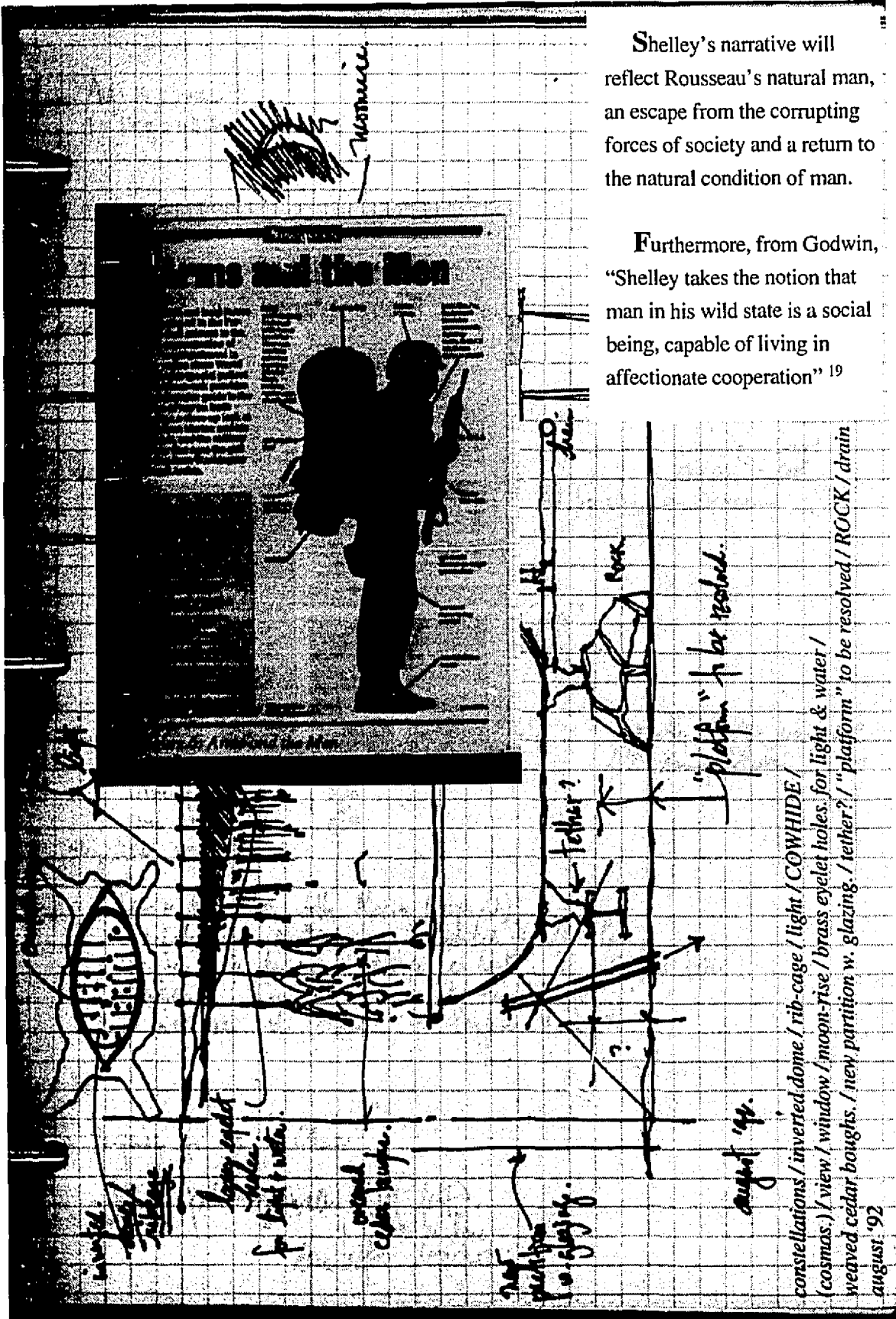


"He examined them more closely, although in fact very little could now be traced. "No. They look like symbols. 'Builders' marks.' I put my hands up to my sweating face." 18



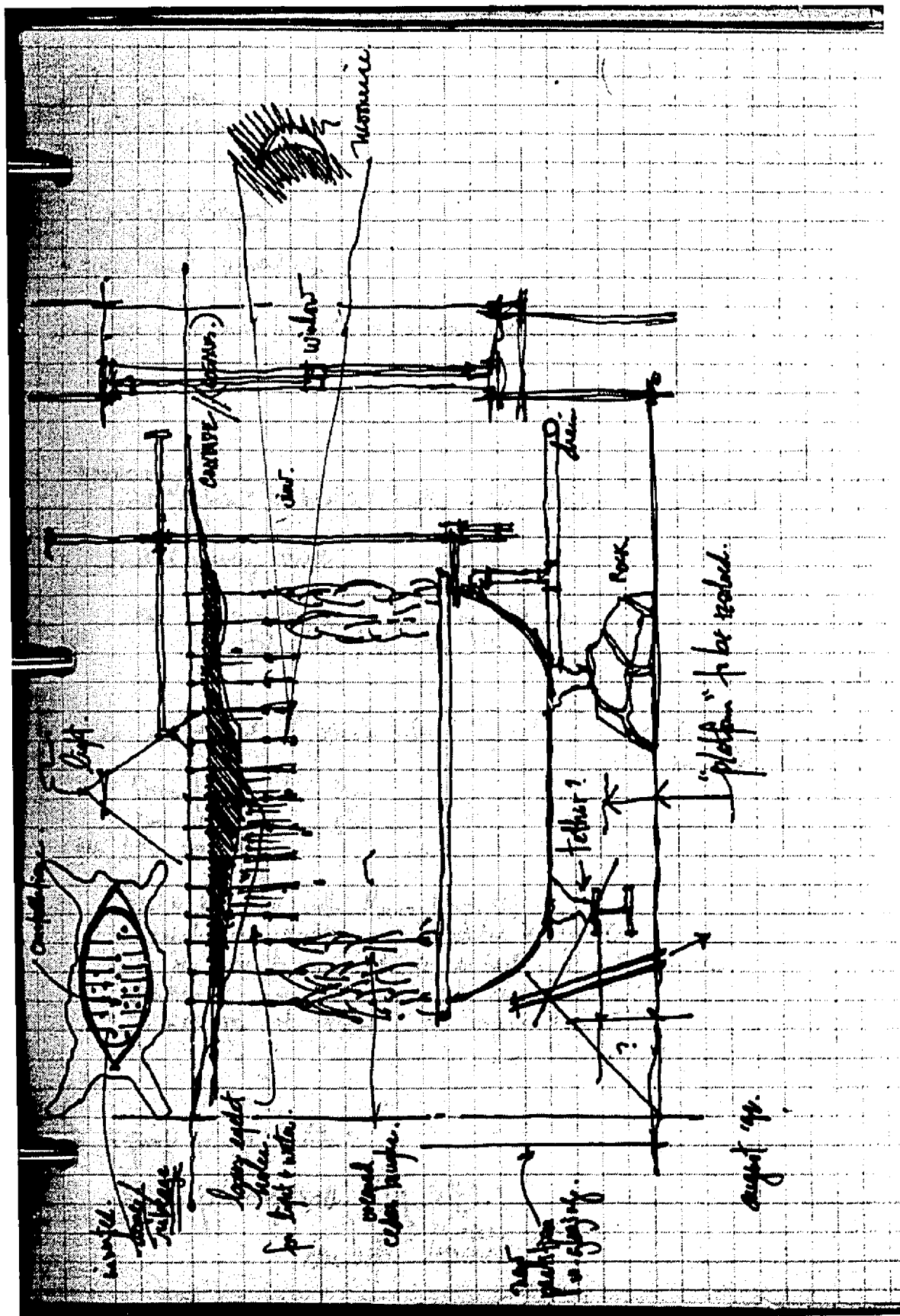


Shelley's story is the precursor of the science-fiction/horror story of our day in which the knowledge of a mad knower destroys mankind or himself in an attempt to save it, or to the coming to consciousness of the man-made machine.



Shelley's narrative will reflect Rousseau's natural man, an escape from the corrupting forces of society and a return to the natural condition of man.

Furthermore, from Godwin, "Shelley takes the notion that man in his wild state is a social being, capable of living in affectionate cooperation" 19



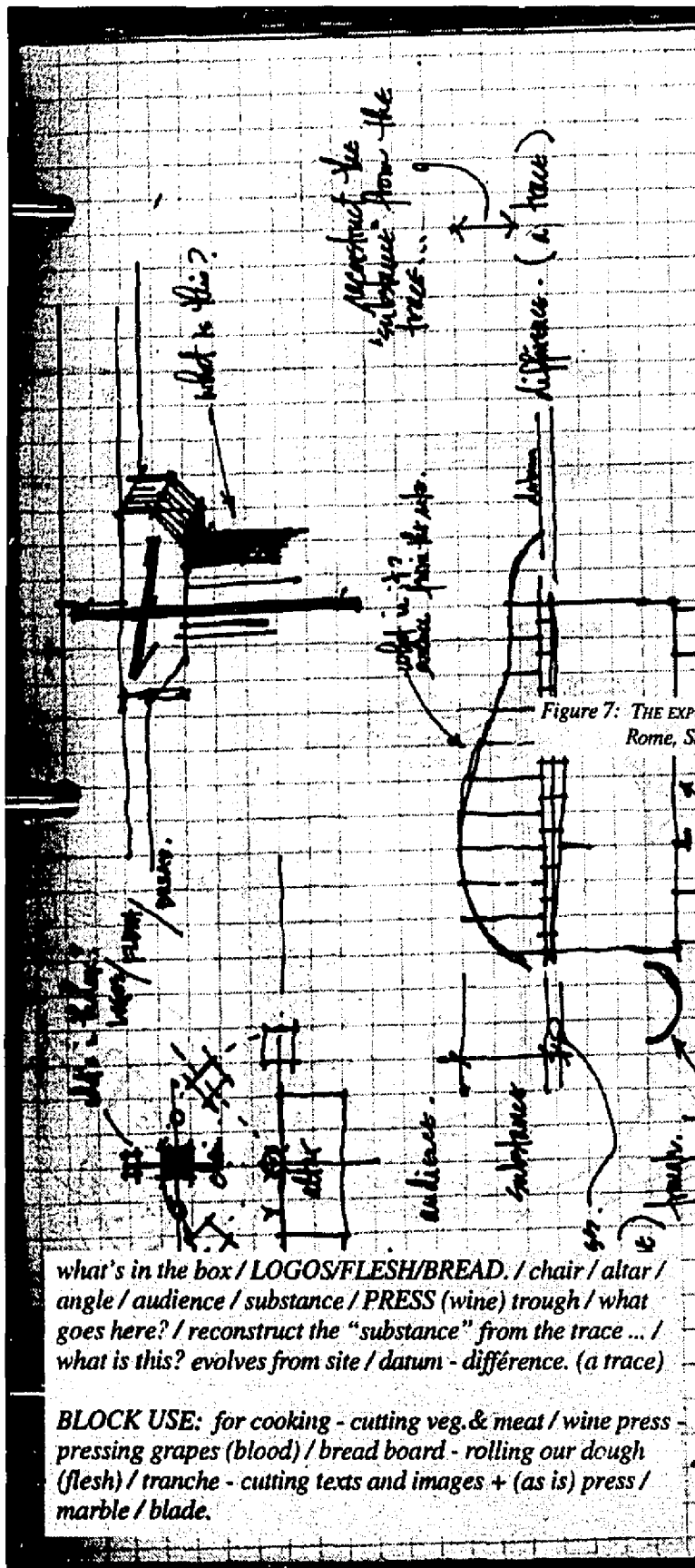
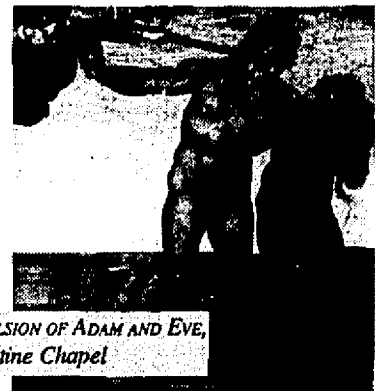


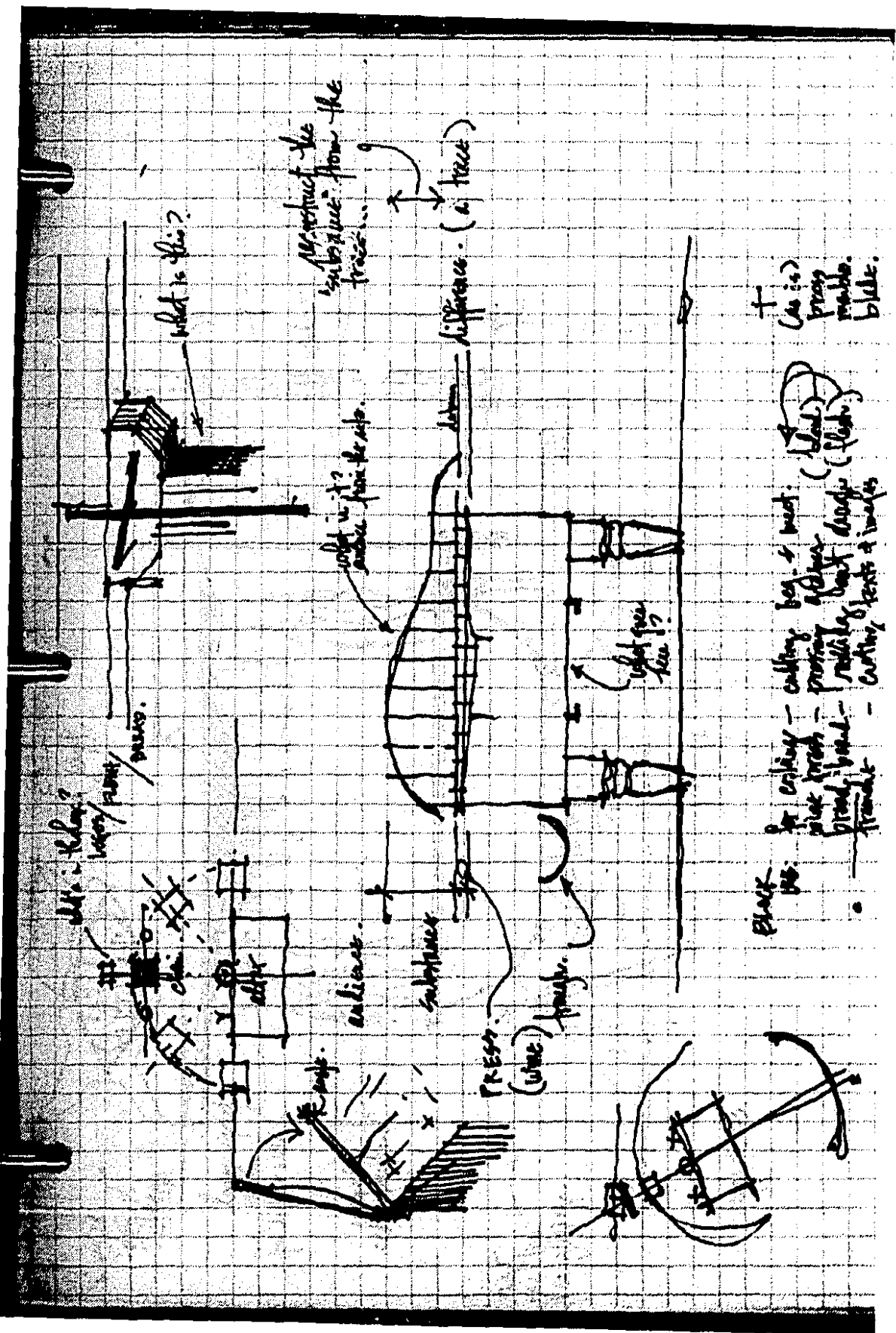
Figure 7: THE EXPULSION OF ADAM AND EVE, Rome, Sistine Chapel



The Creature however is not born into the natural world of God but falls into the technological world of man and seeks (in a Romantic context) a return to a time before man's fall. "The Creature is born into a fallen world; but the Creature was also born of this fallen world." <sup>20</sup>

The world of which he is born is not only the world of technology and science (which replaces nature) but also the world of tools and the slaughterhouse.

Describing his scientific laboratory, Victor Frankenstein includes his sources by saying: "The dissecting room and the slaughterhouse furnished many of my materials." <sup>21</sup> Hence the gifts from Prometheus (fire and meat) have been turned to man's creative ends. All aspects of nature can be transformed into a man-made realm which in turn is to sustain him indefinitely.

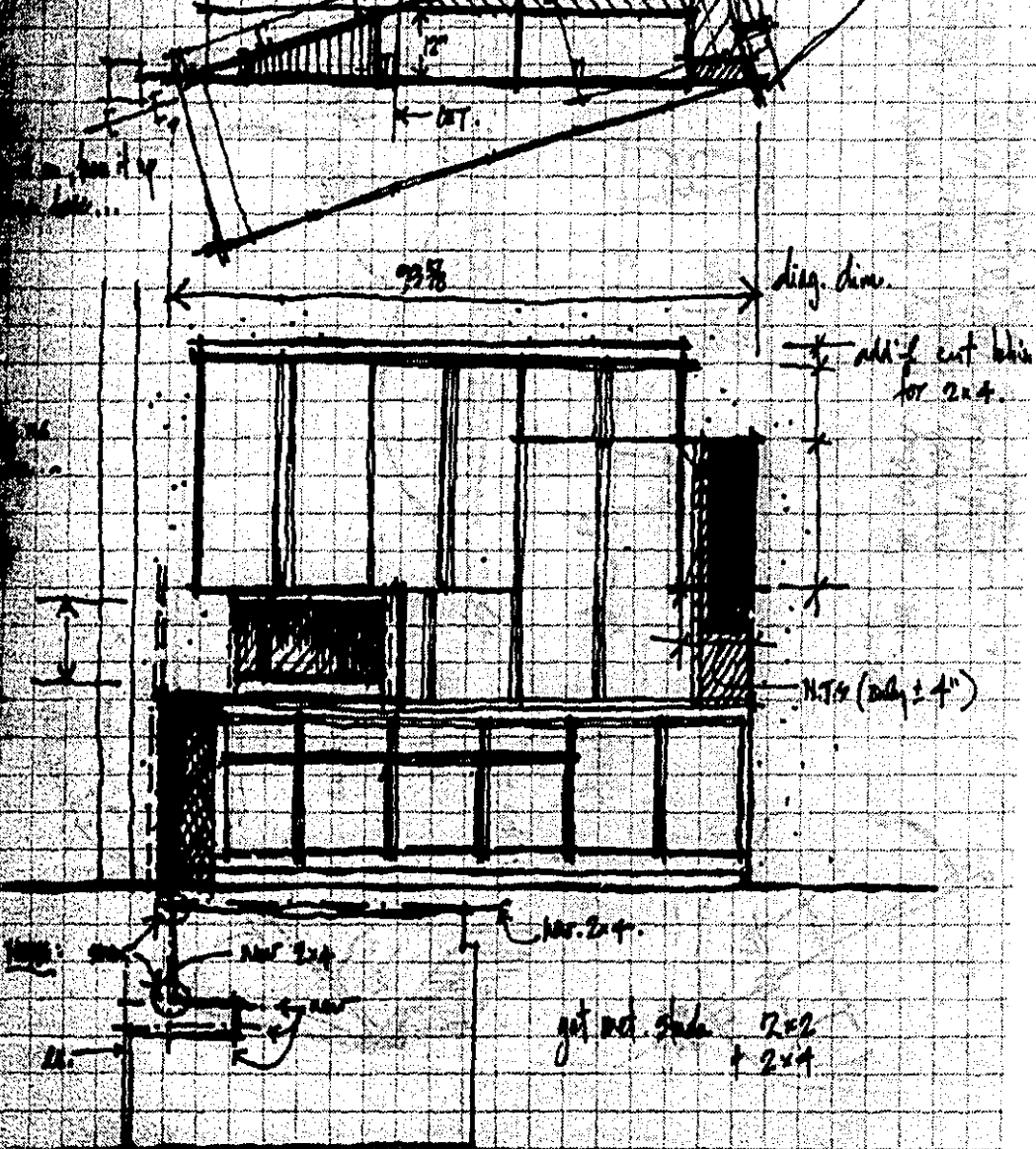


Aug. 26 -

"... cut into it which seemed almost as old as the fabric itself.

The room was also of an unusual shape, since it linked both wings ... "22

not a good one...  
"the old building"  
"parker me here at home..."

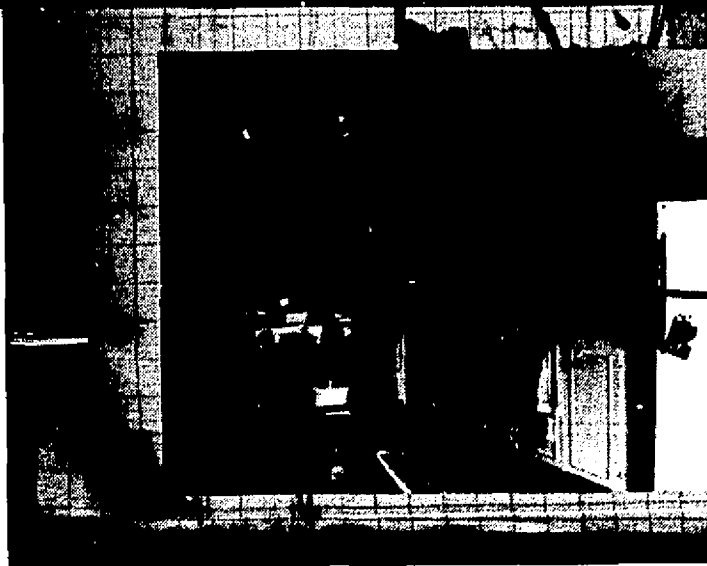


[illegible]

# THE EAST CONVENT

The contemporary *makhaira* however, is rarely judged nor its effects put in question. Unlike the mythological "trial", the ends in our society, overwhelmingly attempt to justify the means, often without ethical concerns for the act nor for the "actors".

**In effect, we create human sub-groups of specialists empowered to act out on our behalf. "Any attempt to define things in a way more universal and pleasant than things really are produces and fabricates "nonpersons" to supply that which we do not wish to recognize."<sup>24</sup>**



**SECRET**



added my 5 years' exp. in having in add'l support (hopefully)

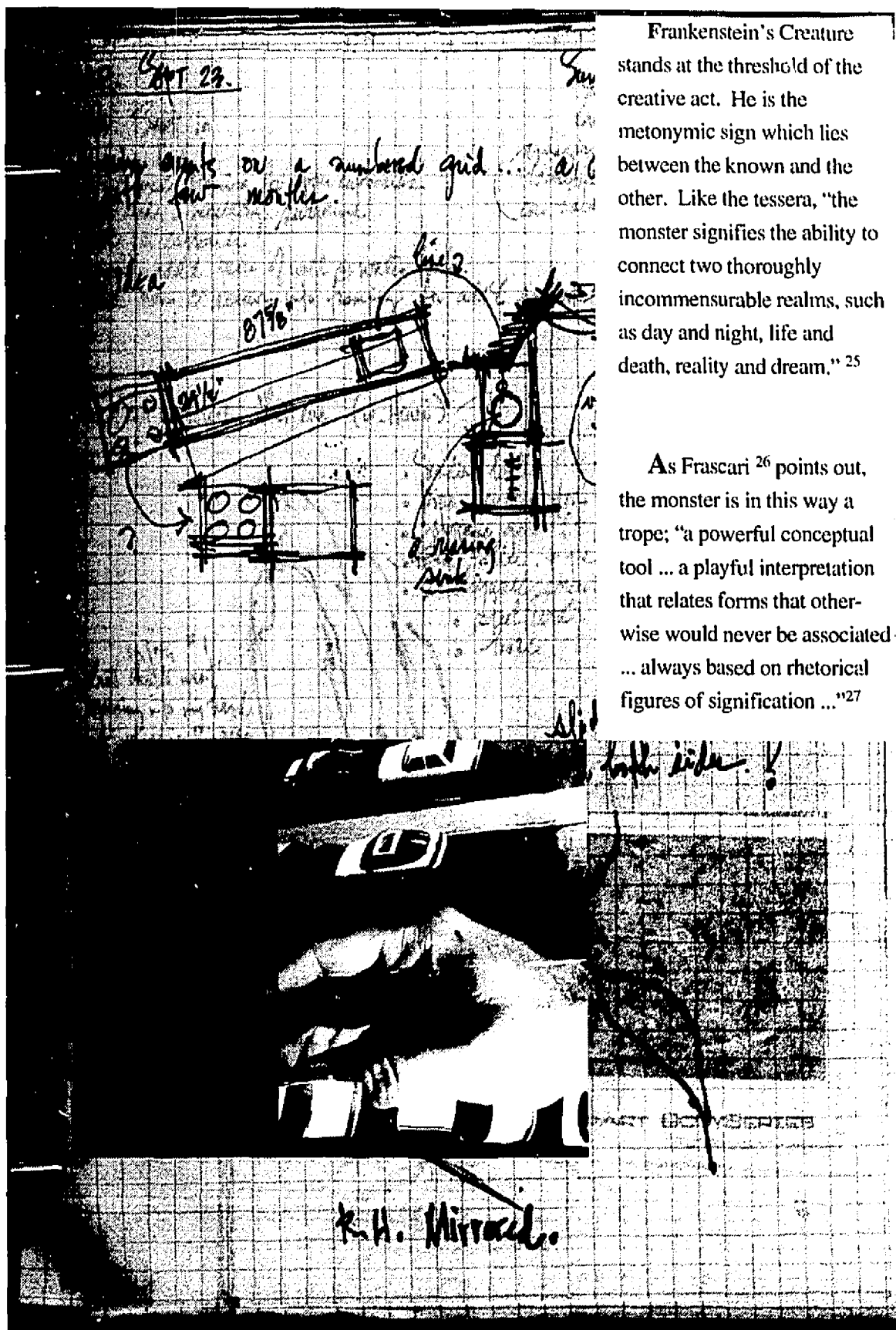
Overcast. pm.  
Spraying plants from 11 hours & hrs.  
windy and I wish I was spraying  
(can hardly see the pot.

- Seeding basket (3 yachts) water + fire
- Pipe cutting tool
- propane gas (2)
- 4000 Golden + probe
- 20 dynamite
- 1000 lbs

injury #1  
head struck vent  
spring in my hand  
head series of gauges

R. H. Mirtvel.





Frankenstein's Creature stands at the threshold of the creative act. He is the metonymic sign which lies between the known and the other. Like the tessera, "the monster signifies the ability to connect two thoroughly incommensurable realms, such as day and night, life and death, reality and dream."<sup>25</sup>

As Frascari<sup>26</sup> points out, the monster is in this way a trope; "a powerful conceptual tool ... a playful interpretation that relates forms that otherwise would never be associated ... always based on rhetorical figures of signification ..."<sup>27</sup>



Sept 24

• modify counter.

• sanding / scraping

• paint

• screw together

• paint some more

• put screws to doors.

• J molding for drawers

• paint

• the interior (behind doors) is blond

clear, sunny, cool.

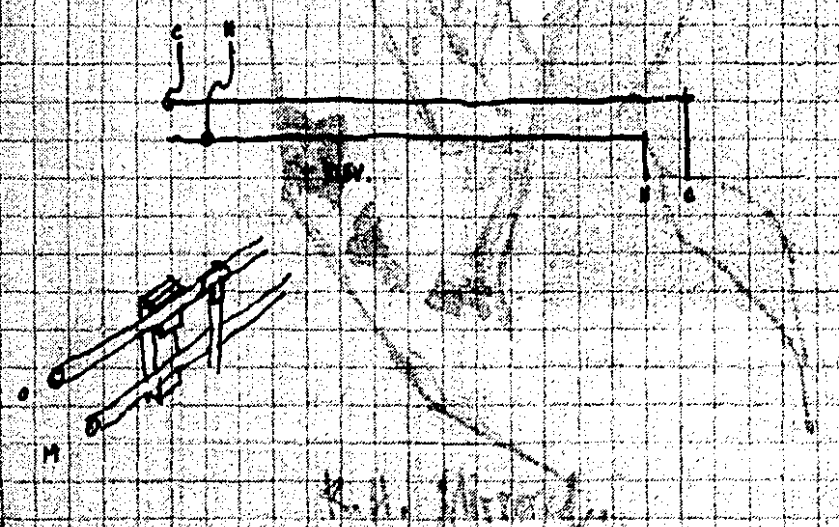
It should be noted that etymologically, the term *monster* is related to monstrence and demonstrate, to indicate that something is to be shown. In its use of the stem *men*, monster "... also has the sense of to make think.

Monsters are specifically architectural in that they concern a means of thinking through things." <sup>28</sup> In this way we can equate the monster / metaphor as synonymous with architectural creation. <sup>29</sup>

Sept 25

• put glue to modify counter.

clear sunny cool.



## The Monster Goes Mad

CONCLUDE IN HERE... (between Sept 25

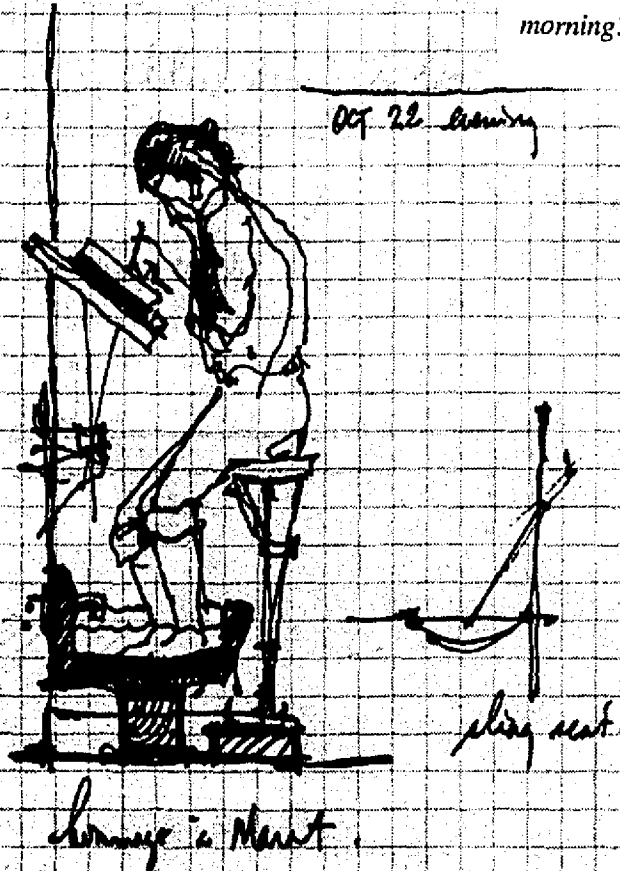
Sept 30 or either Oct 6, 7, 8)

- handle Kitchen Counter
- cut 9" off.
- sand some more
- laminate metal
- install sink.
- caulk.
- place

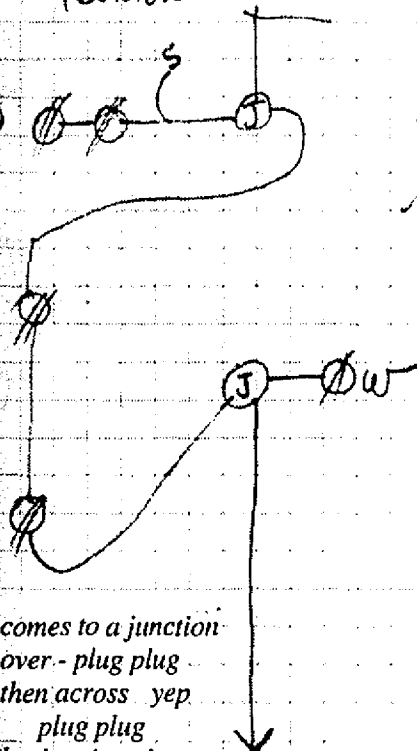
"... those who work with old books and papers, ... I suspect, ... understand that we are at odds with the rest of the world: we are travelling backwards, while all those around us are still moving forward. I must admit that I enjoy the sensation ..."<sup>30</sup>

"... who gave us the sponge to wipe away the whole horizon? What did we do when we loosened this earth from its sun? Whither does it now move? Whither do we move? Away from all suns? Do we not dash on unceasingly? Backwards, sideways, forwards, in all directions? Is there still an above and below? Do we not stray, as through infinite nothingness? Does not empty space breathe upon us? Has it not become colder? Does not night come on continually, darker and darker? Shall we not have to light lanterns in the morning?"<sup>31</sup>

Oct 22 evening



Revision



comes to a junction  
over - plug plug  
then across yep  
plug plug  
back to junction  
that one's there already  
bring together  
then over  
the rest is the same.

comes to a junction  
over - plug plug  
then across yep  
plug plug  
back to junction  
that one's there already  
bring together  
then over

the rest is the same.

Once created, the monster represents a conceptual inversion. Where once man stood as the *signifier* for a metaphysical cosmic order, he now finds himself transformed into the *signified*. The monster, a man-made technological fabrication created in man's image, becomes the *signifier*; (i.e.: the *signifier* of man). It is this event which propels man away "from his centre

towards x ..." 32

Oct 16' 92.  
K.M. Early  
at art

C  
- Spoke here.

RODNEY - GRUET EXE.  
© C.C.A.

Contractor  
• fabricated entire  
metal stud wall  
painted - in house.



Detail of Kitchen wall

In his attempt to understand, Man makes things out of himself and will always run the risk of becoming what he makes by allowing himself to be transformed into them. <sup>33</sup>

... What did I need? Bread, Soup, Cheese, Milk, Butter.  
... People have always needed...

"exist"  
still life.

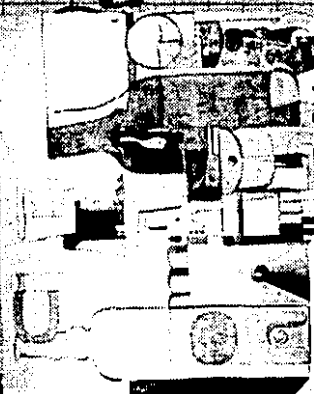
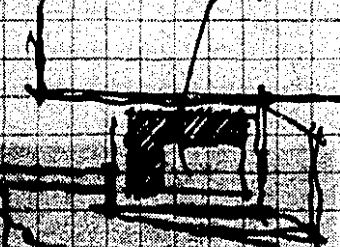


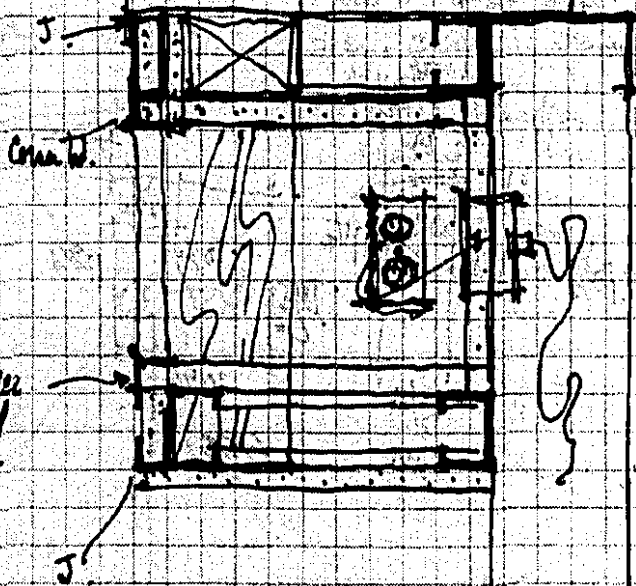
Figure 9: Nature Morté, Le Corbusier



Oct 16 '92.  
 AM, early  
 start

spoke line.

RODRE - GRUET 200.  
 @ G.C.A.



- Contractor
- fabricated entire metal shed wall
  - Patched up damage
  - fabricated joints & holes
  - not counter in place

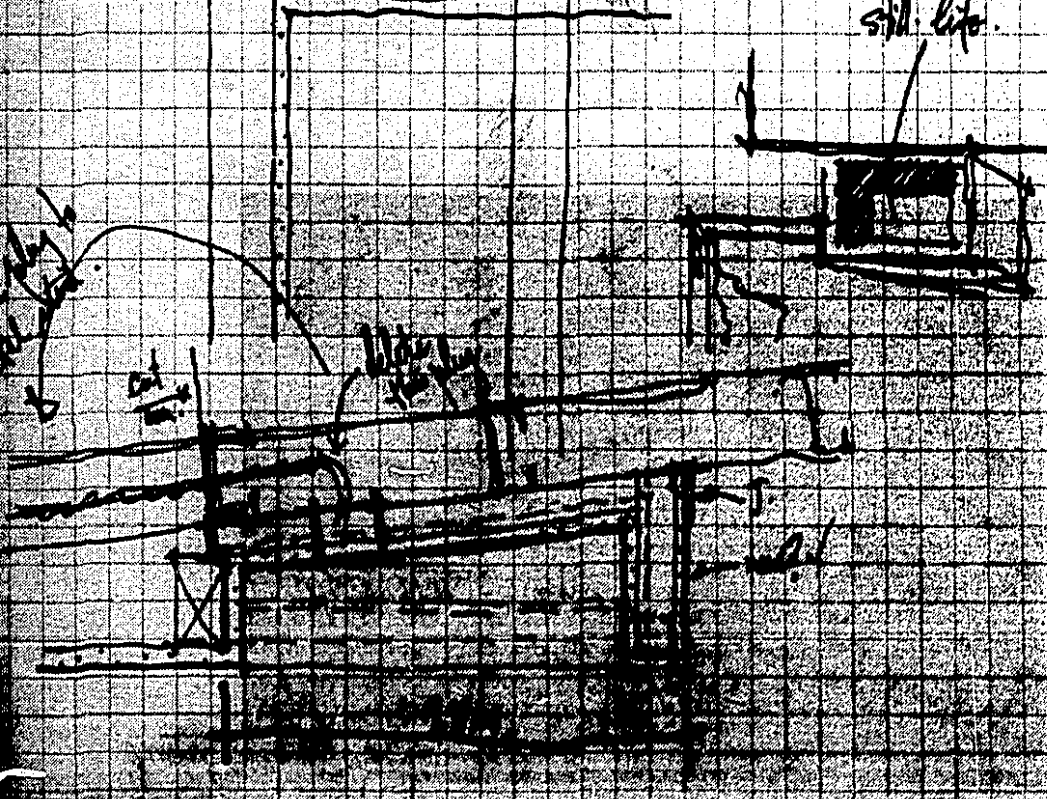
corner  
 on J.

'cabin'  
 still life.

along  
 side shed.

Oct  
 16/92

along  
 the shed

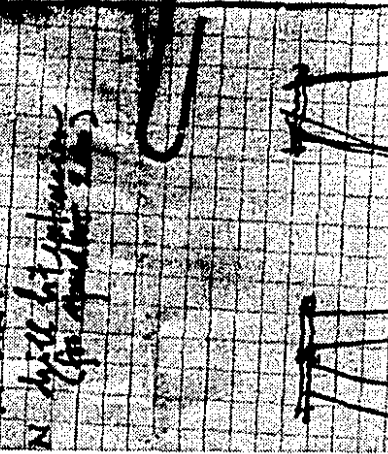
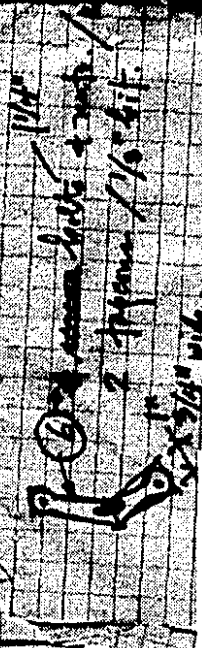
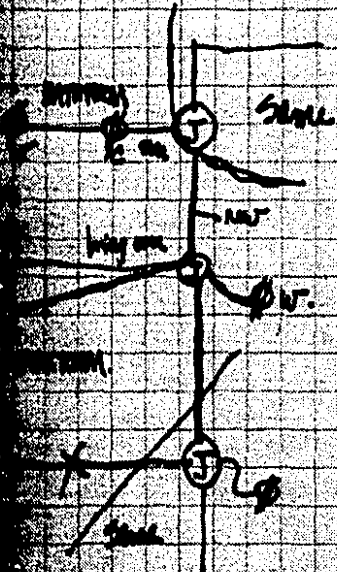
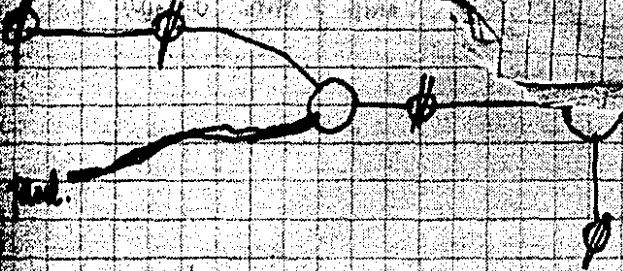


# Workroom

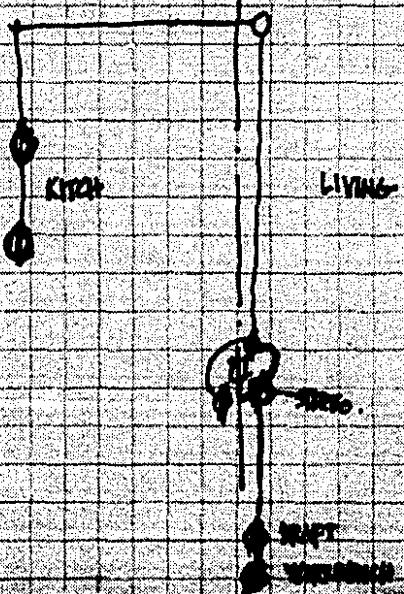
- Tools, Fix, Shop, Materials.
- Tongs.
- Pliers.
- Knife light a bulb (50W).
- Pliers.

Food - Animal / Scented

1000.

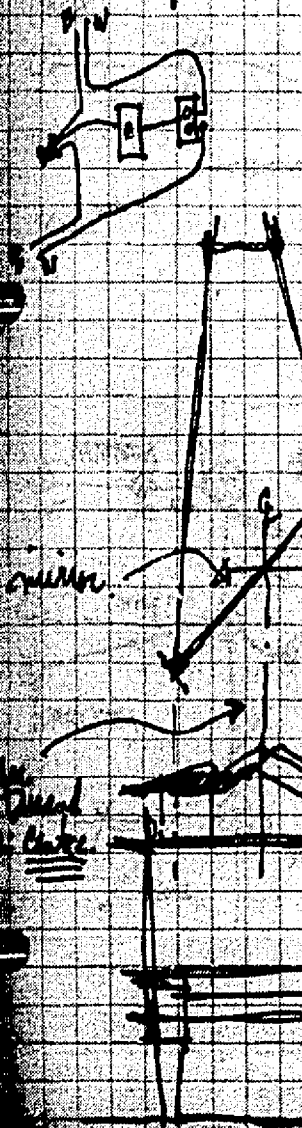


*Theseus Re-membered*, like Frankenstein's Creature, is a monster in search of meaning. As a project it is a form of divination (a future projection) to be completed only at the last moment (when the potential embodiment of meaning occurs) and the whole is completed only when its function has been fulfilled. But what was its assigned function?





October 1st - beautiful morning,  
 • first thing in the morning - set up desk  
 • did an electrical survey - what go  
 - prepared a modification plan  
 • Revised (some temporarily)  
 • Dukerom is a mess again - must clean  
 • larger work

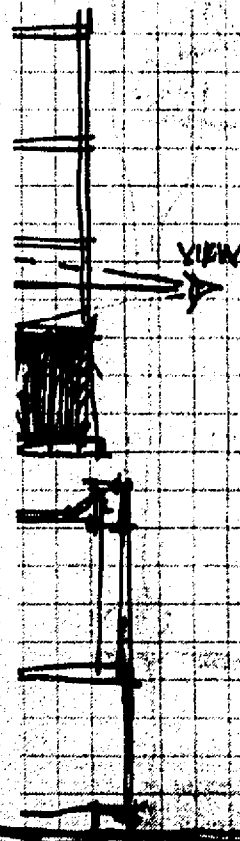


"I have performed many wonders before this time. Once I created a flying wooden dove, much like the statue of Diomedes which plays a trumpet, and in my green days my Aristophanes scarab mounted up to the top of Trinity Hall. I already knew the history of mechanic marvels by that time, and out of old books had read their secret: in Agellius, how there was a wooden fly which the mathematician Archytas made to hover in the air; in Plato how Daedalus fashioned strange images; in Homer, how the engine of Vulcan moved itself by concealed wheels ...

Yet there are greater wonders still which I alone have performed. I have a mirror that reveals an image hanging in the air between you and the glass, and by perspective I can devise many strange things: you may come into my chamber and there see the lively shows of gold, silver or precious stones but, going to take them in your hand, you will find them nothing but air. By wind, smoke, water, weights or springs I can move you with all manner of display. And now, on this day, I have made a man fly upward through the air." <sup>36</sup>

As a "machine to live in" the installation becomes a "prosthesis for man's consciousness" <sup>35</sup>, requiring man's inhabitation in order to fulfil itself. If the monster, as Frascari notes, "is the special phenomenon that encourages metamorphosis and through it the merging of the signified with signifier", then architecture and its occupant have become completely interdependent.

(i.e.: The merging of signified/ signifier = merging of Man/ Technology).



October 1st. - beautiful morning, sunny, partly cloudy

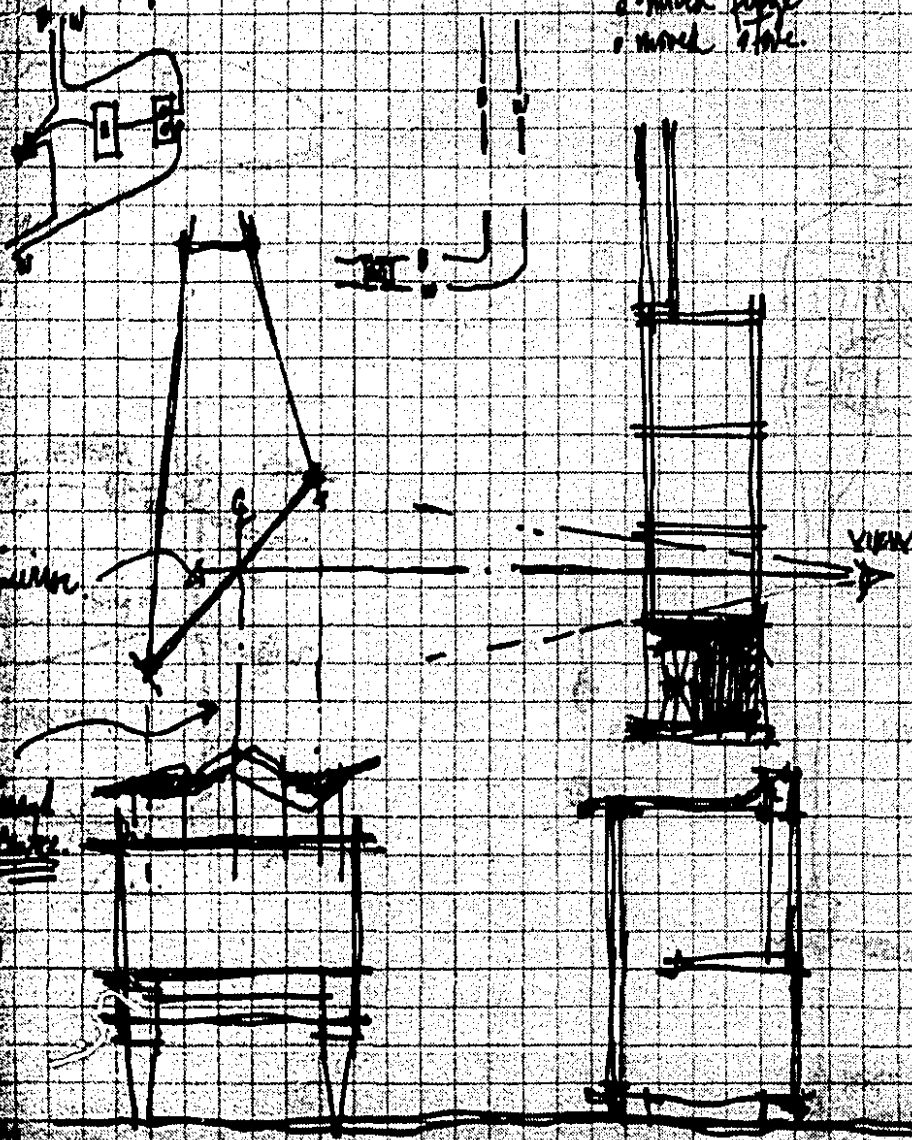
first thing in the morning - set up darkroom + clean-up.

did an electrical survey - what goes where  
- prepared a modification plan.

received (some temporarily)

Darkroom is a mess again - most clean-up  
along with

a much bigger  
mess still.

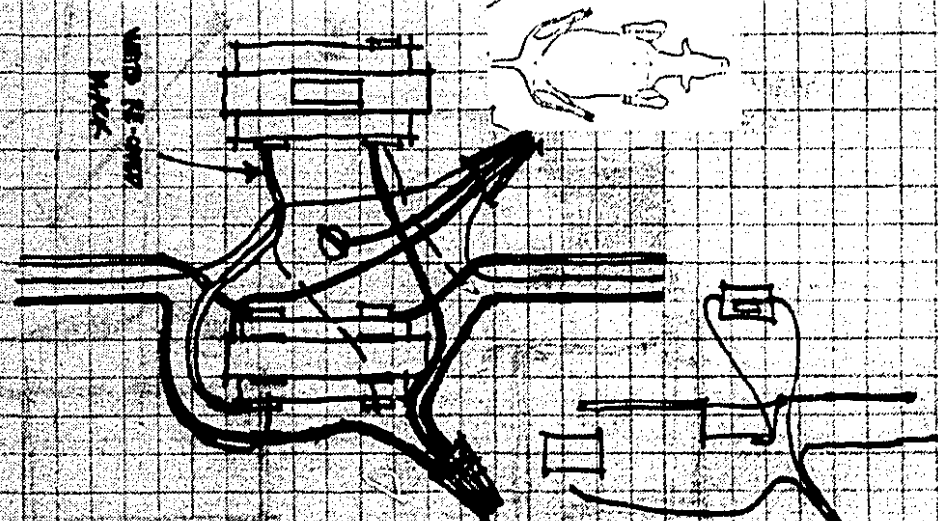
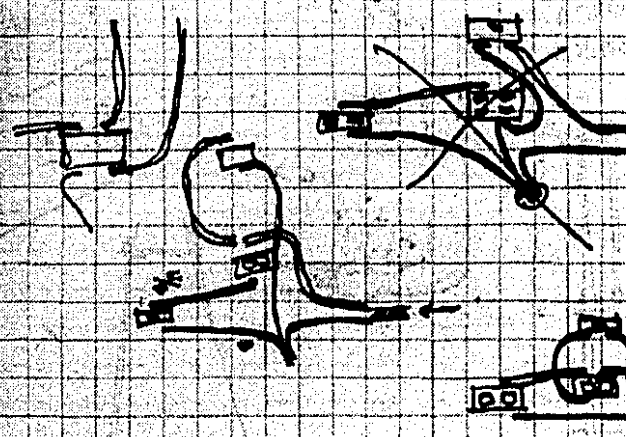


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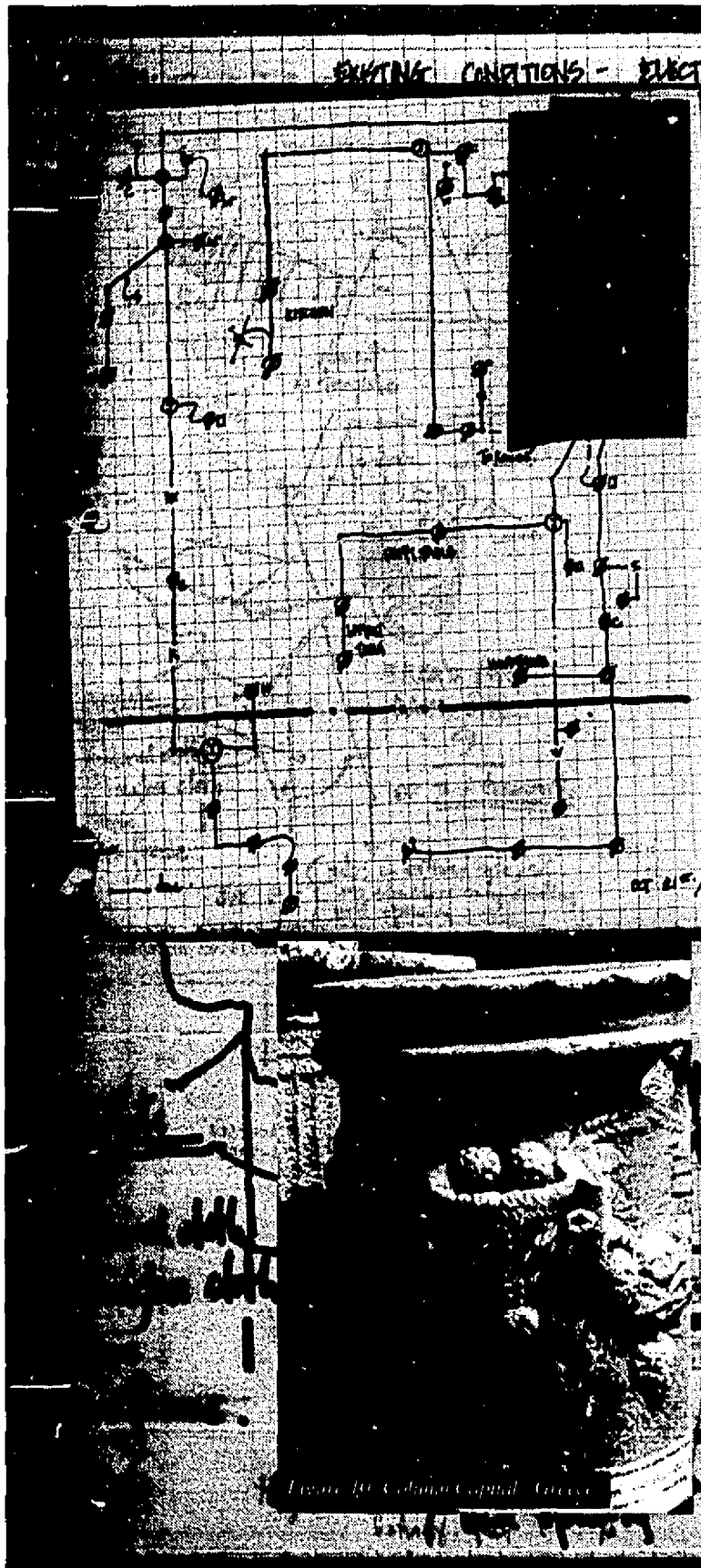


For Victor Frankenstein this proved to be catastrophic and in an attempt to deal with the creature's desires (i.e.: demands of a self-consciousness monster) Victor is forced to hunt in order to destroy his creation while realizing that his own destruction is eminent.

Is this the inevitable destiny of our (nihilistic) condition?



Roof Hack / Blown by Wind / Sill / Wire + DREAM  
 Try to take a dump in public - sitting in glass box like a Bus, many people with only a fragile curtain around 2 sides of me (at shoulder & mid section level)  
 Lookslipping



The succession of acts beginning with offerings to the gods, sacrifices to the gods and eventual sacrifice of god's messengers (Prometheus, Christ, ...) leaves us to contemplate sacrifice as a self infliction in a secularized world.<sup>37</sup>

Is our future possibility of meaning, "a possibility that we in part defend against, because the meaning is catastrophic; a final stage of contamination of the signified by the sign"<sup>38</sup>?

The riddle is circular ...

In the end Victor and his Monster never meet again continuing an infinite hunt for each other in the *coldness* of the North Pole ...

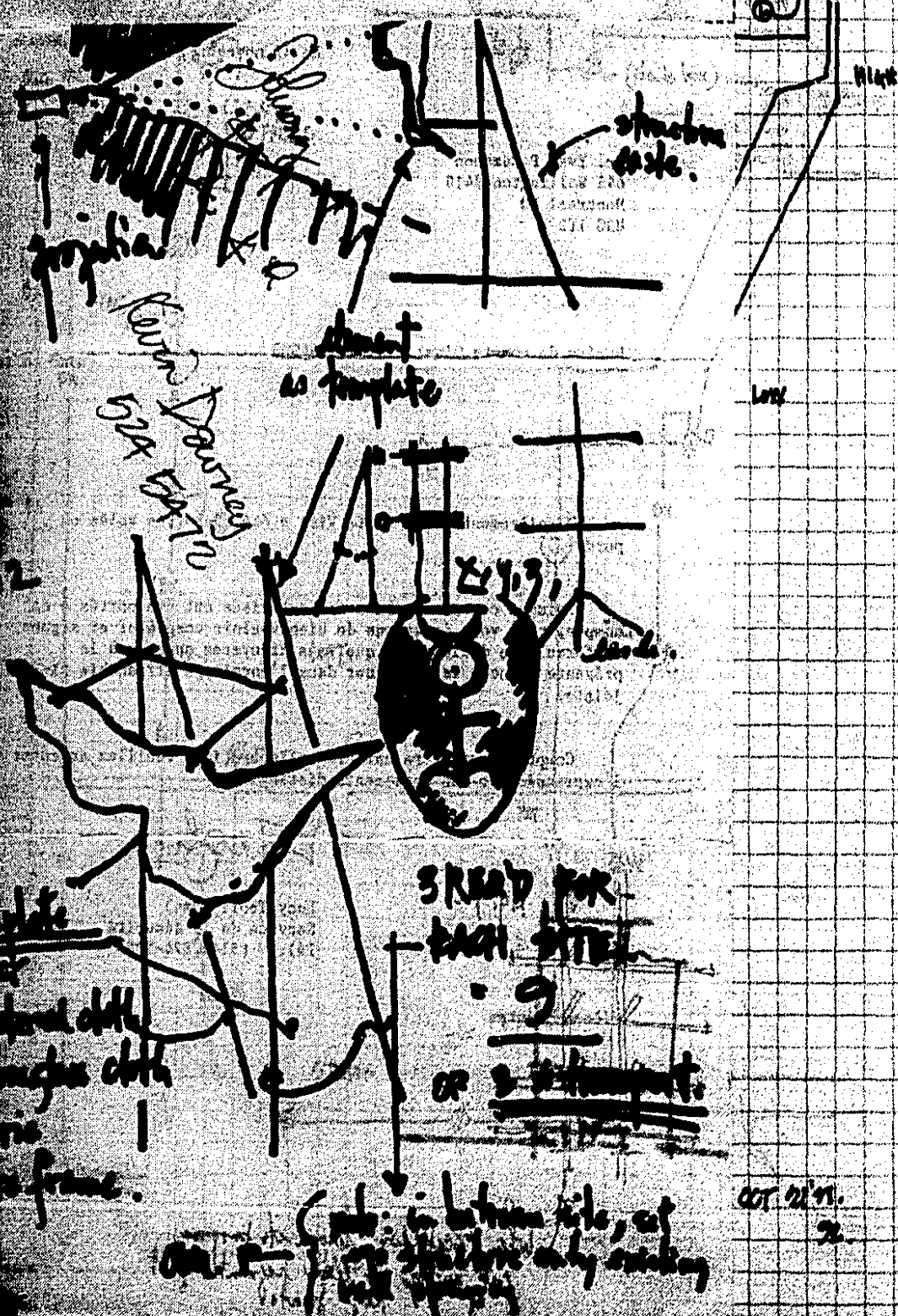
In many aspects of our contemporary society we have evidence of the "corruption" that Kunze underlines; man has in many respects become the *sign* of technology and is slowly opening his (yellow) eyes to it.

("Virtual reality"<sup>39</sup> was science fiction!).

PRINTING CONDITIONS - EXACT.

353 BANQUE ROYALE

PANEL



3 READ FOR  
EACH SIDE

9  
OR 3 1/2

DOT 21.71.  
2



"What became of the flying man?" one of the concourse, beholding this scene asked of his neighbour. "Where was the wire?"

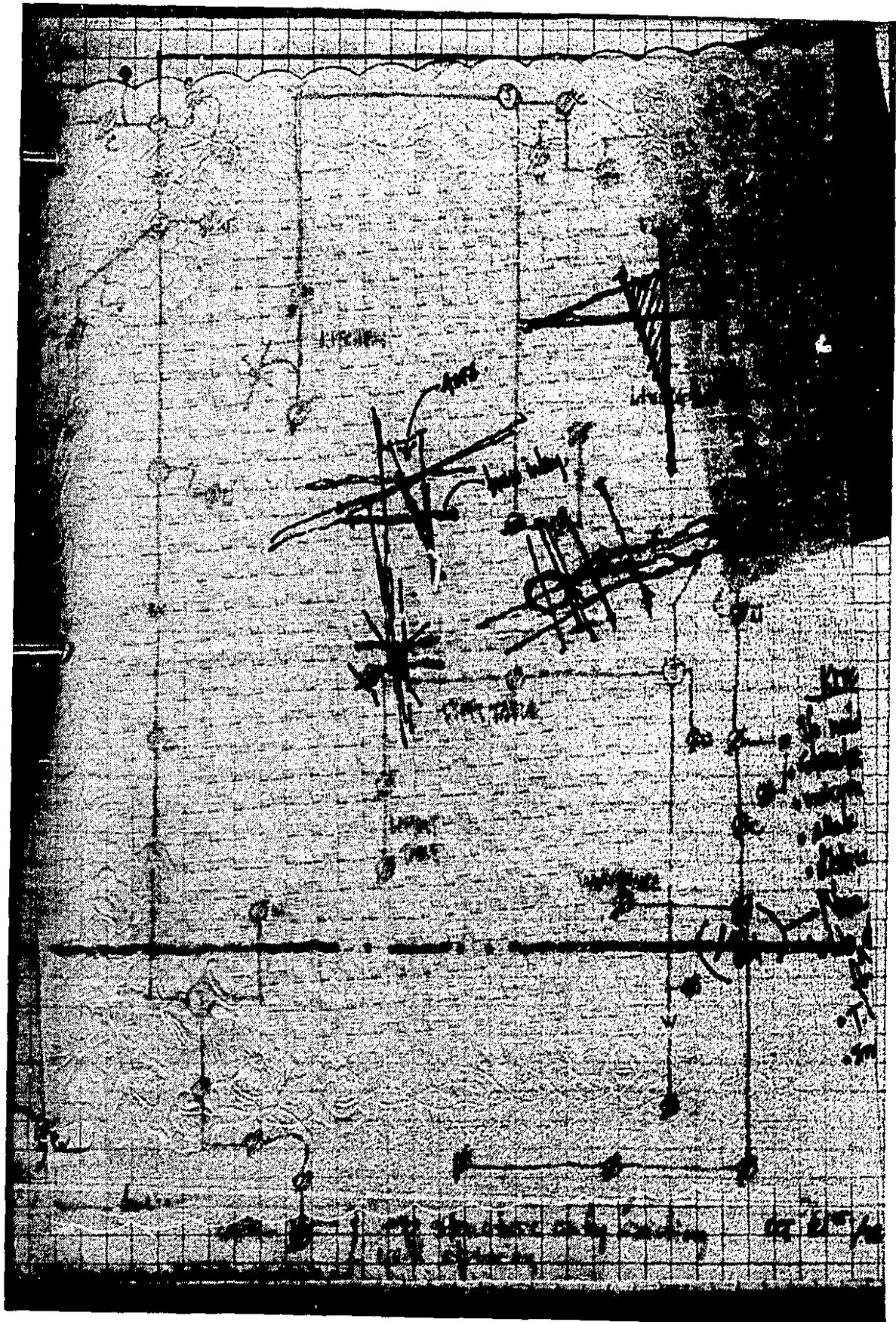
"I saw no wire. This is something like the old fashion of magic."

"It is a deceit of the eyes," said another. "He was a penniless little man, in green jerkin and leather doublet. All these things are but toys."

"I could have whipped him out the cart for such empty words. Here was no deceit, no, nor even any magic; here was thaumaturgy, or the science of wonders. It is the mathematical art which gives order to appearances and makes strange work of the senses of men. So I, Doctor Dee, am come to dazzle your imagination with 'mirabilia': these are my shows and apparitions which draw the eye continually, and what I have, passing about like a fool, with my little piece of wood."

"Unriddle their mystery! In all affairs of the world which we command, there is somewhat that is true and somewhat that is false; so who here can tell me what is real and what is false?"

"Faced with any phenomenon, I can analyse its weight and size, its volume and future state, the relation between its parts, its origin and development, the appropriate language used to describe it, its genesis and structure, the emotional relationships that it produces, etc. If I apply a prudent and partitioning cut, the method will surely be analytic. If I apply a global and ambitious division, the method will easily acquire a more totalizing cast. The more global the method, the more one must understand its effectiveness as a language and not as a proposal. In effect, if one thinks of a language as a force of expression constantly open and capable of generating new messages, a holistic intellectual method should be understood as a force of reflection and perception; as a code capable of transmitting more things than those anticipated by its own inventor - and even secret- ing, in the course of its evolution, contradictions that require changing the scheme or the method itself." <sup>42</sup>



PRIORITIES. - EARLY NOVEMBER

Nov. 10/92  
sineant + 6°

SITE

Plumbing

"It was on a dreary night of November" 43

- de-connection of partitions
- making plumbing connections
- building counter for sink.

Construction

- building dividing wall
- beginning of door & frame

see P. BYRON'S  
"image" poetry.

Urban reality  
Permeability

DESIGN

- drawings - layers → layer 2 - to discover design.  
→ working drawings  
→ Body design & paintings

- objects -  $\rightarrow$  forms/lives.  
• history - "what if methods were alive  
like organisms"

TEXT

spec...

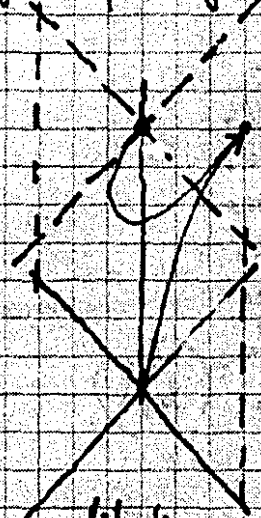
- specification
- calculation

Narrative...

- Graph
- Plan View
- Details

EXPERIMENTS.

- measurements
- filling gaps
- viewing



distortion  
in x, y, z  
must be modelled.



Taking Le Corbusier and especially his text: *Vers une Architecture* at face value would surely lead to the conclusion that his Villa is a machine for the *objective* body. Yet his functionalist / industrialist optimism is one side of the chasm for which his architecture is a threshold; between the perceiving and the perceived, bridging the *objective* body and the *phenomenal* body.

"Then I noticed something. The shadows within the room seemed to fall at a curious angle, as though they were not properly aligned with any of the objects that created them. And there came upon me a curious fear - that there were, somehow, shadows where no shadows should have been, No, they were not shadows. They were patterns in the dust, caught suddenly in the changing light of that evening." '44

DREAM INVENT(ORY) - NOV 6 '92.

Nov. 10/92.

~~SECRET~~  
DREAM INVENT(ORY) - (cedar boughs)  
falling downward - very smooth, très lisse ...  
SABO LINE ...

Time \_\_\_\_\_  
To \_\_\_\_\_  
MERCURY No. 232-0010  
PROPORTIONS



Place \_\_\_\_\_  
Telephone \_\_\_\_\_  
Collect to \_\_\_\_\_  
Work to \_\_\_\_\_  
Home to \_\_\_\_\_  
MERCURY No. 232-0010  
PROPORTIONS

CAR TAKEN BY THE POLICE  
MERCURY No. 232-0010  
130 ALBERT STREET, OTTAWA, ONTARIO K1P 6H1

PHOTO COPY - 4 COPIES MADE FOR THE POLICE  
DINING & RECREATION & EDUCATION  
READING & COMMUNICATION

DREAM INVENT(ORY) -  
NOV. 6'92  
Cedar Lined "Tunnel" -  
(cedar boughs)

falling downward - very  
smooth, très lisse ...

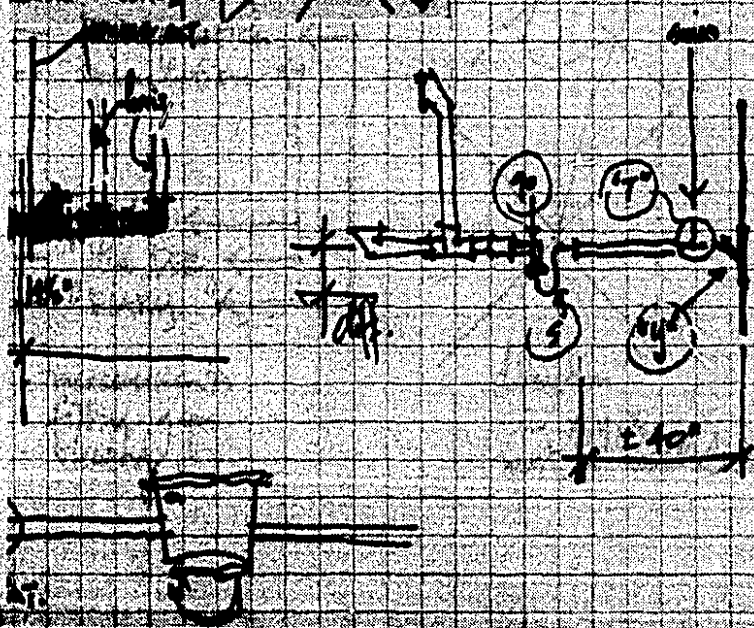
PROPORTIONS

Gridded British Window

Room full of clocks

Long view to square

Abé (like) streetscape



Similarly, *Theseus Remembered* captures experience in a spatial/narrative structure.

• *Aluminum* • *7 a Cook, a Thief*  
CALL *1-800-367-8888*  
**MACHINERY REPRODUCTIONS**  
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• WHITE PRINTING • REBULCI  
COUNTING • COPY

PROJECT MAKES AND THE old for drawing  
(3-MAGNET) but a information  
14

design of drawing  
drawing the experience of private.

While you are drawing  
drawing the experience of private.

not all or nothing...

for a horizontal cone to  
a line, it's made of copper

in that way.

man for plumb (plumb-  
line)

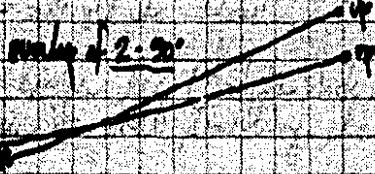
we obviously not

steps, come of a different

Form with checkboxes:

- ☐ Called on you
- ☐ Returned your call
- ☐ We call again
- ☐ Returned your call

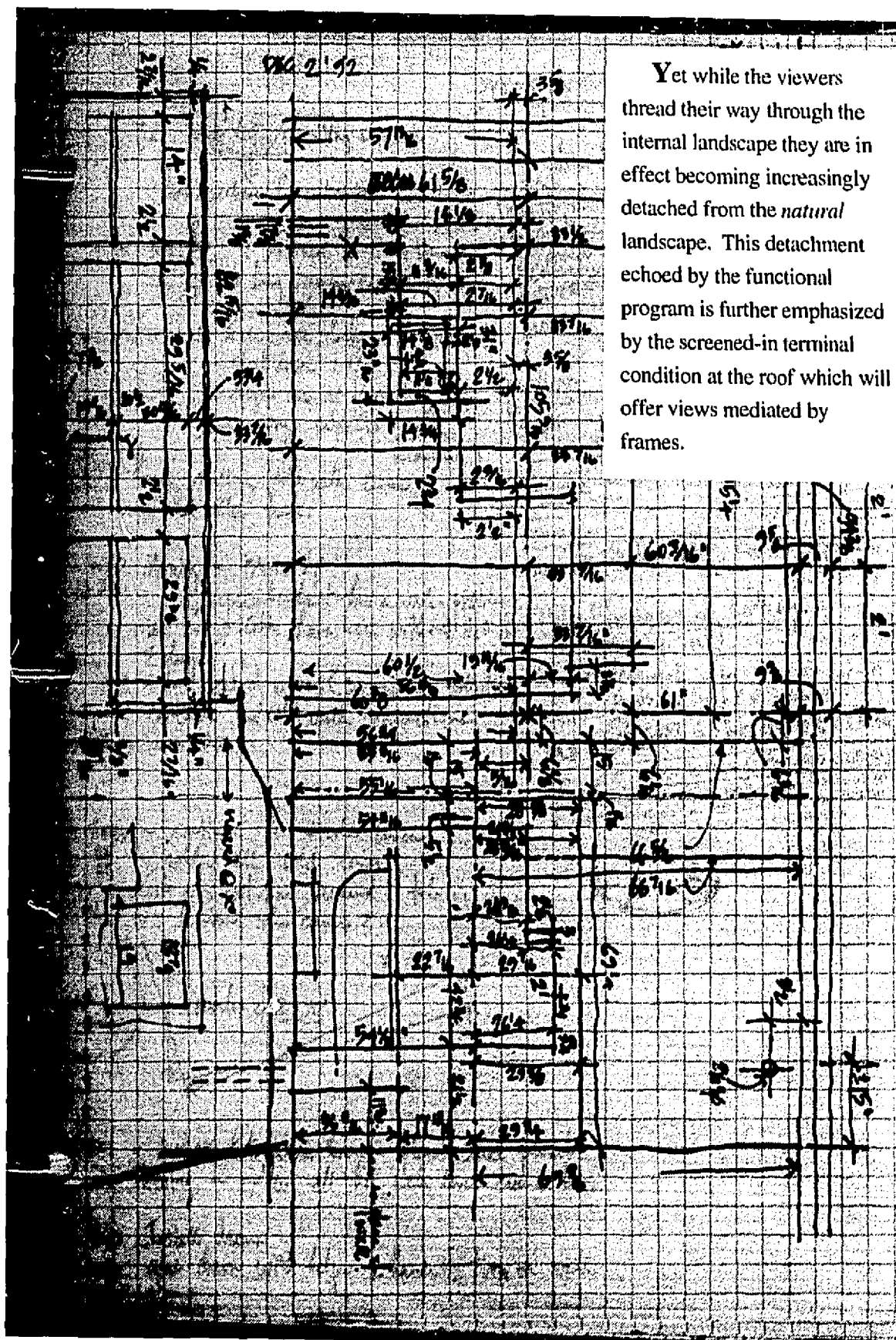
133 ALBERT STREET, OTTAWA, ONTARIO (THE ALLEY)  
PHOTO COPYING • OFFSET PRINTING • SERIA AND MYLARS  
WHITE PRINTING • REDUCTIONS • DUPLICATION •  
COLLATING • COPIES AND BINDING



not a hot water line - plumb back plumb  
drawing - solder all hot water lines used for.

the house with help 2 hands, turn on water...





Yet while the viewers thread their way through the internal landscape they are in effect becoming increasingly detached from the *natural* landscape. This detachment echoed by the functional program is further emphasized by the screened-in terminal condition at the roof which will offer views mediated by frames.

		FRANCIS L. CURIE		FRANKLIN 2174 Mont. Royal E. 596-6683.	
		FRANCIS de Main		Deschamps & Fils. V 8335 St. MICHEL 374 3110.	
LIFE.		Nov 12	Nov 17		
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4		4 1/2 ✓			
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2		1 ✓	1 ✓		
1		1 ✓	1 ✓		
		1 ✓			
-6'-0"		(7)	4 ✓		
2'-0"		2 ✓			
		4			
B		4 ✓ (2H, 2L)			
2		2			
10		4 ✓	6 ✓		
6 1/2			6 ✓		
12		4 ✓	8 ✓		
8		4 ✓	4 ✓		
4		2 ✓	2 ✓		
4			4 ✓		
✓		✓		2 square	
20			20 ✓		
6			2 ✓		
6 1/2			6 1/2 ✓		
			?		

Our disconnection from the world serves to awaken our self-consciousness; suspended in "cold empty space" <sup>45</sup> with an unattainable above and below.

This is the space of reconciliation, the space of dreams. We are left with all Promethean gifts having no gods to whom offerings are made We have a choice to feed the machine of our creation, and hence offer ourselves up to be consumed, or to realize that these gifts have always been ours to keep.



Dr. W. B. Miller, for  
the use of the  
county of New York  
at New York, New York

“ - Here [he] was silent  
and looked [again] at... [the  
young] listeners ...”<sup>48</sup>

" - 'I conceive that there must be a desire in them to suffer something, in order to derive from their suffering a worthy motive for acting, for doing something... This young world desires that there should arrive or appear **from the outside** - not happiness - but misfortune; and their imagination is already busy beforehand to form a monster out of it, so that they may afterwards be able to fight with a monster. If these distress-seekers felt the power to benefit themselves, to do something for themselves from internal sources, they would also understand how to create a distress of their own, specially their own, from internal sources. Their inventions might then be more refined, and their gratification might sound like good music ...'"<sup>49</sup>

11, 11, 11, ... "Kerouac's" Day...  
relaxing... a day for sleeping, relaxing, &  
can't do either... a day  
to enjoy said the same thing...  
vacation to enjoy (about the  
playing part anyway...) they might  
have meant all off the same...  
want of a broken leg (that's black leg)  
and to people it will something else...

1100  
1100  
1100  
1100

1100 - 1100

[illegible]



## ENDNOTES - Part One

1. Synarthrotic, from synarthrosis; Webster's Dictionary, unabridged, 1965 edition definition: Synarthrosis : [Gr. *synarthrosis*, a being joined together; syn. *together*, and *arthron*, to fasten by a joint.] In anatomy, union of bones without motion; close union, as in *sutures*, *symphysis*, and the like.
2. I use this terminology in the sense given by M. Merleau-Ponty in the following passage: "Things (the fabric of the world) are an annex or prolongation of (my body); they are incrustated into its flesh, they are part of its full definition; the world is made of the same stuff as the body." - M. Merleau-Ponty, *The Primacy of Perception*, pp. 162-63.
3. Xavier Rubert de Ventós, "Any Way Leads to Rome" , from: *Anyway*; pp. 25 - 30.
4. Peter Ackroyd, *The House of Doctor Dee*, p 9.
5. From: M. Morford and R. Lenardon, *Classical Mythology*, p. 72.
6. "Prometheus with quick intelligence divided up a great ox and set the pieces out in an attempt to deceive the mind of Zeus." - Hesiod, *Theogony*, pp. 507-616.
7. *pandora* means "all gifts".
8. The jar or vessel suggests conception, relating to Mother-goddess tradition.  
See, B. Harrison, *Making the Connections*, p.225.
9. All of these themes have been elaborated in numerous academic treatises and literary works. See for example; in poetry: Goethe, *Prometheus*; Percy Shelley's *Prometheus*. In literature: Mary Shelley's *Frankenstein - The Modern Prometheus*. In Opera: Gabriel Fauré, "Prométhée", 1900; Carl Orff, *Prometheus*, 1969; etc..
10. See M. Simpson, *Gods & Heroes of the Greeks*, p. 42.
11. *Bouphonia*: The traditional mock trial of the sacrificial knife in ancient Greece; this tradition can be found in residual forms among many parts of Europe to this day.
12. See: Jean-Louis Durand, *Sacrifice et Labour en Grèce Ancienne*, p. vi. He includes in his treatise the following rewriting of the sacrificial poem:  
**BOUPHONIE:** Qui va tuer le taureau? / Le prêtre ou le nigaud / l'édile ou le garde-champêtre / qui a la hache plus facile?  
Qui a sacrifié le taureau? / ni le boucher ni le héros / ni le colonel ni le charcutier / ce fut un moment solennel Qui expiera pour le taureau? / le méchant ou le salaud / le coupable ou le mécréant / car voilà un cas pendable Ni le prêtre ni le salaud / ni le boucher ni le nigaud / ni le colonel ni le charcutier / mais on découvre un criminel Et tous ils iront en chœur / jeter dans la mare aux grenouilles / un objet qui leur fait horreur / car du taureau coupa l'oreille.  
Raymond Queneau, *Battre la campagne*, Paris, © Gallimard, 1968, p. 192.
13. The payment of error (sin) by way of that same trespass turned back upon oneself will become a central theme for Dante's *Divine Comedy*.  
Also, in Plato's *Timaeus*, the liver is described as a mirror to the mind, a "deputy" for the supreme organ, made to control the workings of the baser organs. See also J.L. Durand, "Greek Animals: Toward a Topology of Edible Bodies". In his description of the distribution of the sacrificed animal's parts he elaborates the distinction between the parts which go to man and those offered to the gods in a way reminiscent of the myth of Prometheus . On the topic of the liver and other "sacred" parts he adds that these parts "recognized as splankhna and more precisely as the lobes of the liver, are subjected to mantic scrutiny. Of the splanchnic viscera the liver is seen as the preeminent organ, the one in which meaning is inscribed and that is held up as the first thing to be read... occupying the central place in the animal as bearer of meaning, the gods who give it to be seen, and men for whom it is intended, is given material form in the secrets of the now open belly." (Durand, p. 87).
14. See: H. and H.A. Frankfort, *Before Philosophy* for an elaborate discussion with respect to the changes in the relationship between man and nature.
15. See Genesis 1:24-28.

16. The parallel shift from an agricultural Mother-goddess cult to a male centred meat eating cult, equating woman as source of evil (through Pandora and Eve) should be explored further. In a similar way Ariadne, escaping to the mountains, announces that the labyrinth of Dedalus represents patriarchal thought that has imprisoned (and eventually killed by Theseus's hand) the centre: the Mother-goddess. See, B. Harrison, *Making the Connections*.

17. Mary Shelley, *Frankenstein*; from introduction by D. Johnson, p. xv.

18. Peter Ackroyd, *The House of Doctor Dee*, p. 15.

19. Mary Shelley, *Frankenstein*; from introduction by D. Johnson, p. xiv.

20. C.J. Adams, *The Sexual Politics of Meat*, p. 112.

21. Mary Shelley, *Frankenstein*, p. 38.

22. Peter Ackroyd, *The House of Doctor Dee*, p. 4.

23. G. Mitchel Hall, "Frankenstein: The Modern Archetype", in *Carleton Folio* 3, p. 54.

24. Xavier Rubert de Ventós, "Any Way Leads to Rome", pp. 25 - 30. To his list of "non-persons" which includes prostitutes, black market labourers and money lenders, I would add butchers and architects.

25. D. Kunze, "The Role of the Monster in Architecture", p. 54.

26. M. Frascari, *Monsters of Architecture*, p. 13.

27. M. Frascari, *Monsters of Architecture*, p. 14 & 15.

28. D. Kunze, p. 54.

29. As do, both Frascari and Kunze.

30. Peter Ackroyd, *The House of Doctor Dee*, p. 13.

31. F. Nietzsche, "Aphorism 125 - The Madman", in *The Joyful Wisdom*, p. 167.

32. "Man rolls from the centre towards X" is the Nietzschean definition of "an accomplished nihilism" - from Nietzsche's 1st edition of his *Will to Power*. Vattimo in *The End of Modernity*, pp. 20-22, draws parallels between Nietzsche's "will to power" and Heidegger's definition of nihilism as a "reduction of Being to value", placing Being in the power of the subject who "recognizes values".

33. My extrapolation of a passage by Frascari where he quotes Vico (1744, vi, 405): "...for when man understands, he extends his mind and takes in the things, but when he does not understand, he makes the things out of himself and becomes them by transforming himself into them". See Frascari, *Monsters of Architecture*, p. 50.

34. Peter Ackroyd, *The House of Doctor Dee*, p. 11.

35. G. Mitchel Hall, "Frankenstein: The Modern Archetype", p. 60.

36. Peter Ackroyd, *The House of Doctor Dee*, p. 21.

37. Examples of this include increasing trends of body piercing and tattooing. In the extreme we find the recent pseudo-religious cult following "Saint Kurt". After the suicide/sacrifice of alternative-rock star Kurt Cobain (group: *Nirvana*), his widow Courtney Love began to promote her work and that of her late husband dressed as an angel messenger.

38. D. Kunze, p. 60.

39. This term was originally coined by William Gibson in his science fiction novels. See for example the compiled short stories of *Burning Chrome*.

40. Peter Ackroyd, *The House of Doctor Dee*, p. 20.

41. From: C.J. Adams, *The Sexual Politics of Meat*. Quoting her chapter entitled: "Dismembered Texts, Dismembered Animals" where she discusses the double meaning of dismemberment found in the butchering of animals and in writing. She adds: "... literary history dismembers by excluding women's writings from the established canon. In addition, acts of dismemberment of a text occur when it is slit from its cultural context ... ", (p. 98).

Also, detailed research and theoretical explication describing the implications of dismemberment and its impact on social structure and democracy in myth and literature of Classical Greece can be found in *The Cuisine of Sacrifice among the Greeks* by M. Detienne and J.P. Vernant.

In his essay "Greek Animals: Toward a Topology of Edible Bodies", Jean-Louis Durand elaborates notions of *Thusia* as sacrifice which involves butchery, religion and cooking. Although for the Greeks the relationship to animals is established through use of meat, the meat of Greek animals comes via the Gods. From the procession to the moment that takes one to the sacrifice, to the moment that blood gushes, belong to the gods. The blood belong to the gods; men seek no omen nor sign in it. "An irrefutable sign of the piety of men and the power of gods, [blood and sacrifice] establishes the relationship through distance that men maintain with the gods via animals." (Durand, p. 87). The blood is not offered but allowed to spill over onto the ground and into the underworld. The live animal moves from one system (visible world) to another (divine world) through death, which disorganizes it to make its reorganization possible. The trajectory assigned to the animal's body, beginning with the splanchnic centre, slice after slice, reaches out to the whole social body. The mode of carving assumes equal distribution to citizens taking part in the sacrifice. "The animal's body is completely taken apart, as if it has exploded in such a way as to coincide with the very limits of the society of men in the city organized around it... The ultimate raison d'être of the edible body is to be blended with the civic space, conforming ultimately to an exact geometry." (Durand, p. 89.).

42. Xavier Rubert de Ventós, "Any Way Leads to Rome", pp. 25 - 30.

43. Mary Shelley, *Frankenstein*, p. 42.

44. Peter Ackroyd, *The House of Doctor Dee*, p. 21.

45. Reference to Nietzsche's Aph. 125 "The Madman", p. 167.

46. I.e.: The Monster resides in us.

47. "Monsters... are enigmas, that is, interpretable signs that give guidance. Enigmas are ways of saying what is necessary to say, combining impossible things."

- M. Frascari speaking in context to Aristotle's Poetics, in *Monsters of Architecture*, p. 50.

48. F. Nietzsche, "Aph. 125 - The Madman", p. 167.

49. Nietzsche, F., "Aph. 56 - The Desire for Suffering", in *The Joyful Wisdom*, p. 90.

Note that monster here, as an external fabrication, is seen as a horrific thing; an internally constructed monster as is referred to in this text is to be viewed as a built fantasies manifesting our personal, internal enigmas.



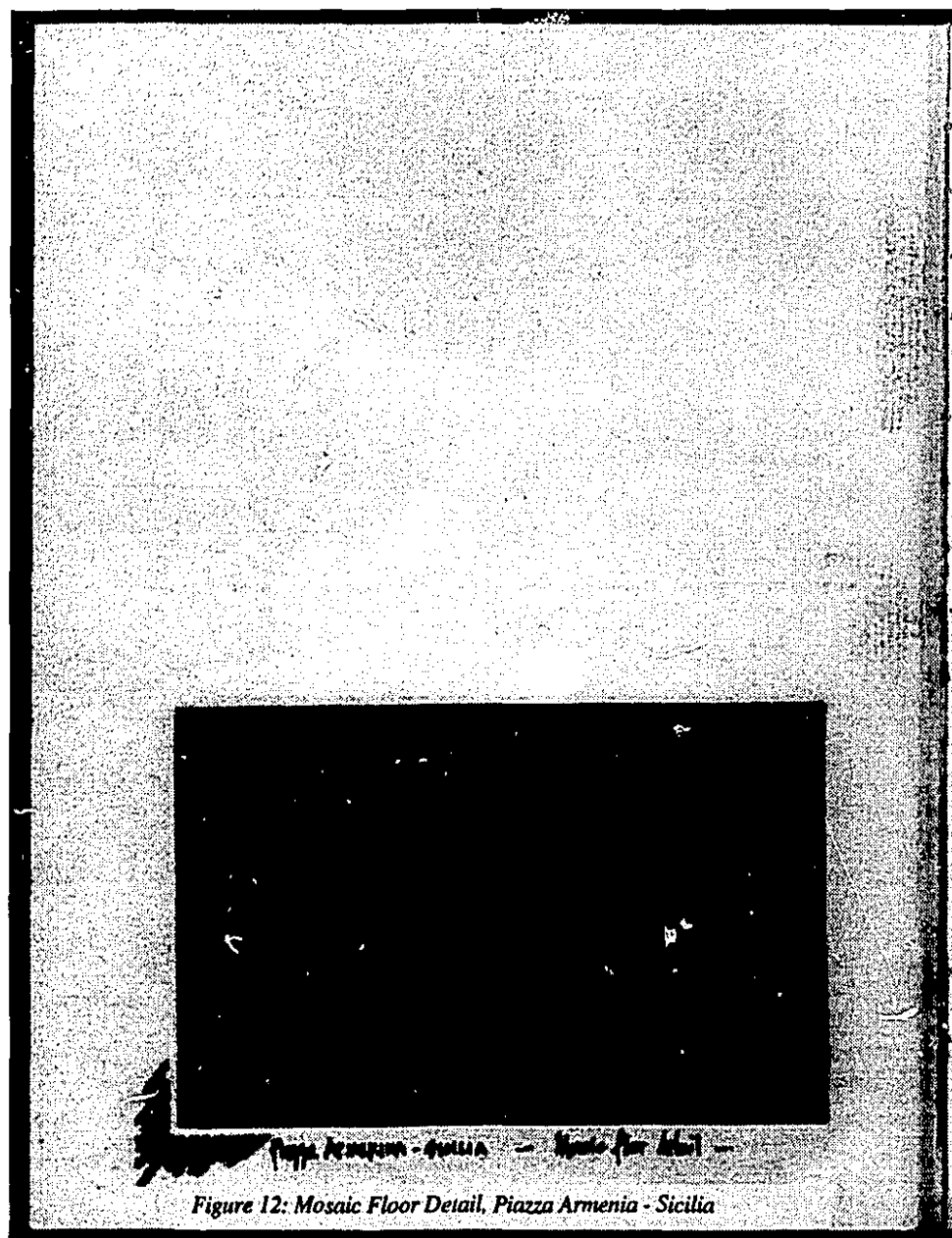


Figure 12: Mosaic Floor Detail, Piazza Armenia - Sicilia

The New book <sup>1</sup>

T H E M A D M A N <sup>2</sup>

"... all who are born after us belong to a higher history than any history hitherto!" - Here the madman was silent and looked again at his hearers; They also were silent and looked at him in surprise. At last he threw his lantern on the ground, so that it broke in pieces [with a loud snap like breaking twigs]<sup>3</sup> and was extinguished. "I come too early", he then said, "I am not yet at the right time"... The madman made his way into different churches and there intoned his *Requiem aeternam deo* ...<sup>4</sup>

y/spec...  
 ... made on  
 'l'âge du crâne  
 it form text and  
 — — — — —  
 nt hero, it ple  
 we than a  
 be limited have  
 definition (davi  
 fication (davi

07 Y10 Wax-room-ladder with wax tablets on floor

**VEAUX  
CALVES**

View of floating video through wax room back

[illegible]*Pseudomonas fluorescens* K12 biocontrol of root-knotting fungi

Why not use such a (beautiful) book for the diary/spec...

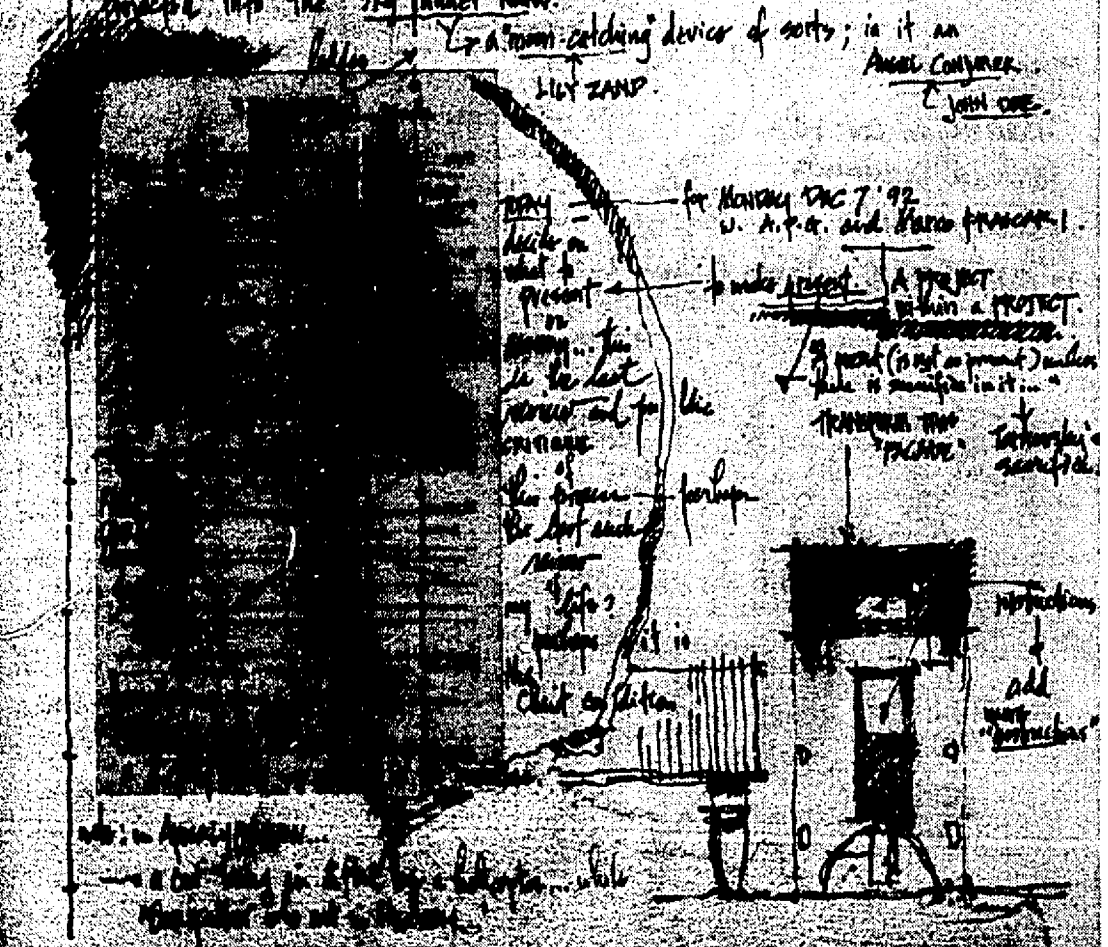
DEC 9, 1992. II

I chose to use these pages; a seemingly spontaneous decision made on Dec 1, 1992... the anniversary of my birth... 33 years "l'âge du CHRIST"... & they say...  
The gridded paper, used so far had forced me into a point form text and a 'scaled' drawing technique...

and although a rectangular texture is present here, it pleases me to recognize it as a printing press (process) imprint rather than a conscious "rearrange"-like construct...  
Its flexibility for adding & removing might be limited however; lessons will be necessary...

**SPEC** + speculation (dérivation) - riddle  
          + specification (dérivé)

**O** YETUSLY  
some backtracking will be necessary - ... on extreme procedure.  
This A.M. I'm considering how an image (a floating, enigmatic image) may be connected into the sky ladder room.



Ad libitum.

Talk about what has happened, what is the

→ present layers: → as MATRIX...

Keep specifics out - as: Apocalypse War.

→ sequences as footnotes.

Don't see history as layers & personal interest.

4 phases / 4 mimes - 1. Pan the 2. Translucence 3. Angels on my shoulder etc. Nietzsche

personal encyclopaedia of your life.

→ viewer/viewed.

→ a spec as a script for a performance  
part 3 of spec (layer 3) complemented by event.

OTHER THINGS.

• drawing on car belts.

• material experiments.

• viewer/viewed.

→ "performance" - Son of America.

INSTRUMENTS /  
in as found / and create  
• tools & instrument  
or:

→ reading

→ measuring

→ documenting

→ revealing / open

→ applying / control

→ collecting / create

→ preparing

→ transforming.



"What are these churches" -  
he asked himself, "if they are  
not the tombs and monuments  
of God?" 5

- He wondered if he might  
not find a living-house; one  
where the fire burned brightly.

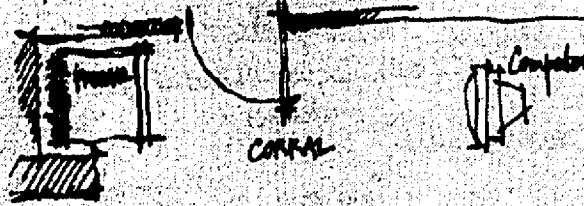
He wandered aimlessly at  
first, across the town square and  
through a narrow street where  
butcher's stalls were erected,  
proudly displaying cold hang-  
ing flesh ... victory trophies 6  
from a one-sided assault ...  
sacrifices to man-gods ... until...

he found himself on what  
seemed to be a path or a  
number of interconnected  
clearings ...

The town lay still below his  
gaze and he realized that he had  
walked further and further from  
it towards a forest which he had  
never seen and which now  
stretched out before him ...

Dec 13, 1992.

Clear, sunny and very cold day ...  
 ON A PERFORMANCE for GOOD PEOPLE 1993?



No sex Differentiation  
 in options.  
 Body mutilation - pinching  
 tearing, etc.



Remember your  
 Numbers.

These pages  
 from recogn  
 to installation

Apply  
 Tattoo  
 Here (iron)

INVITATION

as optional involvement.

(option / non option Entrance tag / ticket)

Tagging & Branding

Narrative.

No 1 : Turning on the lights.

No 2 : Closing the doors

No 3 : Flipping switch A

etc (See Dead before - Kase plays)

idea of a single table is replaced by more (eg: #10 making to taking a

Note: More than 1 person may be # 2 or 3 etc. - "accidental" entry  
 a each station - create input for personal fragment eg: You

## He enters ... into darkness ...

"I was a poor, helpless, miserable wretch; I knew, and could distinguish, nothing; but feeling pain [from my arduous journey] invade me on all sides, I sat down and wept.<sup>7</sup> ("It rarely occurs to us that it is sufferings - that are our prophets!"<sup>8</sup>)

"Soon a gentle light stole over the heavens and gave me a sensation of pleasure. I started up and beheld a radiant form rise from among the trees. I gazed with a kind of wonder. It moved slowly, but it enlightened my path, and I went about in search of berries<sup>9</sup>. I was feeling cold when under one of the trees I found a huge cloak, with which I covered myself, and sat down upon the ground.

No distinct ideas occupied my mind; all was confused. I felt light, and hunger, and thirst, and darkness; innumerable sounds rang in my ears, and on all sides various scents saluted me; the only object that I could distinguish was the bright moon, and I fixed my eyes on that with pleasure.



THURSDAY FEBRUARY 4 1993. 4

Where do I begin?... so little work has been done that I have nothing to say...  
 Later... Thomas has taken Steven's baby mother... the king must die  
 John has is conjuring up angels... (bought the book the Casanova's)

Today - 2 tasks - both on Michel's work (expansion)  
 concrete  
 epoxy

I believe the epoxy is making me ill!  
 meanwhile the concrete refuse to cure...  
 Perhaps do one cup at a time

"Nails stripped from frame"

appears to be perfect for spring & balling.

Stay?

part 3. no - spec  
 two - blocking  
 one -



many holes spec.

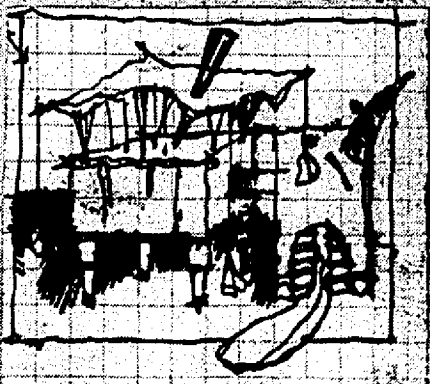
Tri-part into

June lot - More out

June, July, August

in vintage (perhaps from the house)

Wednesday Feb 3 - saw Turk's head's "signature" - a gift/peace



"Several changes of day and night passed [yet they were hardly distinguishable in the darkness of the forest] and the orb of night had greatly lessened [now appearing like crescent horns<sup>10</sup> on a velvet shroud]. I began to observe [by day] with greater accuracy the forms that surrounded me and intercepted the light from my eyes and to perceive [by night] the boundaries of the radiant roof of light which canopied me.<sup>11</sup>

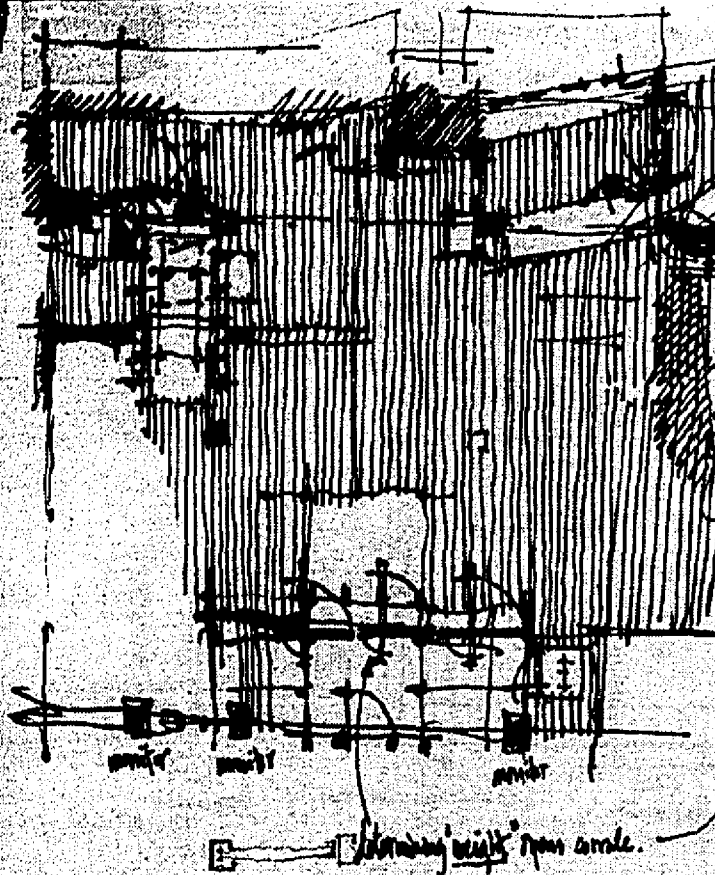
(When shall we be permitted to naturalise ourselves by means of the pure, newly discovered, newly redeemed nature?)<sup>12</sup>

"One day, when I was oppressed by cold, I found a fire which had been left [by someone], and was overcome with delight at the warmth I experienced from it. In my joy I thrust my hand into the live embers, but quickly drew it out again with a cry of pain. "How strange, I thought, that the same cause should produce such opposite effects!<sup>13</sup>

But when night comes on it brings sleep with it;

I was in the greatest fear lest my fire should be extinguished

...  
[That night I found with pleasure, that the fire gave light as well as heat and that the discovery of this element was useful to me in my food and the nuts and roots much improved by placing them on the live embers]...



"... 'You have been a busy fellow with your pen, but it is all one to me. I am not of your order of the Inspirati. Is that how you call it?' He had a quick way of speaking, so I had room only to nod and say nothing. 'I do not understand any of your meaning herein.'

I fart at you, was my thought; but with a show of patience I explained to him how those who had most diligently examined the conditions of space occupied by matter, and observed that the surfaces of neighbouring elements are joined together by the law and force of nature, may thereby display wonderful things. Air, fire and water go in all directions accord'ig to their natural tendencies, and it is for the mechanic to harness them accordingly. 'So the craft of hydraulics,' I continued, 'can lead us to the executing of such things as no man would easily believe.' ... "14

step of  
a. projections on  
of (making) (day)

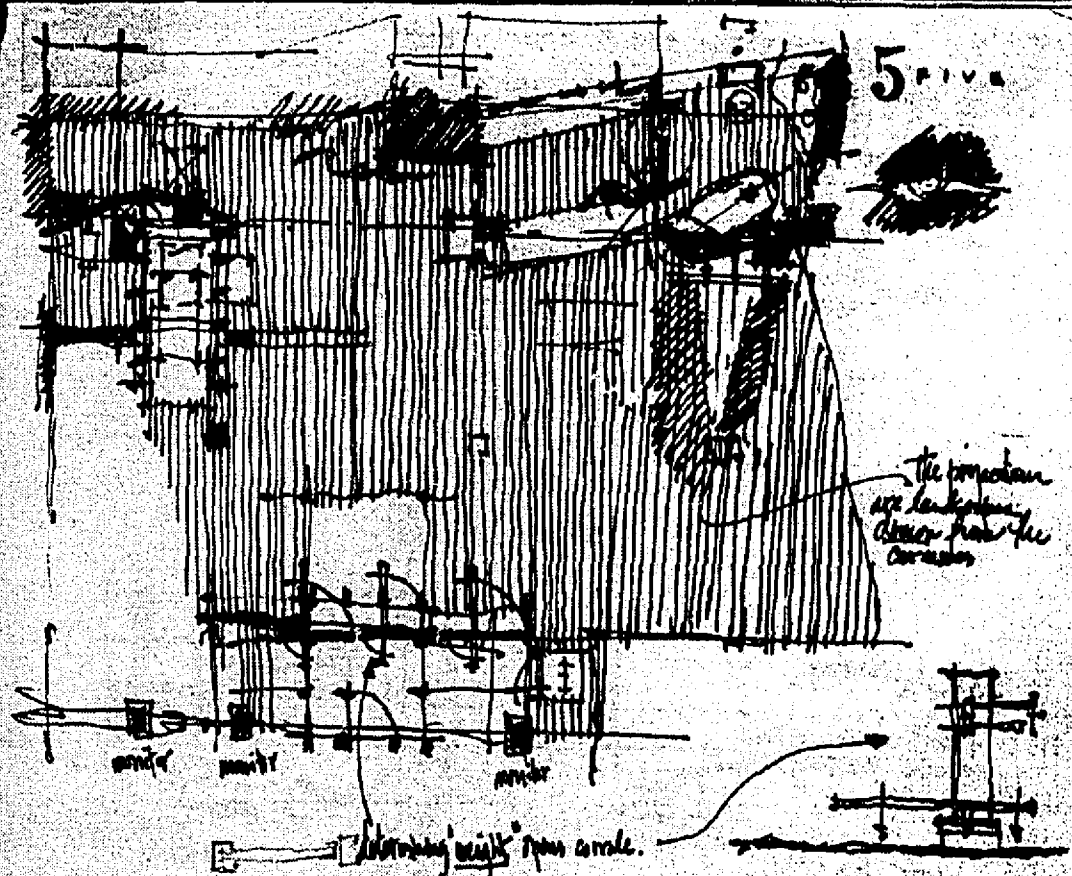
part of program  
part of story.

2 meaning of a cow  
living in a house  
a journey

franklin  
thomas  
franklin  
Saddled  
franklin

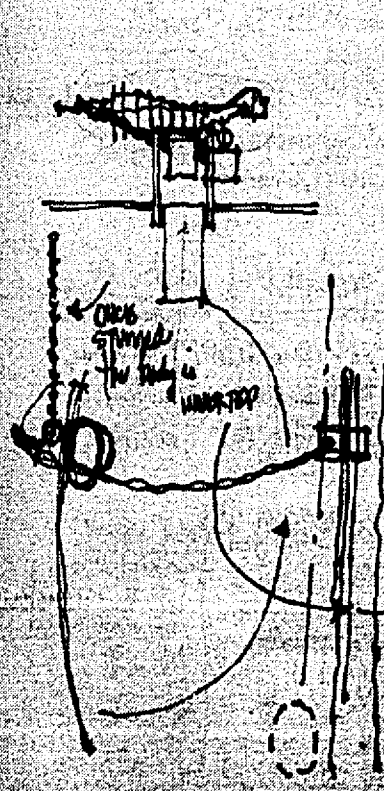


5.11.11

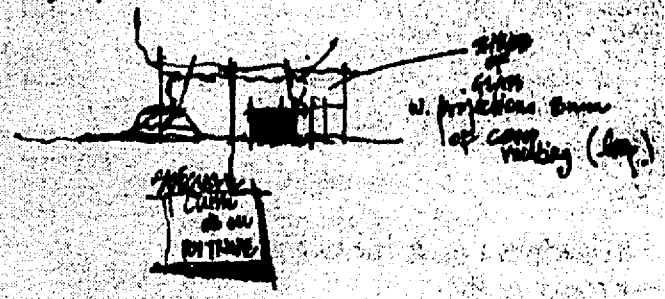


The connection  
are looking  
down from the  
corridor

showing 'early' from arrival.



circles  
around  
the body is  
understood



steps  
of  
projections down  
of camp  
walking (log.)

entrance  
to the  
entrance

outline of program  
outline of story.

great  
space  
to  
be  
crossed  
" " " a journey  
" " " a journey

end is  
planned against  
the clock  
(like 4. Act)

Interiors.

perhaps  
there is  
something

Added  
Program

PR 20 - POINT BAR CORING KITE.  
A nice scrapping implement.

700 22 L Arrived w. the father

Ex. sacrifice of calf a head. (yomo)  
Boiling overnight.

Julia  
Feb 24



Drive back to home

- Mr. Baker
- Mr. Clark
- Mr. Jones

The two infections of the cystic duct are  
Tuberculous - occurs as granules at the mouth  
when they may enter.

I covered it carefully with dry wood and leaves and placed wet branches upon it; and then, spreading my cloak, I lay on the ground and ...  
sank into sleep ... <sup>14</sup>

Page 26

- proper fabric (merino)
- kneeless (afternoon)
- billiards (evening)

APRIL 27

Spencer

"... - I have suddenly awoke in the midst of this dream, but merely to the consciousness that I just dream, and that I must dream on in order not to perish; just as the sleep-walker must dream on in order not to tumble..."<sup>16</sup>

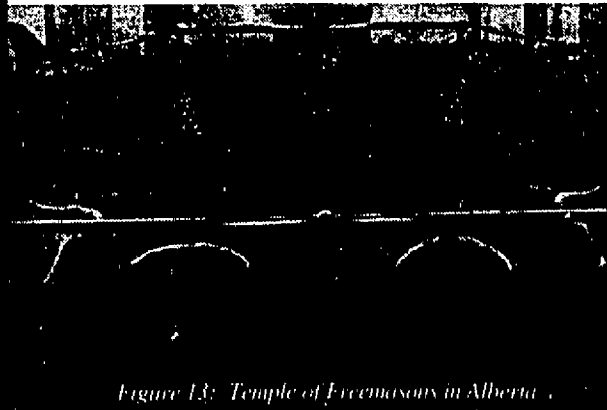


Figure 13: Temple of Freemasons in Alberta



Reflecting Hinge (2 step door) - again

Verbes pascale (Sun)

Gm 1-1-3 2  
Gm 22 1-16  
Ex 14 15-15 1  
Is 54 5-14  
Is 55 1-11

Bar 2 9-19, 22-28; 1-4  
Ej 22 16-28  
Rm 6 3-11  
Mo 12 1-8  
Mc 29 1-10  
Lc 29 1-12

Mo 19 16-17

"...the path was wholly lost and gone. [S-tumbling] along, I came at last upon a steep mountain side...

"Then I looked up, and saw the morning rays Mantle its shoulders from that planet bright Which guides men's feet aright on all their ways;

And this a little quieted the affright That lurking in my bosom's lake had lain Through the long horror of that piteous night.

And see! not far from where the mountain-side First rose, a beast, nimble and light and fleet, Clothed in a [shinning silver] pelt all dappled-dyed<sup>17</sup>

Came gamboiling out, and skipped before my feet, Hindering me so, that from the forth-right line Time and again I turned to beat retreat.

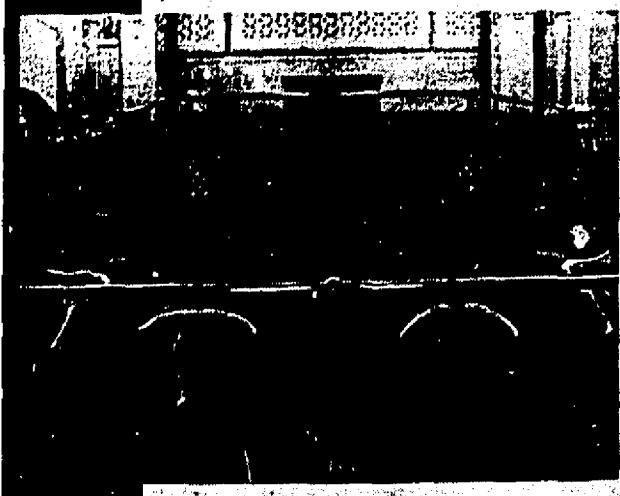
I saw him coming, swift and savage, making For me, head high, with ravenous hunger raving So that for dread the very air seemed shaking.

... at that dread sight a blank Despair and whelming terror pinned me fast, Until all hope to scale the mountain sank."<sup>18</sup>



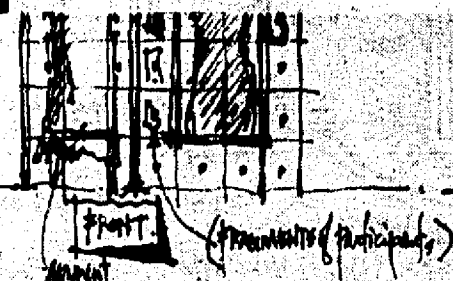
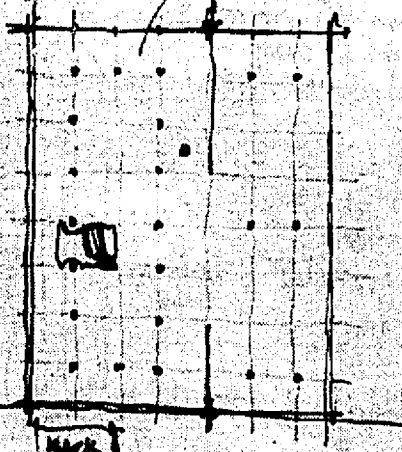
2.2 (for 2. step)

7



1880 PIRE... (s)... 16 417.

PAUL  
STRECKENBERG



FRONT  
FRONTIERES  
"house" - cost / building class.

BACK

Le livre de Josué  
"A travers la violence  
un peuple cherche sa  
véritable identité."

Apr. 2. 1983.

La passion... une préparation de sacrifice...  
immersion (meditation) → fragmentation et last supper  
L'absence fragmentation d'œuvre

Levi Saint  
Circulation  
de la nuit  
(Cène du  
Seigneur)  
Is 61 1-9  
Ap 1 5-8  
Lc 4 16-21  
Bx 12 1-14  
1 Co 11 23-26  
Jn 13 1-15

Vendredi Saint  
Is 52 13-53 12  
11s 4 14-16; 5 7-9  
Jn 12 1-19 42

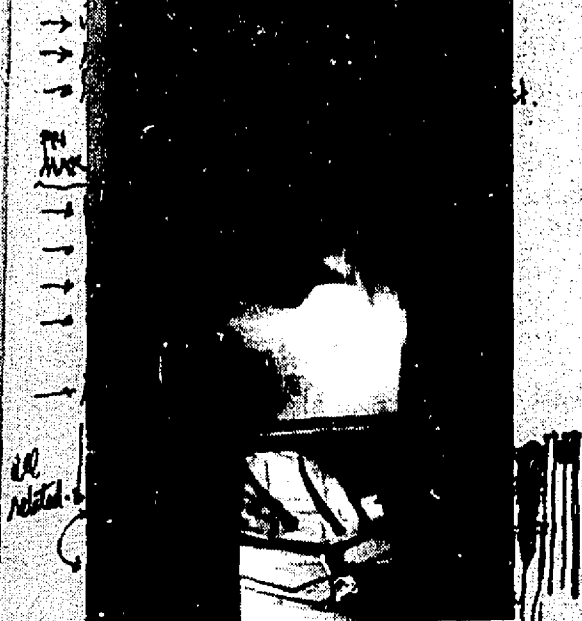
Vendredi pascale (San)

Gm 1-1-2 2  
Gm 22 1-18  
Ex 14 15-15 1  
Is 54 5-14  
Is 55 1-11  
Bx 2 9-15, 32-38; 4 1-4  
Eg 32 16-28  
Rm 6 3-11  
Mo 12 1-8  
Mt 28 1-10  
Lc 24 1-12

Pages

Ac 10 34-43  
Col 2 1-4 1 Co 5 6-8  
Jn 20 1-9 Mt 20 1-10  
Mc 16 1-8 Lc 24 1-12  
Lc 24 13-35

May 11 '92 In search of inside. Martin & Shearman (salted)



all related.

3 views of Celestial Tub-belly from audience side

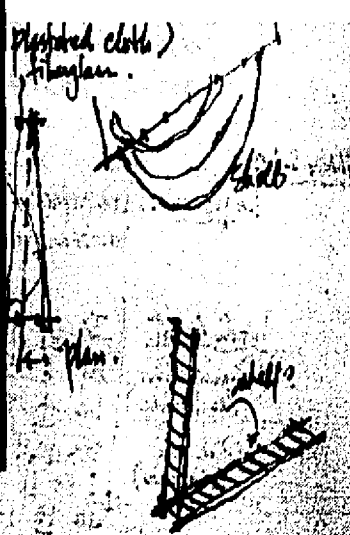


COPY - 100

"I was thrust back into the darkness of the thick forest and went staggering headlong through its maze-like voids. Pausing to catch my breath, I heard at a distance a low humming sound, at once vibrant and yet somehow mournful, beckoning me...

I advanced slowly until I perceived at a short distance a gatelike opening between the boughs of the dense trees. I paused within the threshold which framed the scene before me (... was I hesitating?). Was I emerging or entering?

"I couldn't tell.



note, d'une extreme verite, d'avait au  
re, on y est alle avant que racine: pro boush.

Nov 11 '99

In search of evidence. Martin & Howard (salted hides only)

- install unders for water fixtures
- add plaster "cast" to counter...
- locked suspect out - kept @ 193 St. Paul est.

HIT

PM

Nov 12 '99

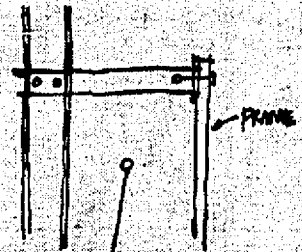
- pick-up pick-up 9:00 am
- keep up plaster cast II
- prepare for epoxy
- remove rack - prep for wall opening →

→ All definitions + files (w.p.)

- style
- skillet
- graf (ic)
- graph

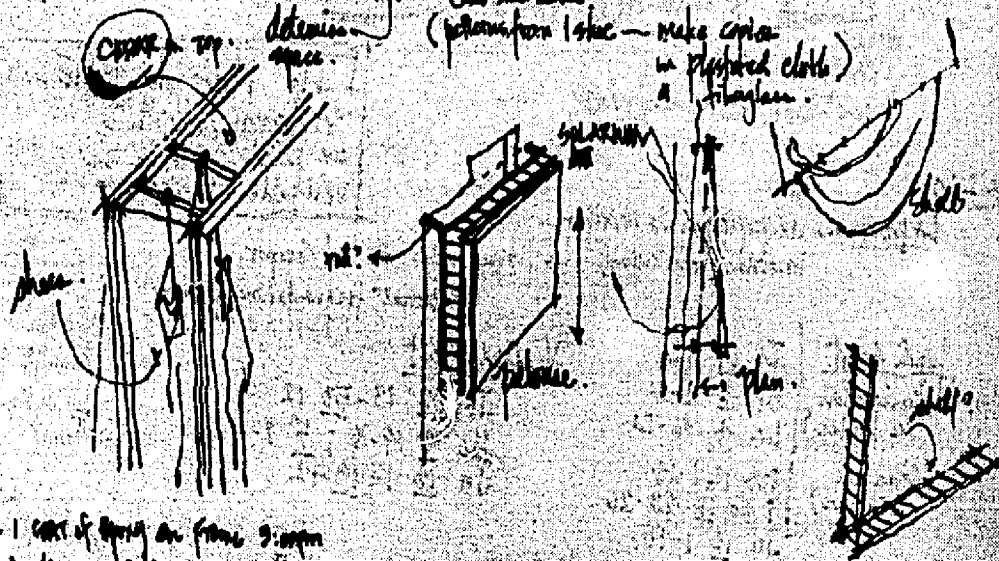
related

handwritten detail?



in this space - plaster a rock.

→ plaster 1 head tree/brown



- 1 cast of spray on frame 9:00 pm
- plaster cast of spray on counter
- plaster head source.

Une petite plaque verte, d'une extrême véterité, s'élevait au milieu de la dalle, où jadis elle avait été rasée: par la suite.



MT - after - large stone - many people on  
 the street are beautifully decorated by four flowers in MK.

Mont 7. King - return to MK.

Je - j'apprend que mon louches ont décidé  
 d'aller de voir pire

AD VAN ROUETTE

Je pense  
 que  
 I didn't get a  
 price

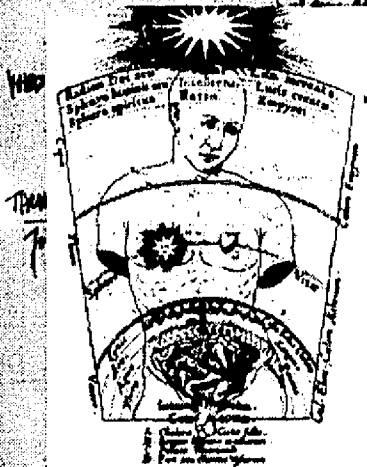
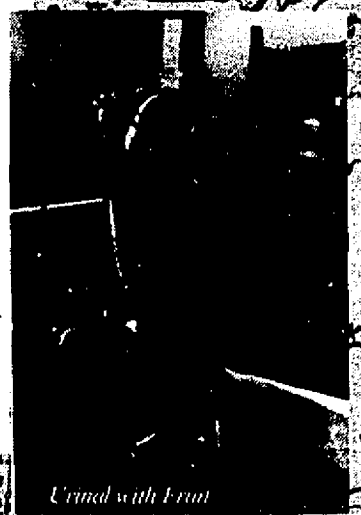
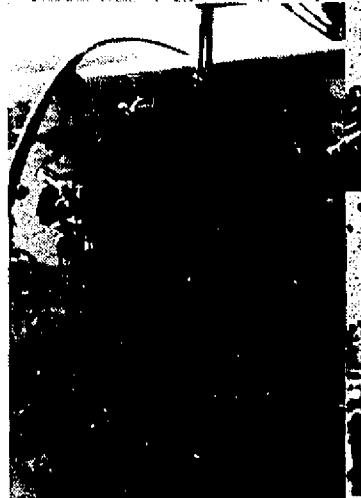


Figure 14: Threefold Man -  
 by Robert Fludd



"As far as the distant horizon  
 a meadow lay near-infinite, a  
 pattern inscribed on its surface  
 like an earth-tone quilt; brown  
 waves and multiple greenish  
 velvet patches. In one brown  
 space came the source of the  
 sorrowful sound, a handsome  
 shimmering metallic bull with a  
 man's head, rolling upon  
 circular legs all the while tracing  
 continuous lines like "rectilin-  
 early gravitating orbits"<sup>19</sup>... a  
 static wake.

[insert image of tractor]

Thurs

Fri

Sat

Sun

Mon

Tue

Wed

Thurs

Fri

Sat

Sun

Mon

Tue

Wed

Thurs

Fri

Sat

Sun

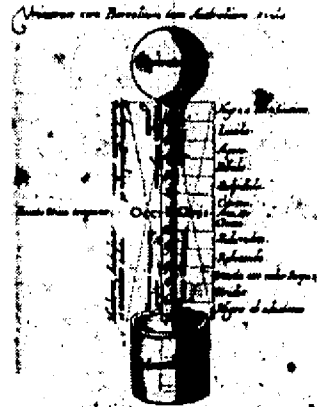


Figure 15: The Colours of Urine  
 by Robert Fludd

Urnal with Fruit

Amh racit e	Wic hing hour	Beau Gest e	Stor my Nig ht	Dark Teal	Pine Tree	Her bal Gar- den	Sun- spot	Flori da Gold	Mid- nigh t Sun	Man dari n	Alge rian	Mar oon rust	Nig ht Hor- izon t	Afri- can Nigh t
SEP TEN TRI O	Nigr aa	Lasi da	Aqu aa	Palli da	Sub palli da	Citri na	Aure a	Croc aa	Sub erub aa	Rubi eund a	Vine ta seu color Inop os	Viri dis	Nigr aa adus tione	MER IDIE S

the flowers - large stone - many people use  
the the stone are beautifully decorated by - some of them in the

21-11-1964

125. Je n'ai p. m.  
Je n'apprend que ses branches et déjà  
Elle le me me

1000 - a dinner w. Allard  
He's interested in taking the left  
design route.

THURSDAY, APRIL 12

*Amore well done*

Thurs. April 1, four bottles each

Power April 2, 75

Clean up for inspection by District - San Pizanes

1991

415 China

6 - Union A.M.

- Drive-back p.m.

Drive out to East-end  
to purchase a Tex

TEXAS  
CANY  
HIDE

Page

**Mini**

From Robert SCURRY's Vine chart

SATURN PAINT (PLASTER)

similar case

Fluoride (trans parent)  
CHILD

**Plus**

**DEAD**

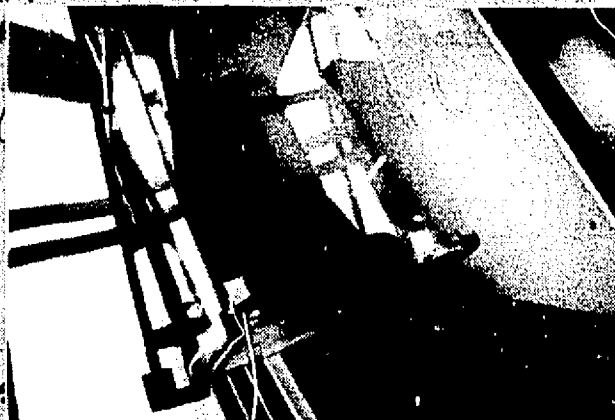
9

**PAPIER 100%  
RECYCLÉ**

APRIL 6 1993 (Ligne would have been 31 today) — Oliver & back: for Hand-in.

10

APRIL 9  
From



Book-box with hand in rubber glove

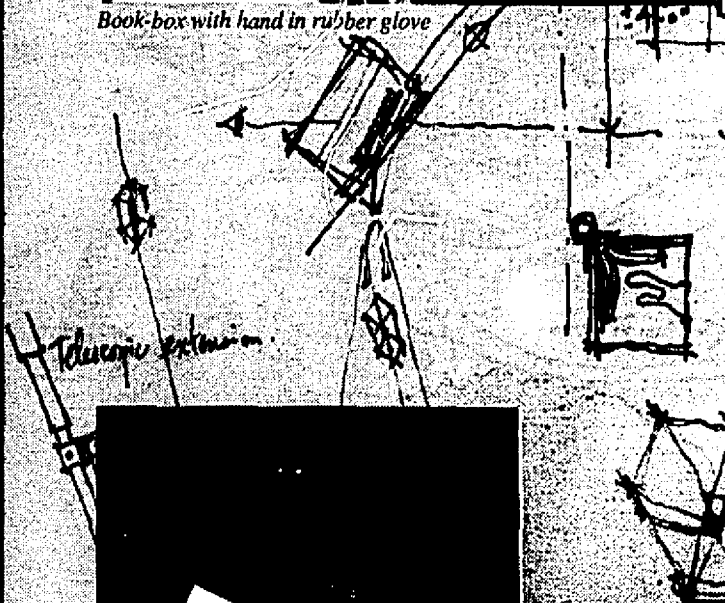
(more Aph-109?)

Mesmerized by this apparition I had failed to notice the complete image presented to me in the frame within which I still stood.

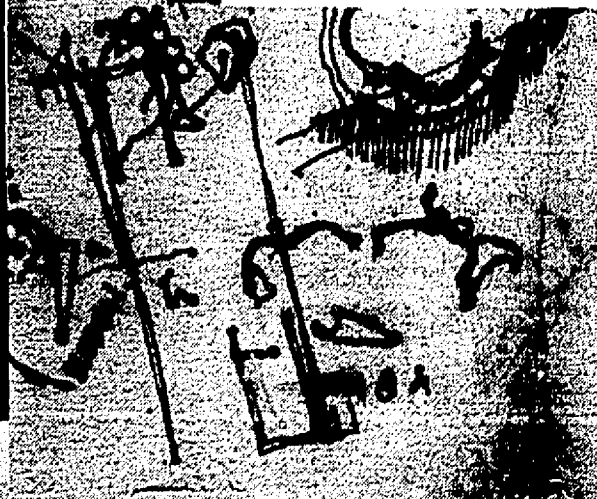
"When anyone comes into contact with the scenery around him, he tends to see selectively only those elements necessary [or those wished for].

However [I realized that], as soon as one looks out of a window, things appear to be quite different. The various details of the scenery become homogeneus, have equal significance. Cigarette butts ... scrap metal ...

[add details at will]

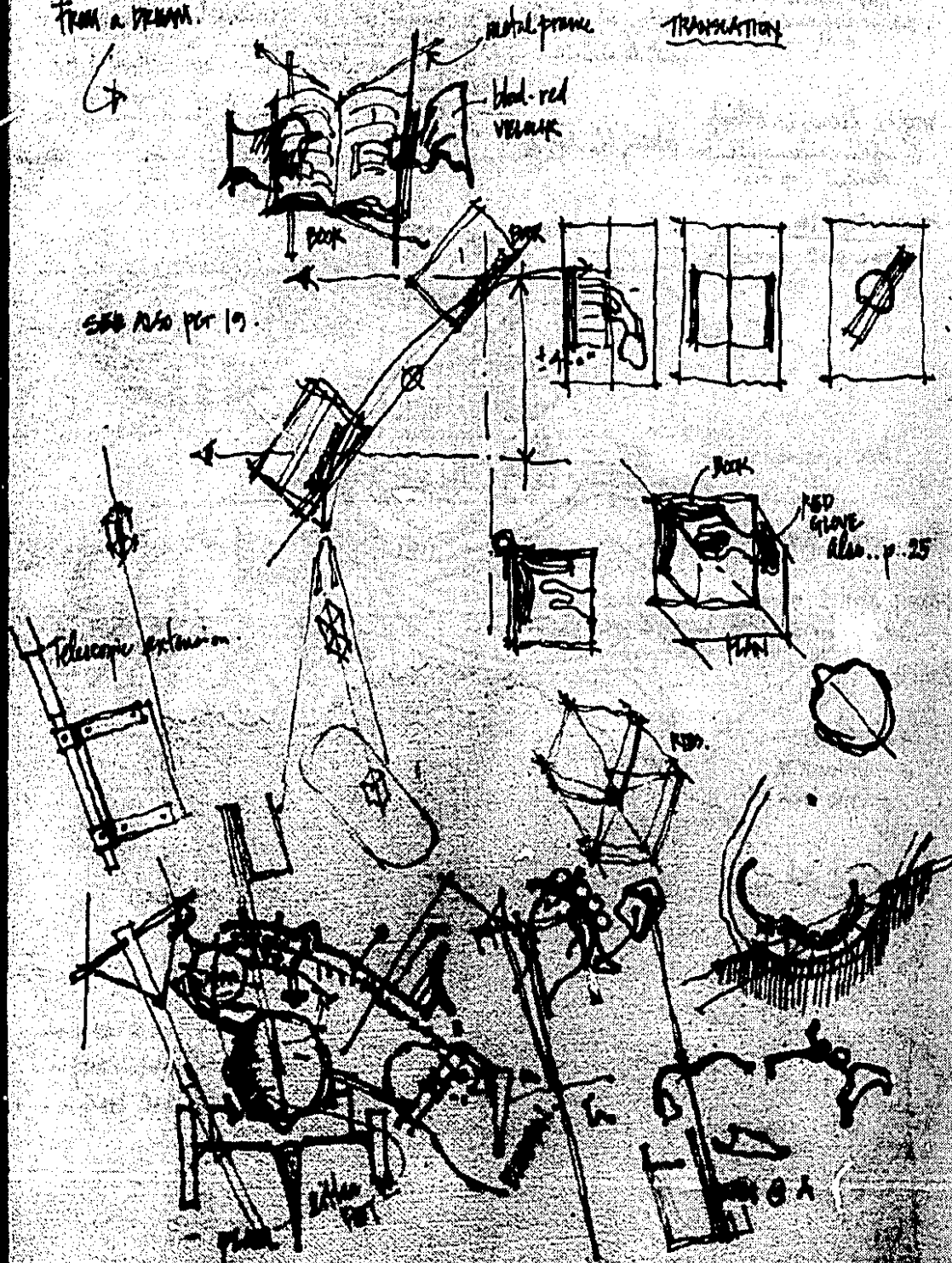


Book-box with hand in rubber glove -  
(View to Vieux Port in background)



APRIL 6 '93 (Lyne would have been 51 today) — Offense + back for Hand-in.  
APRIL 9  
From a DEATH.      metal frame      TRANSCRIPTION

10







GET IMAGES

PROJECT ON WALL  
for construction  
- liquid light

FROM  
CUTS

PROJECT ON PROJECTIONS  
for the screen

REFERENCE

NOTES

- INSTRUMENTS
- SUBJECTS
- OBJECTS
- ACTION

- corros, super, super, super
- 1. General
- 2. Fragmental
- 3. Concrete (d) - prepared for construction

SWIFTING

FROM

STRUCTURE

FLORISS

STRUCTURE

FLORISS

STRUCTURE

FLORISS

STRUCTURE

FLORISS

STRUCTURE

FLORISS

STRUCTURE

FLORISS

STRUCTURE

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FLORISS

STRUCTURE

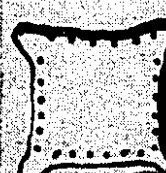
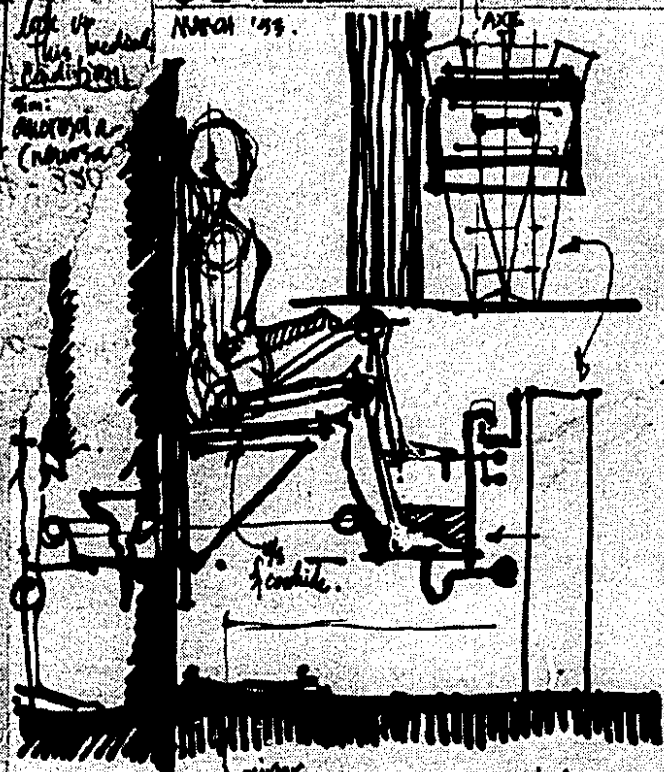
FLORISS

STRUCTURE

FLORISS

ONZE

March '55



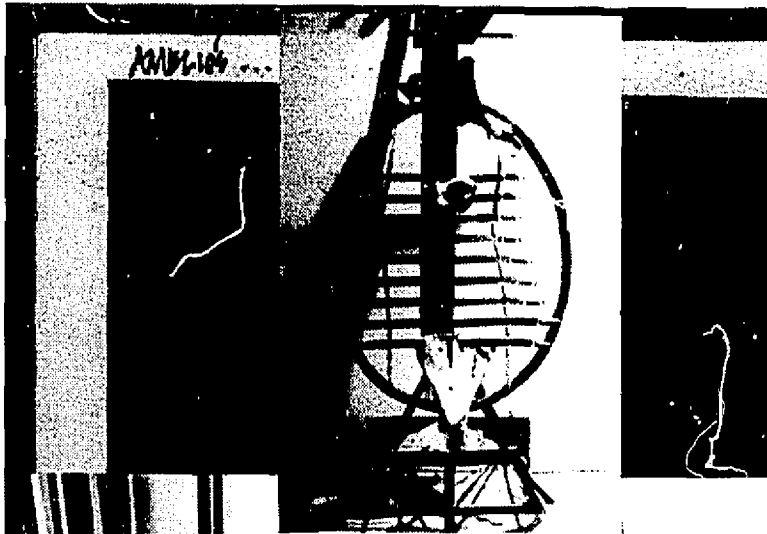
mirror  
(not framing)  
reflecting (the) skin.

"marg + martha"  
(Votino?)

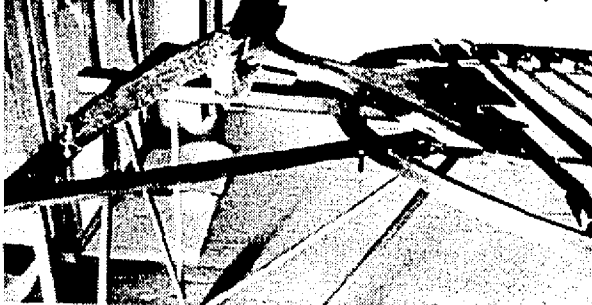
corrosive lenses.

fantastic  
curve.

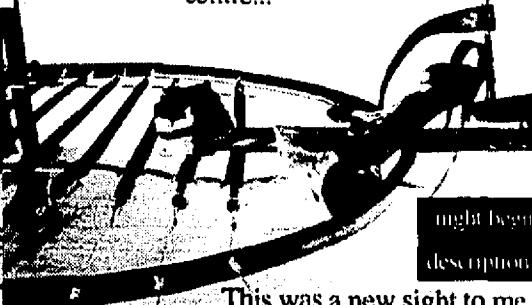
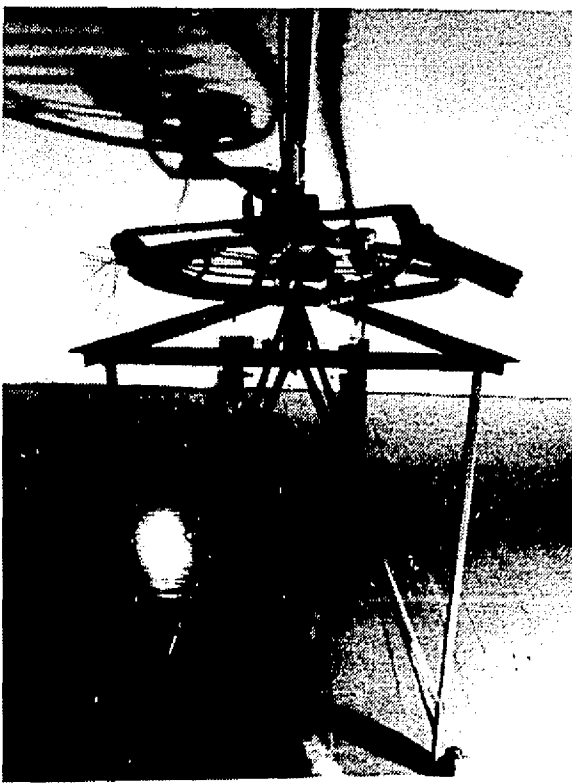
rotating disk.



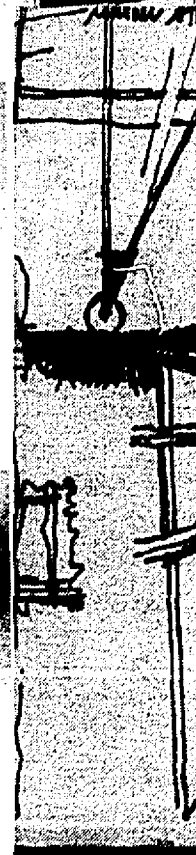
*The Hoisting-bed in vertical position*



*The Hoisting-bed in horizontal position*



might begin to tell add a description here!



At that moment the form disappeared as I advanced, crossing each square like a pawn on a chessboard... I enjoyed being on level ground. "I like the honesty of it. I felt at home with it - three or four [patches of dirt and concrete with lines] pretending to be labyrinths."<sup>23</sup> One, a spiralling pelouse surrounded the solid volume forcing it into its centre...

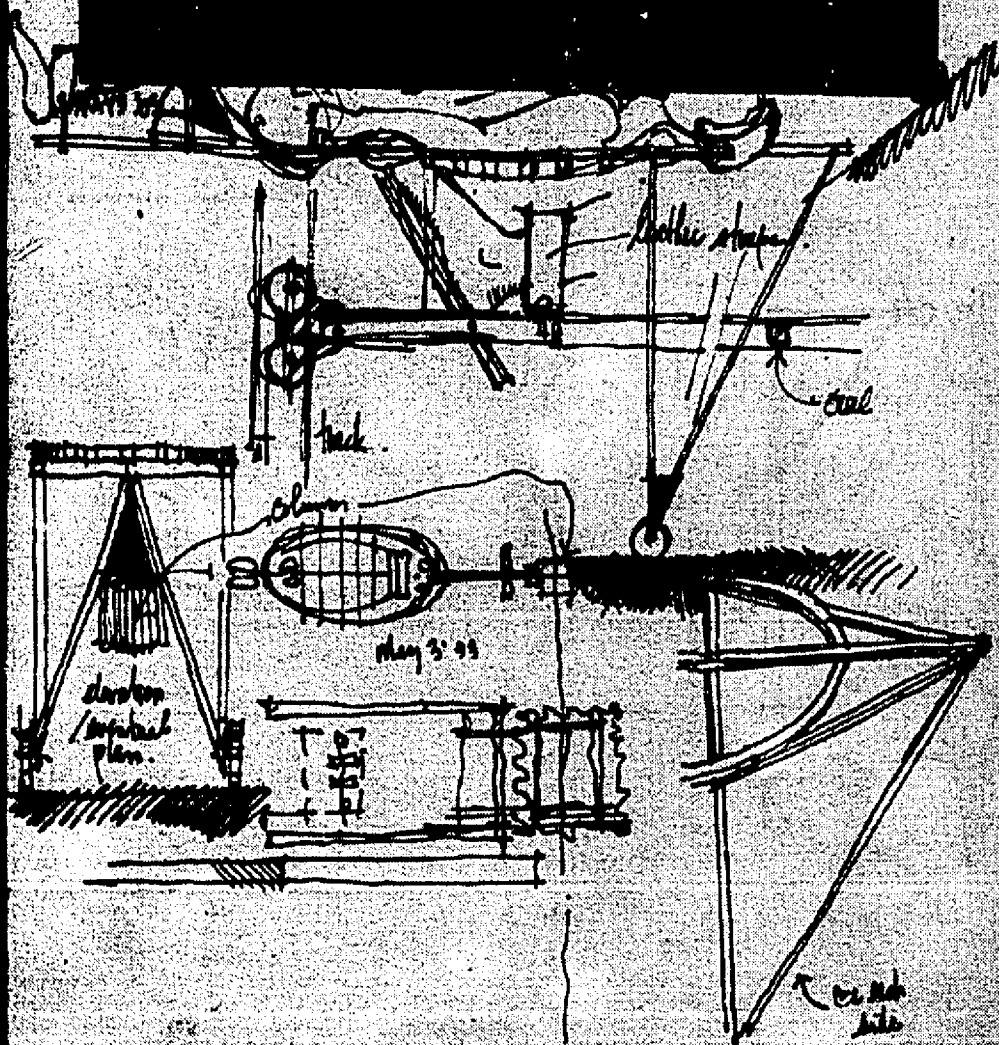
This was a new sight to me, and I examined the structure with great curiosity. "The walls seemed to be fashioned out of massive stone, and suggested an earlier date. A much larger house must once have existed here of which the ground floor and the basement were the only visible remnants; later additions were on a more modest scale, so that now the central section rose up like some broad tower from its rambling origins. No. It resembled the torso of a man rearing up, while his arms still lay spread upon the ground on either side. When I walked towards the steps, it was as if I were about to enter a human body."<sup>24</sup>



10/15/106 ... post haircut Apr. 20 '75.

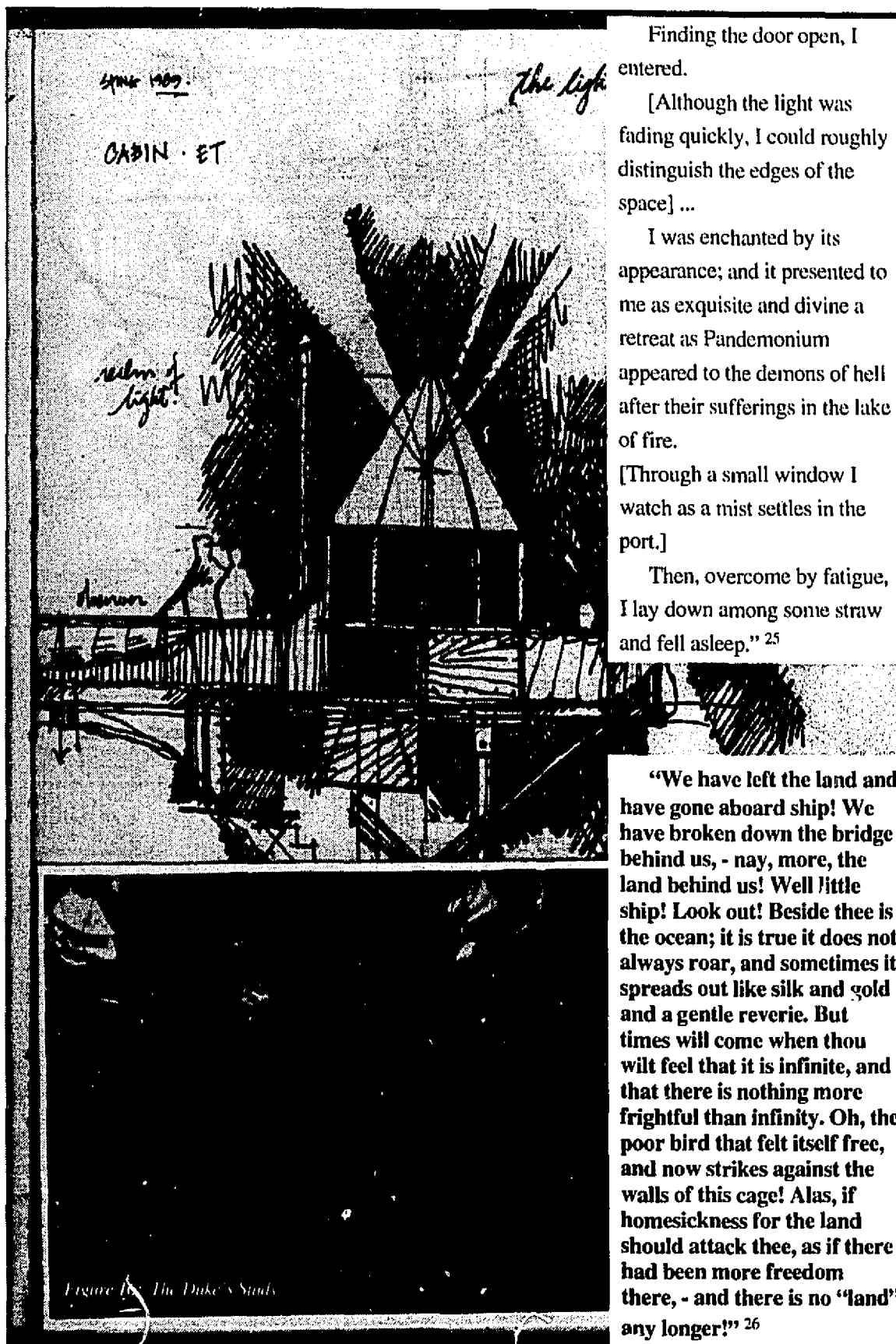
Zone 3?  
purple

see  
also  
p24



to fall, add a  
ref

body.



Finding the door open, I entered.

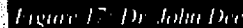
[Although the light was fading quickly, I could roughly distinguish the edges of the space] ...

I was enchanted by its appearance; and it presented to me as exquisite and divine a retreat as Pandemonium appeared to the demons of hell after their sufferings in the lake of fire.

[Through a small window I watch as a mist settles in the port.]

Then, overcome by fatigue, I lay down among some straw and fell asleep." <sup>25</sup>

"We have left the land and have gone aboard ship! We have broken down the bridge behind us, - nay, more, the land behind us! Well little ship! Look out! Beside thee is the ocean; it is true it does not always roar, and sometimes it spreads out like silk and gold and a gentle reverie. But times will come when thou wilt feel that it is infinite, and that there is nothing more frightful than infinity. Oh, the poor bird that felt itself free, and now strikes against the walls of this cage! Alas, if homesickness for the land should attack thee, as if there had been more freedom there, - and there is no "land" any longer!" <sup>26</sup>



I bid him a good-night and returned to my study ...

*Figure 18. San Carlino alle Quattro Fontane - BORROMINI*



The notes of the viol and the lute moved strangely so that the music became, in a mysterious manner, the emblem of the whole spectacle: there were such harmonies within these changing chords that they echoed the very harmony of heaven. On every stage, numerology, geometry and astrology were all combine in one. As the music played, a roof of stars appeared, many shining spheres wrought within a background of the deepest blue, and upon the same ground of azure it seemed as if the eleven circles of the eleven heavens revolved wonderfully with the planets and the stars. Nothing perishes, but stands in eternity: which is to say the moon, Mercury, Venus, the sun, Mars, Jupiter, Saturn, the fixed stars of the firmament, the crystalline heavens, the prime mobile, and them the imperial heaven which is the godhead and the source of all our life and light.

Whereupon the roof of the stars opened and suddenly there came down circles of light and glass, one within another, all within a sphere and all as it were turning perpetually: which light and motion so occupied the eyes of the concourse that they hardly saw above this listening sphere an infinite number of lights which blazed down upon the scene. These were the fixed stars which ever stand at like distance one from another, and neither come nearer together nor go further asunder."<sup>27</sup>

CELESTIAL Mapping Studies from the Ptolemaic Maps of the Universe

MAY 3' 93 — Sunny & warm...

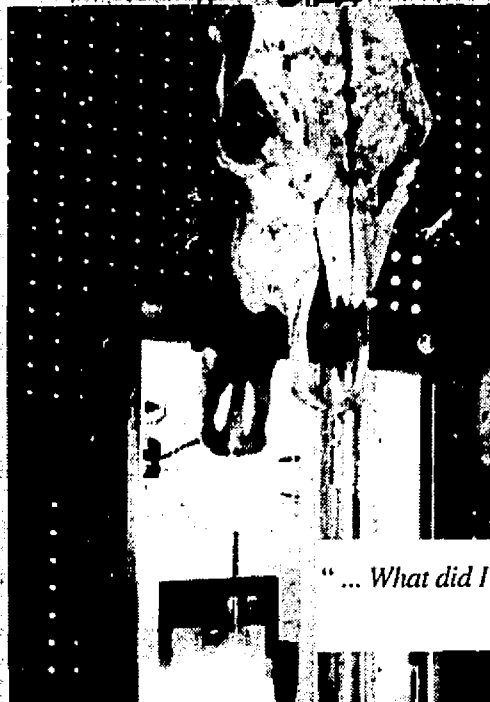
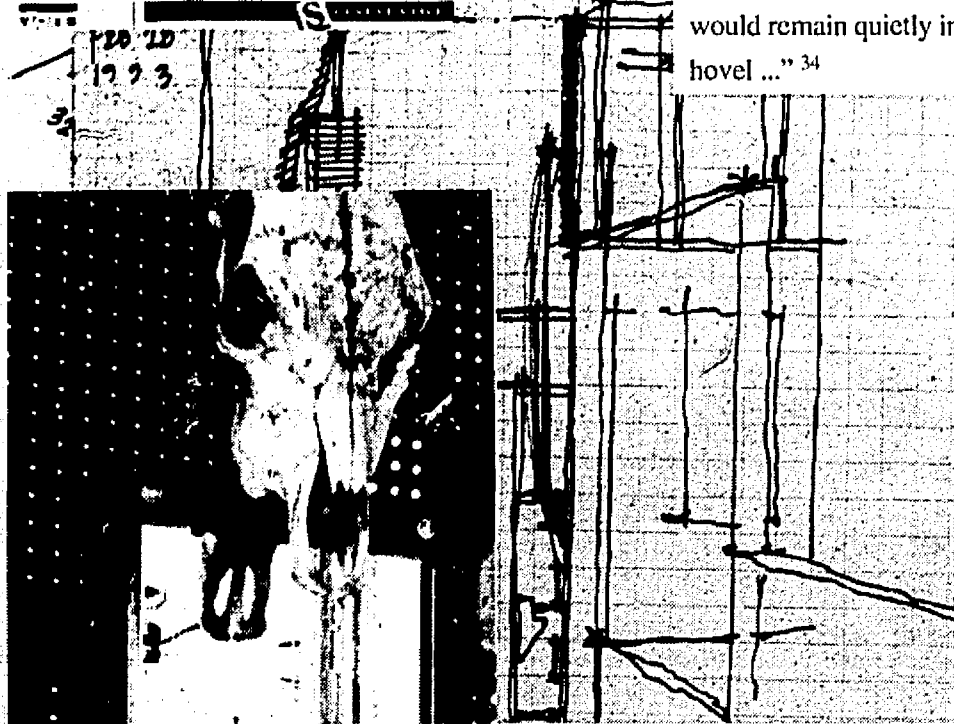
New Neighbor ... very noisy!

→ installed one bone/plumbing support



(did 4)

Photo de Luis Molina-Pantin - VOIR



Reflecting hinge (2step-door) - detail

# sleeplessness

Back-T

MAY 2-

MAY 1-

"I lay on my straw, but I could not sleep. I thought of the occurrences of the day, What chiefly struck me was the gentle manners of [this man], and I longed to join [him], but dared not. I remembered too well the [ridicule] I had suffered from the barbarous villagers, and resolved, whatever course of conduct I might hereafter think it fit to pursue, that for the time present I would remain quietly in my hovel ..." 34

"... What did I need? Bread, Soup. Cheese, Milk, Butter, [Meat]. Fruit. What people have always needed. ..." 35

(see page T)

MAY 3 '53 — Sunny & warm...

New Neighbor ... very noisy!

- installed one bone/plumbing support
- installed shelf @ TUB
- cleaning KIOS for tub — 6 KIOS (did 4)

#### BACK-TRACK

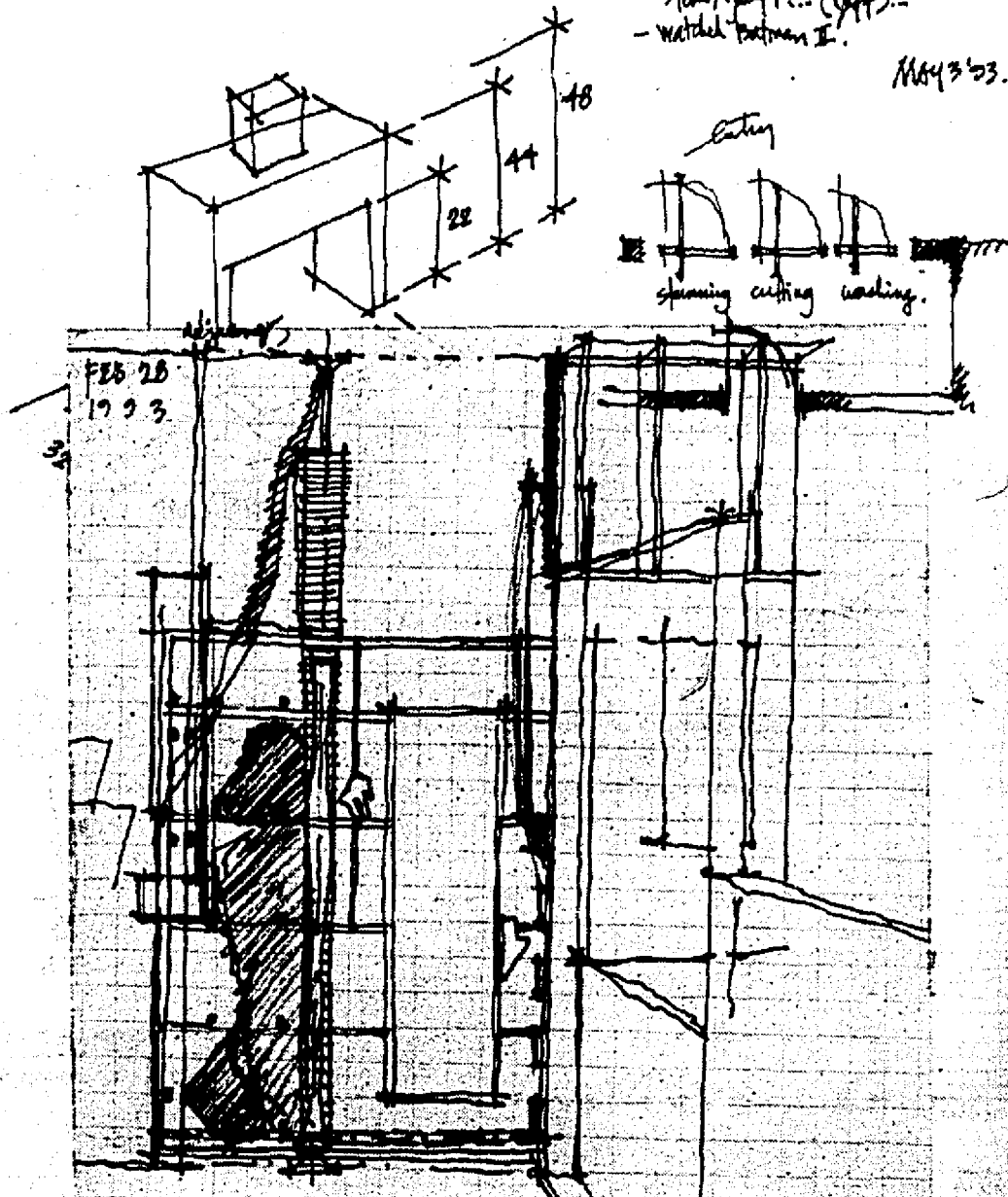
MAY 2 — DRIVE BACK FROM OTTAWA

- beautiful day
- dispute w. Officer.
- Clean out Office @ Carlton

MAY 1 — OTTAWA.

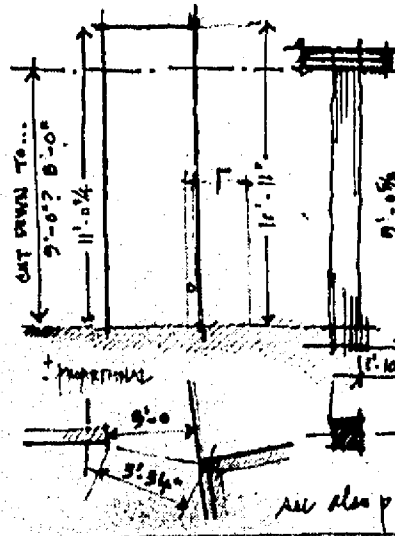
- Went to check out Jopp Optician's shop.
- B.P.A. vs. Doshier, Paul, Nancy, Andre
- Steve, Matt, ... (off)...
- Watched Batman II.

MAY 3 '53.



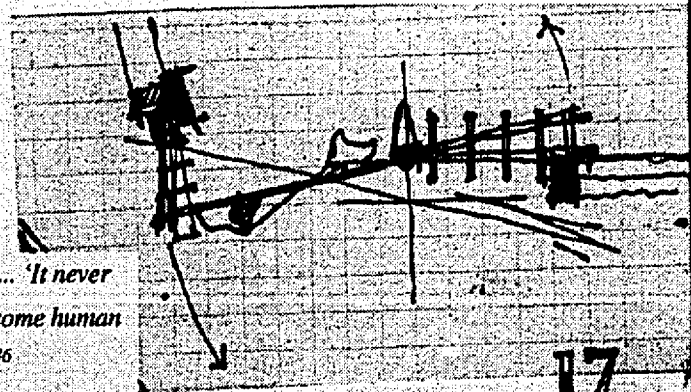
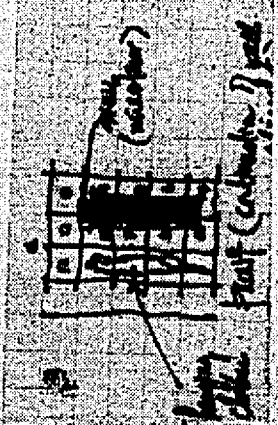
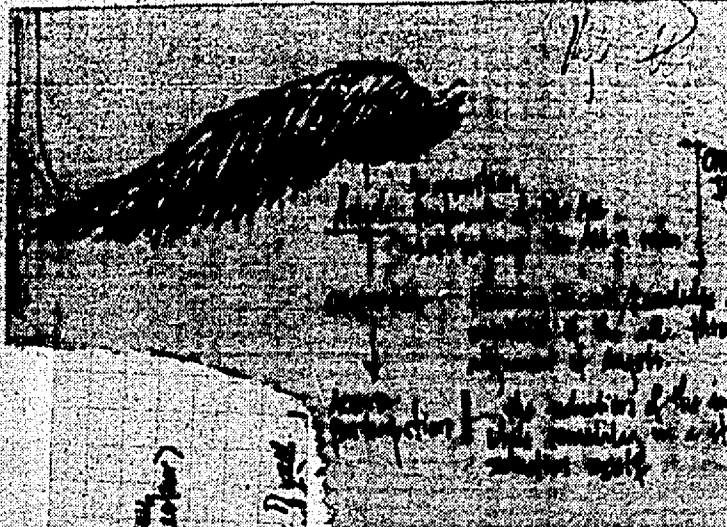


MAY 9 '99



"My host arose early the next morning ... I could swear that I heard his movements before sunrise. This room however, seemed to have been built to keep sounds from entering or escaping so that in its stillness only muted tones could be heard. "I walked out of my room into a cluttered foyer ... Strange that I hadn't noticed the scattered debris when I'd wandered in last night.

"Among the items in this junk pile, there were old easy chairs of rattan; a coiled-up garden hose; [paint cans; a very red shoe;] several broken crates; a few dozen bales of hay and , an ancient Citroën sedan converted into a vegetable delivery truck. From [behind this run-down vehicle] there emerged occasional muffled sounds. [As I approached I soon realized that I was sharing this] stable with an asthmatic horse." 37



"I perched on the edge of the bed ... 'It never really occurred to me,' I said, 'but some human gestures must remain the same.' "36

17

ART WITH  
M. FRYMAN  
ET AL...

## THE CHARACTERS 1

(Self in making of work...)

- . contractor
- . butcher
- . Augur
- . Technologist
- . Writer/poet
- . Architect

## INSTRUMENTS 1 ...

(used in "as found" condition and new construction)...

- for:
- . reading
  - . measuring
  - . documenting
  - . revealing / opening
  - . severing
  - . applying / fixing
  - . collage-ing / overlaying
  - . preparing
  - . transforming



TEXT 1... DIARY:  
including images and drawings...

(as found conditions)  
. measuring an  
documenting the sites  
. noting/de-scribin  
the existin  
construction  
materials and traces

(new construction)  
. responses t  
existing conditions  
. proposals based o  
function and use  
. propose  
construction based o  
dreams, images  
collages...  
. response t  
juxtaposed program  
(see program 2)  
. using instruments

"Right overhead tiny insects  
swarm like smoke around a  
naked filthy lightbulb." 38

One day in December, [this  
happened] while his son was  
visiting, I saw him leave the  
house. He and the young man  
walked to the frozen shore with  
a large bundle under their arms.  
They built a large fire on the ice  
and on it placed the hind quarter  
of a butchered calf ... not the  
flesh nor meaty parts, but the  
bone structure in one piece.  
(The father knew this well; the  
family had butchered a fat calf  
every December since he was a  
child.) When the fat and gristle  
had melted and dissolved, they  
removed it from the flames and  
cleaned the soot to reveal the  
white and slightly charred  
bones ... Then they returned to  
their homes.

## DRAWINGS

(Technical, as-found,  
collage, speculative, etc.)

## MEDIUM

- . on cow hide
- . on paper
- . on wax
- . on canvas
- . on plaster and walls
- . fax transmittals

## CONTENT

- . as found  
measurements
- . proposed  
construction
- . as found "models"  
eg: J. Dee's Monad.
- . collage
- . diary sketches

## MATERIALS

(New, as-found, collage,  
speculative, etc.)...

- . elements: fire, air,  
water, earth:
- . sand
- . wax, fiberglass,  
resin, glass, emulsion
- . steel, misc. metals
- . wood
- . plaster, concrete,  
cement, stone
- . fabrics, canvas,

ONE WITH  
M. FRANK  
ET AL...

## THE CHARACTERS 1

(Self in making of work...)

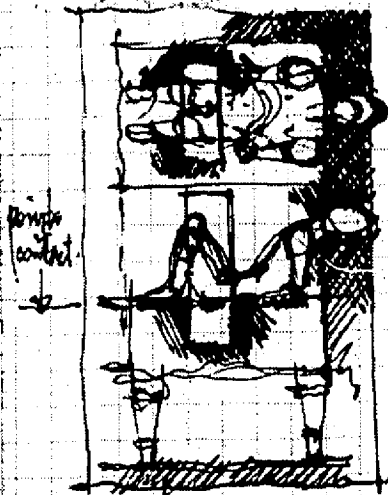
- . contractor
- . butcher
- . Augur
- . Technologist
- . Writer/poet
- . Architect

### INSTRUMENTS 1 ...

(used in "as found" condition and new construction)...

for:

- . reading
- . measuring
- . documenting
- . revealing / opening
- . severing
- . applying / fixing
- . collage-ing /
- . overlaying
- . preparing
- . transforming



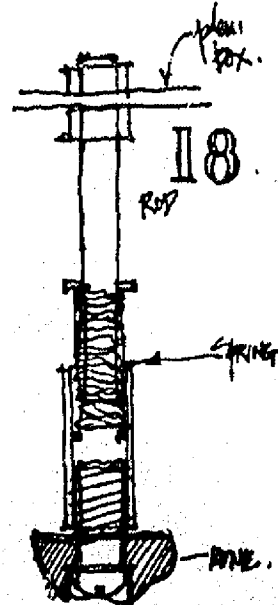
TEXT 1... DIARY:  
including images and  
drawings...

(as found conditions)

- . measuring and  
documenting the sites
- . noting/de-scribing  
the existing  
construction,  
materials and traces

(new construction)

- . responses to  
existing conditions
- . proposals based on  
function and use
- . proposed  
construction based on  
dreams, images,  
collages...
- . response to  
juxtaposed programs  
(see program 2)
- . using instruments



May 8 '73

✓ SEE p. 23 & 22

## T E X T

### Overview...

### A SPEC IN 19 DIVISIONS AND 3 ACTS

(specification/speculation)  
Specification is described and  
anticipated; speculation is  
completed by the event acted  
out and inserted into the TEXT.

### DRAWINGS

(Technical, as-found, design,  
collage, speculative, etc.)...

### MEDIUM

- . on cow hide
- . on paper
- . on wax
- . on canvas
- . on plaster and walls
- . fax transmittals

### CONTENT

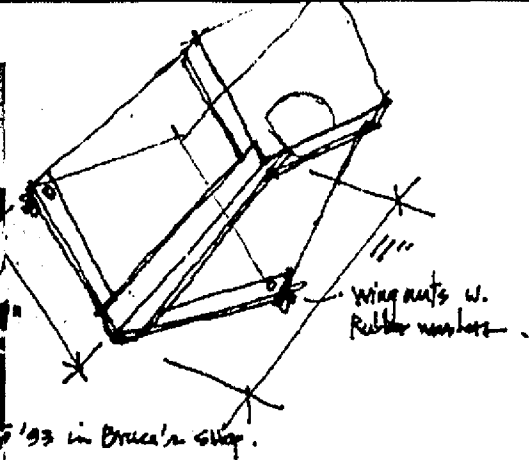
- . as found  
measurements
- . proposed  
construction
- . as found "models"
- eg: J. Dee's Monad.
- . collage
- . diary sketches

### MATERIALS

(New, as-found, collage,  
speculative, etc.)...

- . elements: fire, air,  
water, earth:
- . sand
- . wax, fiberglass,  
resin, glass, emulsion
- . steel, misc. metals
- . wood
- . plaster, concrete,  
cement, stone
- . fabrics, canvas,

MAY 4 '93

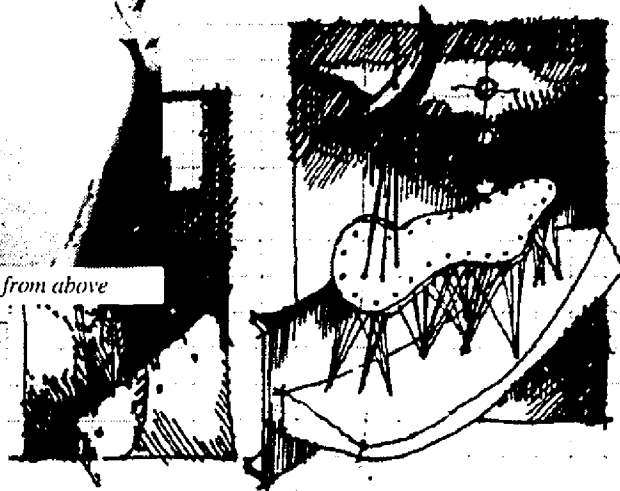


*Celestial Tub-belly and book-box from above*

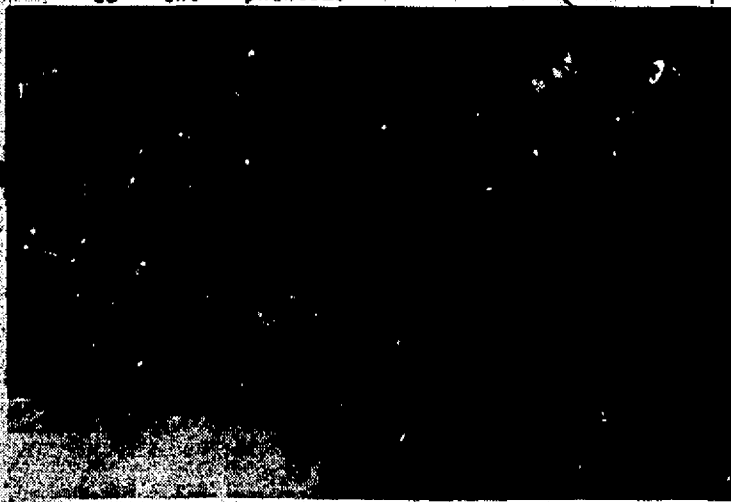
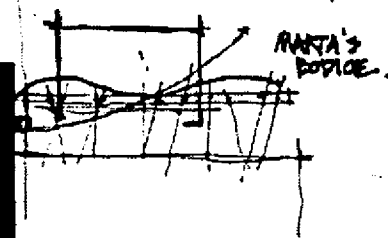
**TEXT 2... FOOTNOTES:**  
including images and  
drawings...

(phantoms in "as found"  
conditions)

Question: when a  
renovation is done to  
a haunted space where  
do the phantoms



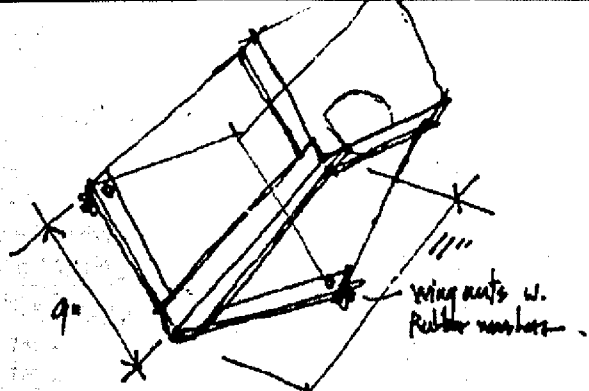
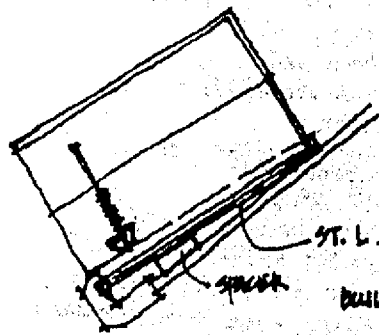
MAY 5 '93



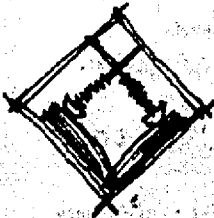
*Nina on the Butcher Block - by Marta Franco*

"... nothingness? Does not  
empty space breathe upon us?  
Has it not become colder? Does  
not night come on continually,  
darker and darker? Shall we not  
have to light lanterns in the  
morning?" 39

WY 4 '93



BUILT May 5 '93 in Bruce's Shop.



TEXT 2... FOOTNOTES:  
including images and  
drawings...

(phantoms in "as found"  
conditions)

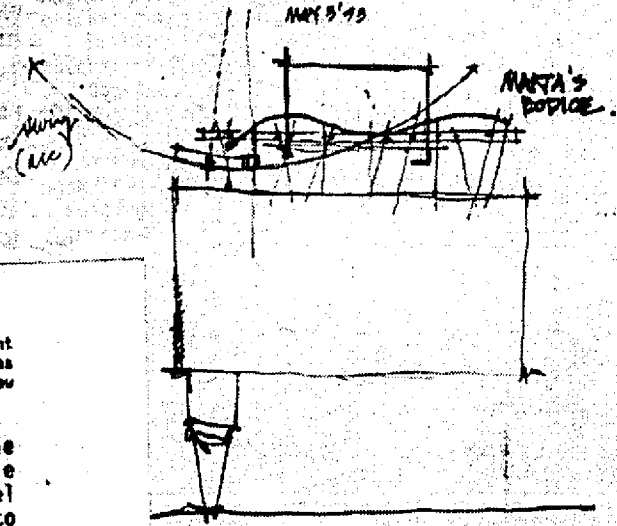
Question: when a  
renovation is done to  
a haunted space where  
do the phantoms  
relocate ???

Phantoms/"muses":  
Prometheus  
John Dee  
Nietzsche  
Frankenstein  
...

#### INSTRUMENTS 2....

(removed from site as fragment  
to take away and re-used in "as  
found" condition and new  
construction)...

. capturing the  
phantom in the  
fragment... a vessel  
to transport them to  
another site



# PROGRAM 1

(elevation read from left to right)

BEDROOM... a place for:

. sleeping, dreaming, making love...

KITCHEN... a place for:

. cooking, cutting/preparing food, eating, drinking...

BATHROOM... a place for:

. washing, defecating, urinating, shaving, grooming, bathing...

## DRAWING

free  
stroke 300

## Materials

. pool slate, bells  
cushions etc.

. COW HIDE / for  
felt /  
shower  
etc.  
etc.



Drawing table

CHECK LIST: May 3 & 4 '93

- DRYWALL - bedroom wall  
- hot water tank, window  
- bedroom wall & door  
- bedroom wall
- PLASTER & WAX of above; PAINT where necessary.
- SCRAPE & FINISH FLOOR

- TUB - Refinish, paint tub [X], ceramic tile.  
- set shelf, epoxy  
- cut-out shoe leather [X] install.  
- clean & install KIOS - cast vertebrae?  
- cut & install glass; make frame [X]  
- make canopy; frame, skin, perforations  
- install lamp over canopy  
- make book box, frame, plexiglass, cover

- BATHROOM DOOR.  
2 side - prepare jambs  
1 side - make door; 1 peg-board  
- layer - 1 mat & bearings

- FOOTBATH  
- make support  
- attach sink  
- make chair;  
- stretch skin  
- mirrored floor  
- make urinal

- PLUMBING  
- finish "up"  
- hook-up to  
- KITCHEN - fill  
- BED - weld frame  
- foot-strap  
- install track, counter weight.

- WAX ROOM  
- build enclosure in metal frame  
- cast wax panels, etc. [X] install.  
- build ladder [X] install; fix rungs.  
- install roof hatch, clean, fit glass,  
- re-hang T.V., reflective glass, cloth box [X]

- ENTRY  
- hang 3 doors, post & bearings  
- re-panel, clean, remove glass.  
- T.V. monitors.

- OTHER  
- install Mattie's project - move stuff to storage [X]  
- install screen -  
- invitation - paint.  
- test (Farri)

At the centre of this labyrinthine clutter emerged a great elevator rising almost soaring like a ribbon to the clouds. It drew me forward and before I knew it I had shifted 180° around and was ascending once more, dizzy from such an unexpected vista ...

## Audio Visual.

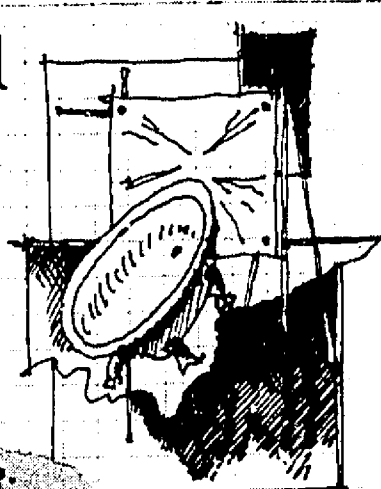
- Edit Film #1, Loop
- Edit Film #2, Loop
- Edit Video, Loop
- Set up SLIDES,
- Set up LIGHTING.
- Set up SOUND

ASK  
Audience re: actors.

Terri: re: text  
clothes box  
max.

Roseanna re: food  
boxes.

21



## PERFORMANCE

(Enactment of the spec./script)...

. viewer - viewed ;  
relationship... does  
the critic become  
actor ?

. public - private :  
1 turning the private  
domain into a stage  
given over to the  
performance.

2 public accesses  
monitoring system as  
invitation.

3 invitation/menu as a  
request for attendance  
and engagement.

4. private use of space  
erased by removal of  
personal effects...  
(replaced by fragments  
of construction &  
renovation).

5 decision to be made  
re: live actors for  
improvisation of  
script.

6 image projection as  
one layer of  
performance... film,  
video, slides etc.  
"Son et lumière"

• Lights from Jeff.  
• John R. bridge sound

Dave LePage.

- light - (left)  
- projector box.

- video cam

- sound projector

- sound film

## PROGRAM 2

... collage  
(elevation read from left to  
right)

. Eating in bed  
. sleeping vertically  
. making love  
vertically  
. defecating in bed

. Making love on the  
butcher block  
. Building on the  
butcher block  
. Shaving in the  
kitchen

. Urinating in the  
sink/foot bath  
. Reading in the tub  
. consuming

Wade re: video.

## TEXT 3... FOUND TEXT AND TRANSLATION: including images and drawings...

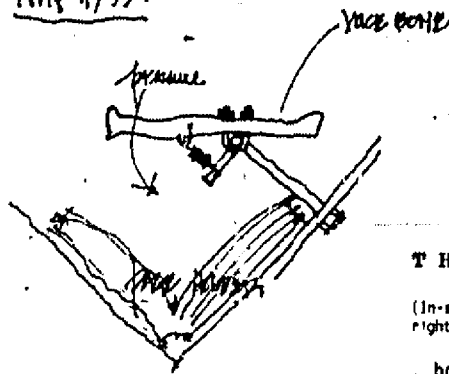
(narrative as an "as found"  
conditions) to be interpreted  
and translated...

- . A journey
- . A script
- . A story board

It seemed that wherever I  
looked I could see glimpses of  
past and future ... where I had  
been and ... destination



May 11, 93.



## THE BODY

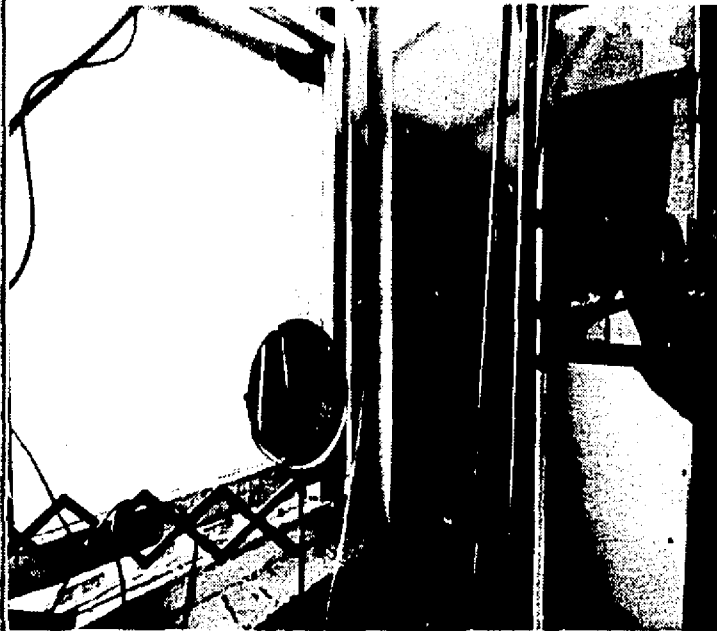
(In-situ read from left to right.)...

- . horizontal
- . vertical
- . passive
- . active
- . making
- . cutting
- . eating
- . viewing
- . washing

see also program 1 & 2

## THE CHARACTERS 2

(In performance & making of



Mirror adjacent to shower(cow)head and Celestial-tub-belly



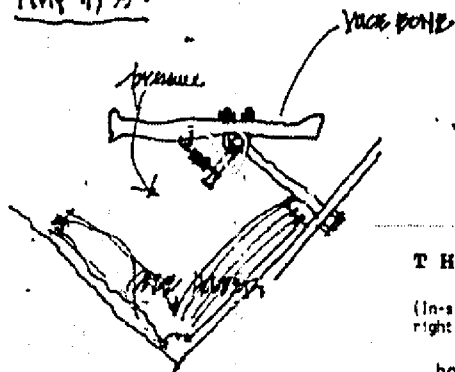
I came to the top of the ascent and to a door that stood slightly ajar.

I peered into the crack before daring to enter. "The first thing I could see was an electric table lamp sitting on a corner of a big work desk. Then a large, whitish expanse. [As I blinked], the white separated into walls, [windows, a ceiling and a floor\_] ...

Walls and door were old, and the several layers of paint could not conceal the scratches on the surface. The bookcase, crammed with old books and magazines<sup>40</sup>, was painted white like the rest, but was somewhat less fresh. The room was simply spacious and without interest on the whole, though here and there [were colourful paintings] set beside the work desk; it was apparently the [old man's] sitting room-study."<sup>41</sup>

From where I was standing I couldn't see my host but could hear a gentle patting sound punctuated with occasional scraping.

May 11, 93.

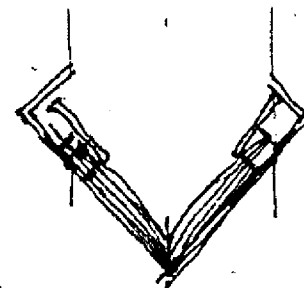
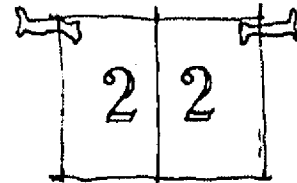


## THE BODY

(In-situ read from left to right.)...

- . horizontal
- . vertical
- . passive
- . active
- . making
- . cutting
- . eating
- . viewing
- . washing

see also program 1 & 2

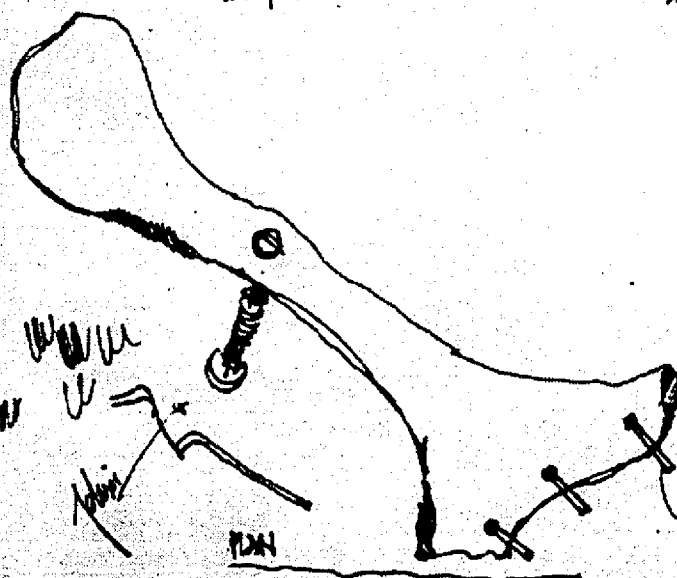
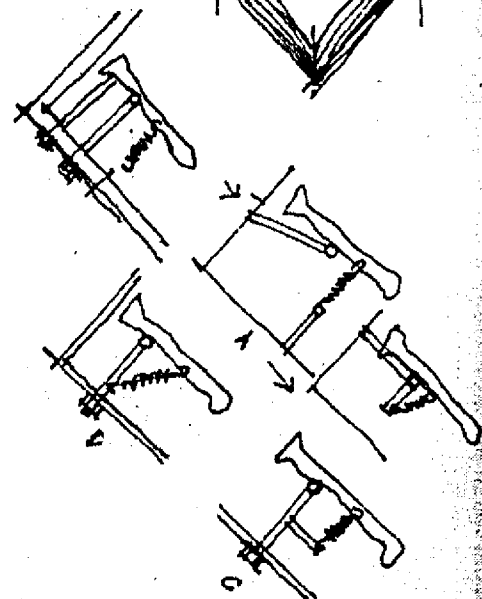


## THE CHARACTERS 2

(in performance & making of work... c/w respective costumes... see note book)

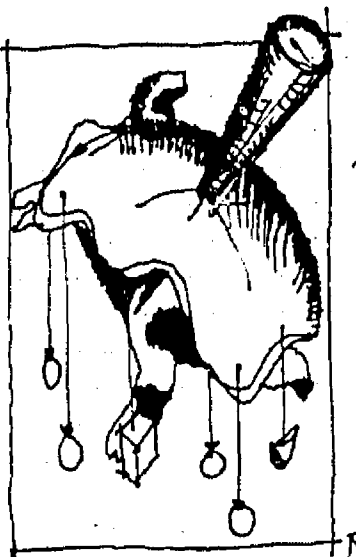
- . contractor
- . butcher
- . Augur
- . Technologist
- . Writer/poet
- . Architect
- . muses/phantoms
- . narrative characters from text 3

from program



like with better.

Depuis hier j'est le  
roi  
qui a tout...  
et la dame elle  
c'est son cœur...  
surtout si on  
recherche  
le valet  
avec son pique...  
"au pique p'a pelle"



- 1. 12' - 3/4" pipe
- 1. 8' - 1/2" pipe
- 1. 8' - 1/2" ROD. □
- 1. 8' - L 1" x 1"
- 1. 3' - [ 1/2" x 1"
- 1. 4' - □ 3/4 x 3/4 TUBE
- 1. 3' - 3/4 flat.
- 16" - 1/4"

11.500.12500.6

Ace  
Koi  
Dame  
Valet  
Roi  
Joker  
dore une tenante de  
belle maison

10  
9  
8  
7  
6  
5  
4  
3  
2

FIXE.

#### PERFORMANCE

additional notes...

(Technical requirements can be resolved, invented, and otherwise found)...

. 3 monitors in public hallway... portholes  
. images reflected on glass... floating images.

ALL TO POWER  
PHILOSOPHY  
TRU

19.00

908490

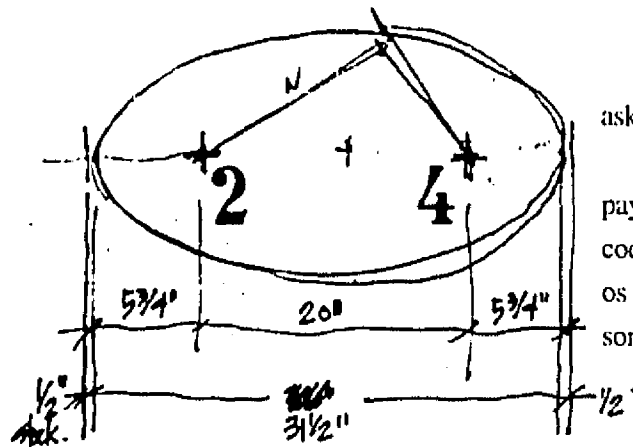
I had heard his sleepy, clumsy footsteps coming up the promenade, but then for a long time there was silence. "Are you there? If you are, answer me. What about just coming in?" I tried calling through the door, straining my [old] swollen vocal cords to the utmost. There was no answer. There was not even any sign of movement.

After a while the door opens quietly but surely.<sup>42</sup> My mad-looking friend stood before me mutely with a calm air of hidden confidence. He somehow reminded me of myself ... a younger mirror image ... I set down my paintbrush and motioned to him to join me in the adjoining kitchen. There on the table I placed some fresh coffee and some bread which he devoured voraciously.<sup>43</sup>

46's

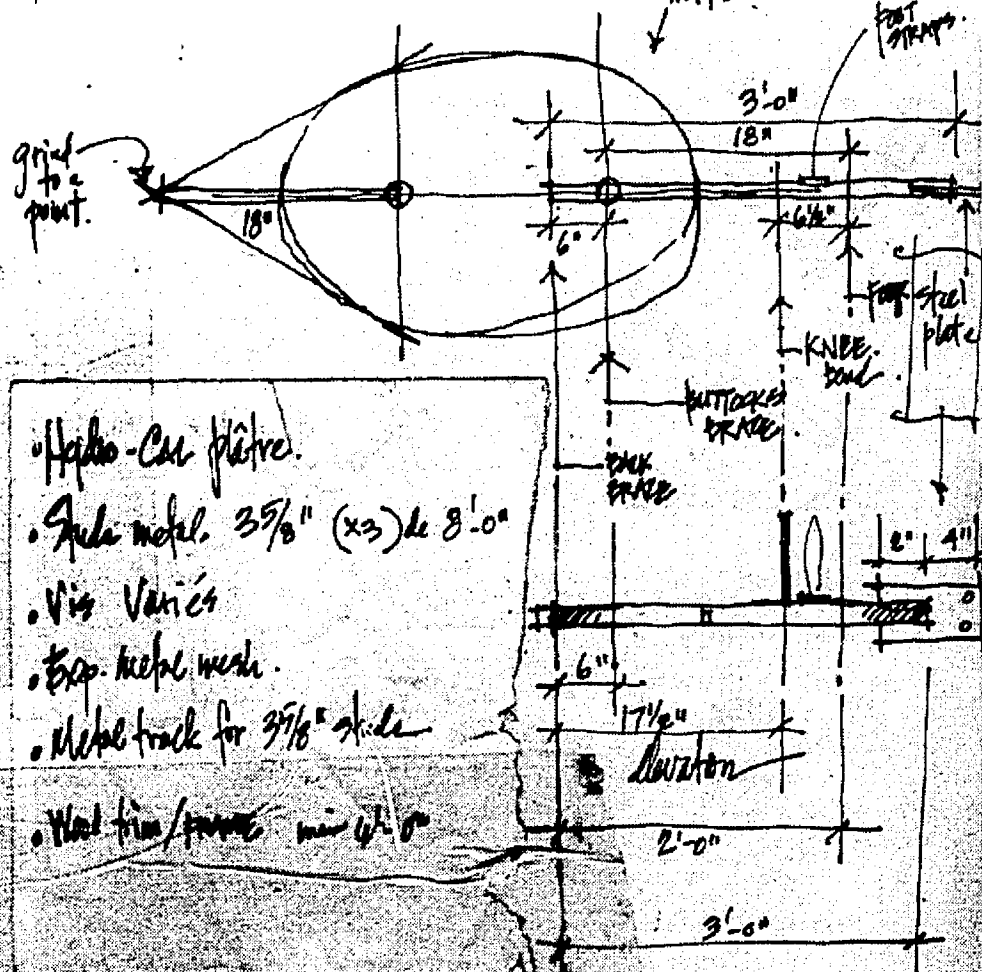
47's

45° 60°



'What do you paint?' He asked, finally speaking.

“Je dessine depuis toujours  
paysage, architecture,  
coquillages, petite femmes, ...  
os de boucherie, bestiaire, telles  
sont les étapes, les clés.”<sup>44</sup>



- Hydro-Car plate.
- Gula metal.  $3\frac{5}{8}$ " (x3) de 8'-0"
- Vis Varics
- Exp. kepel mesh.
- Metal track for  $3\frac{5}{8}$ " glade
- Wood trim / frame min 4'-0"

Gerry Irving

3/4" tubing

1/2" tubing

May 5 - weld back box  
made design of slings  
May 6 - make slings

May 7 - weld a guide  
to chain  
and  
canopy

Set up in  
Prince Shop at Carleton

Installed  
May 5

ROUND HEAD to

ATTN

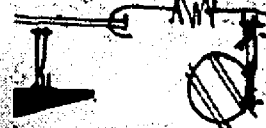
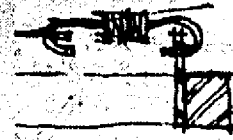
GROVE?

SEE PAGE... 10

"The days unfolded like a series of cinematographic images with me adding footnotes (a type of soliloquy it seemed) as we strolled daily through my white box ...

SATURDAY MAY 8 '95

Bright summer day  
bunch w. looking  
at spec  
on anniversary



feet...  
overlap them...



pointed at

Detail of Hoisting-bed foot harness

12. 12.12.1947

INSTALLER  
May 5.

ROUND HEAD BOLTS + NUTS + WASHERS.

25

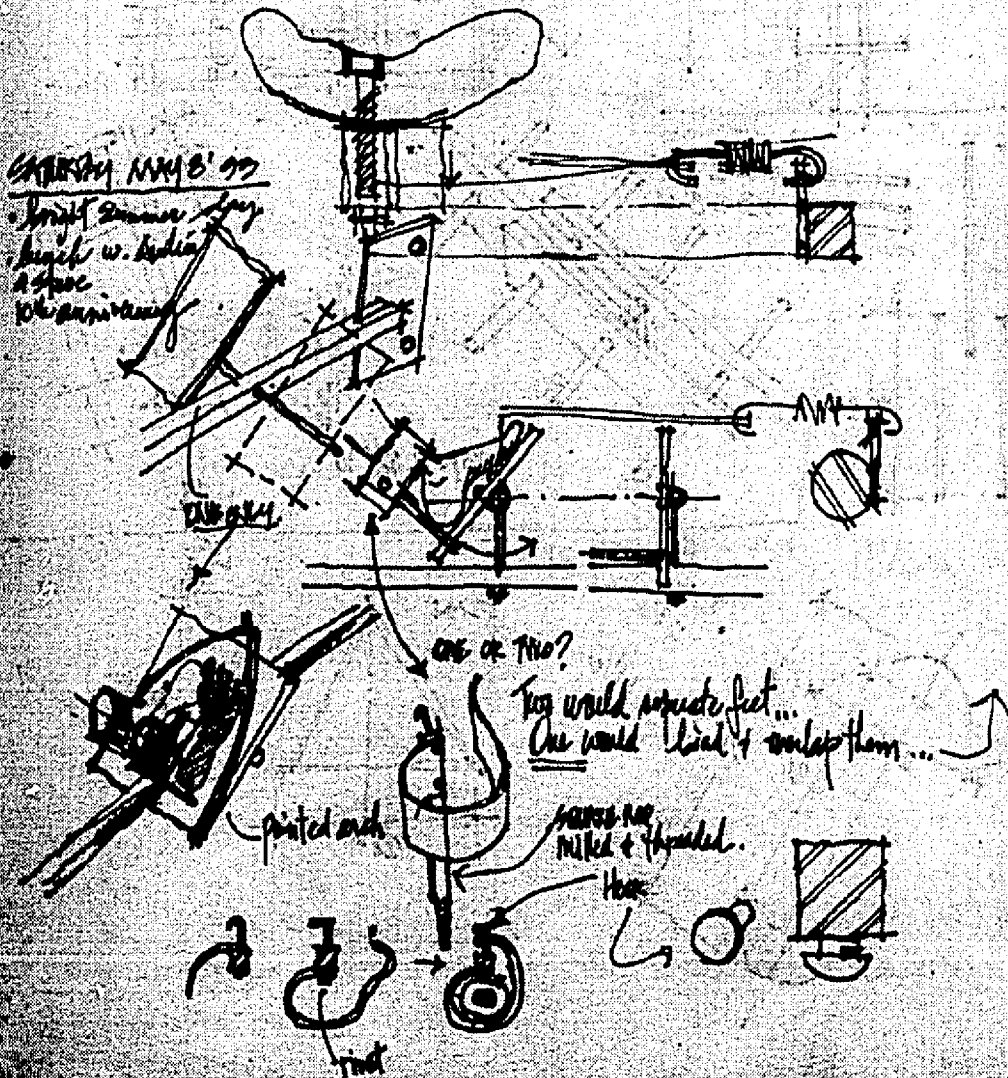
- May 2. 6 - make copies.

PK1 - Mag 7- with 4 pins  
2 above  
last  
comp

he set up in  
Princes Shop at Carlton

o GROVE?

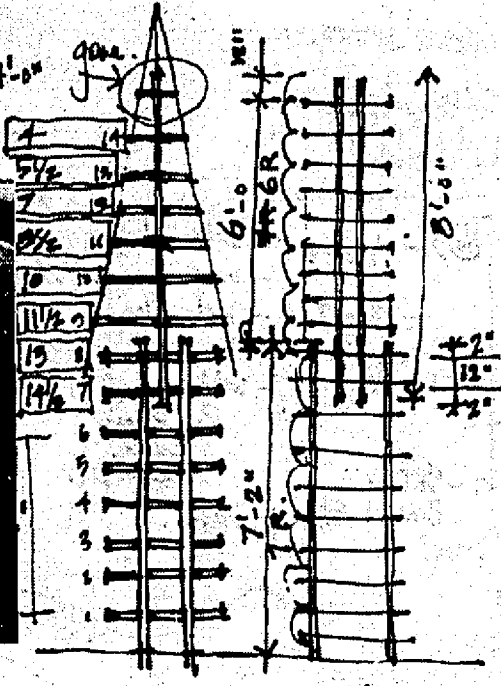
SEE PAGE... 10



May 17  
1893.  
20  
Bruce's stop.



26.



My new companion said very little in all the time that we spent together; he simply smiled and patiently listened to my stories. Meanwhile... "La marche fait apparaître sous nos yeux, la diversité des spectacles..." 45

and memories came flooding back...

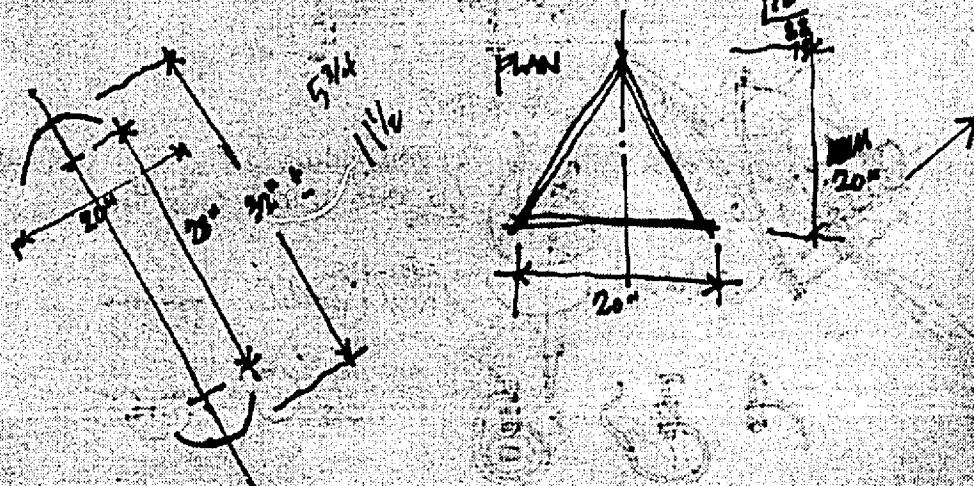
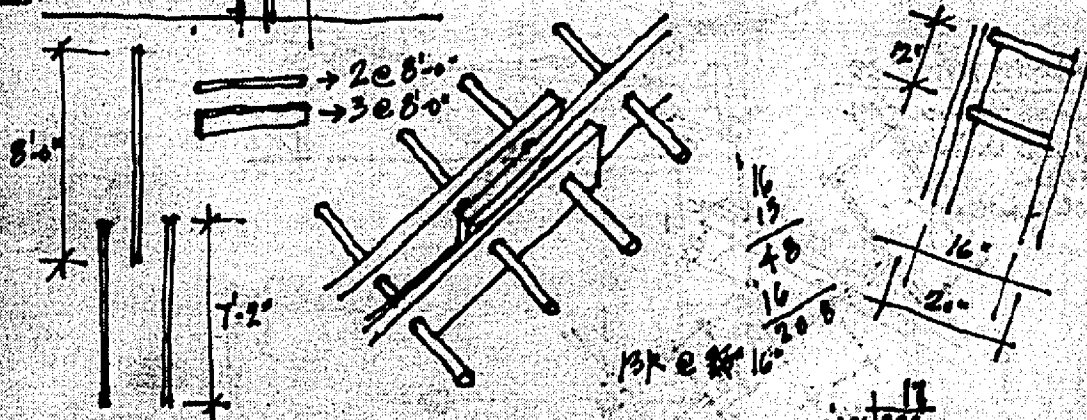
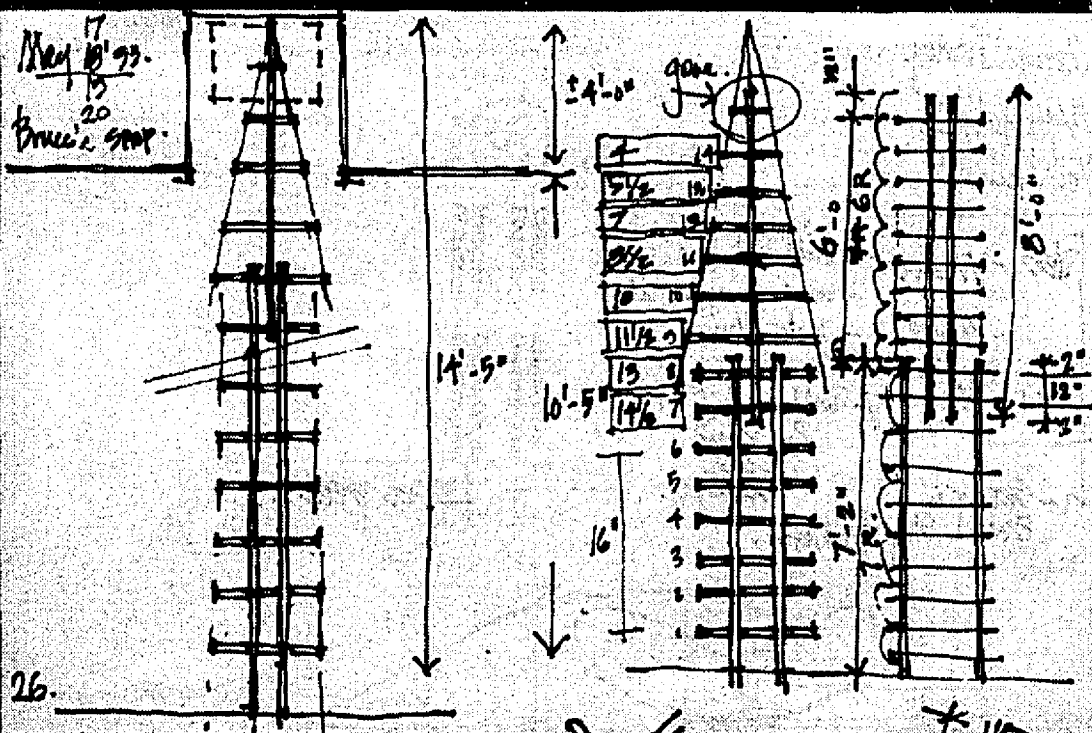
"Sur le chantier au début, je saisis une brique et la soupèse. Son poids m'effraie. Je reste pétrifié. Alors une brique... alors des millions de briques maçonnées l'une sur l'autre..."

Wax-room-ladder (post melt down and un-occupied) - two views

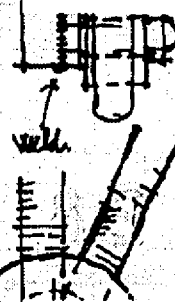
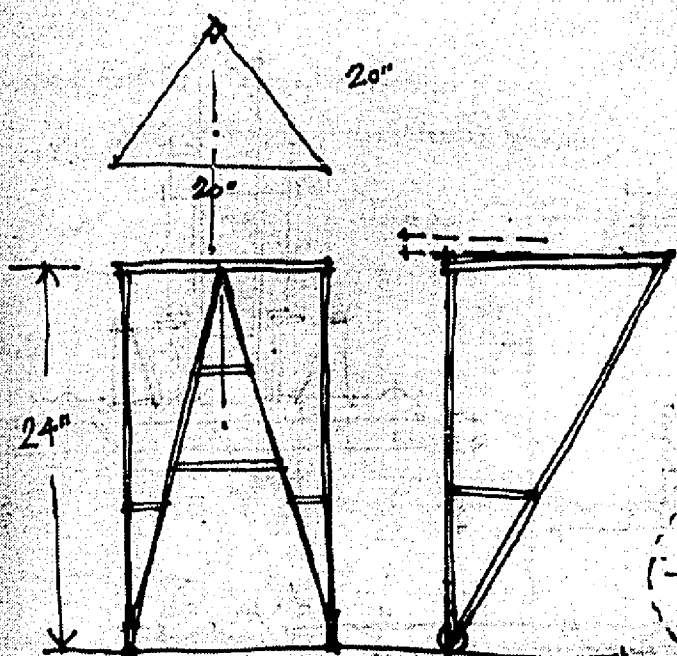


20  
Bruce's spot

20  
Bruce's spot

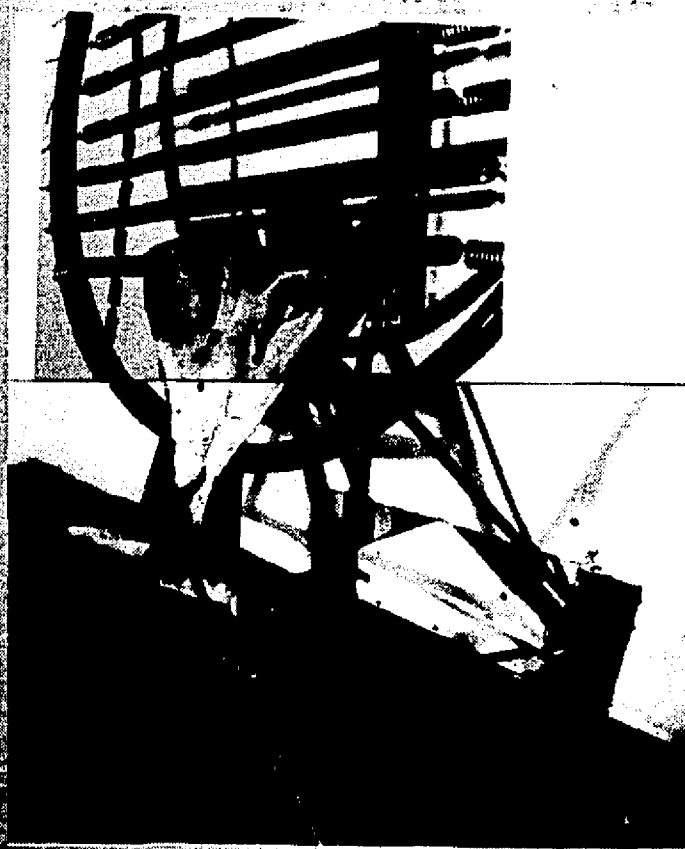


"Une angoissante question se pose: quelle est la règle qui ordonne,... qui lie toutes choses?"<sup>46</sup>

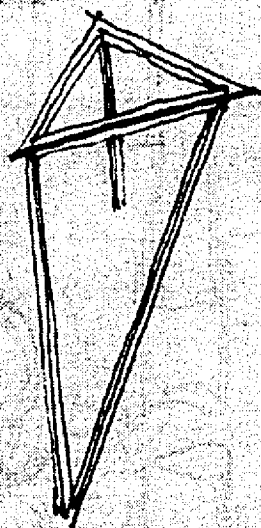
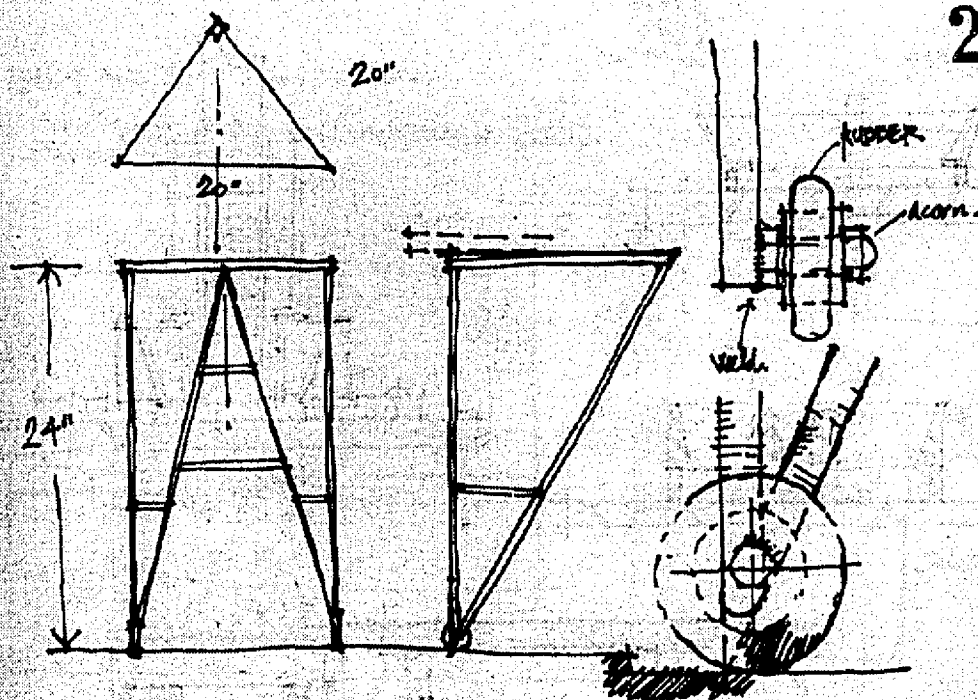


"It was somewhat shocking at first to see how this perfect building, once in its prime had fallen into ruin ... but like the human body it is constantly engaged in an act of becoming ... I've realized since (and I owe it to my own aging) that it was never finished, never completed and continually being created; its beginning and its end closely linked ... bridged somehow like the space within a threshold ... or a window in which we are now standing."

"Now and again, out of a grey sky, there flash[ed] a brief hint of the sun, and the ruin [came] to life.<sup>47</sup> The weeds became flowers, the flaking paint [transformed] into an abstract mural, the great concrete shapes became plastic again and the walls of glass [shined] in the light."<sup>48</sup>

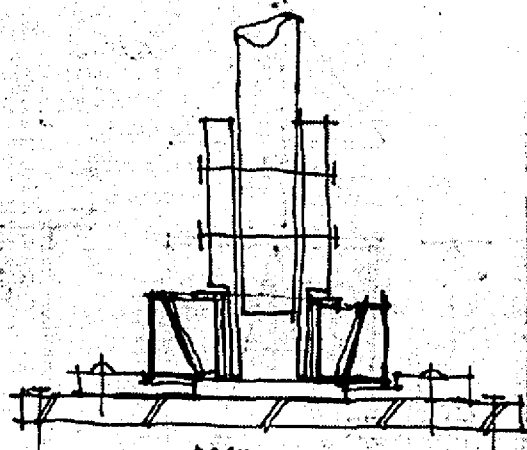
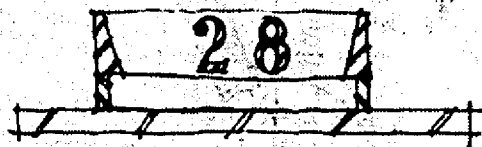
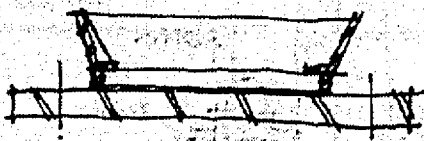


*The Holsing-bed in upright position - detail*



DEW	CHEST DAMP.	WIND	Amount original weight
20	18	18	16
15	14	14	11
13	12	12	—
13.	12.	11 1/2	10

23 to 24  
WIND.



I re-assumed, quite naturally, my role as a teacher... disclosing the principles of my experiments like entries from my personal diary...

"A bit of preliminary biology, a skeleton for support, muscular in-fill for action, viscera for sustainment and function; and automotive construction: a chassis, a body, a motor and organs for supply and evacuation."<sup>49</sup>

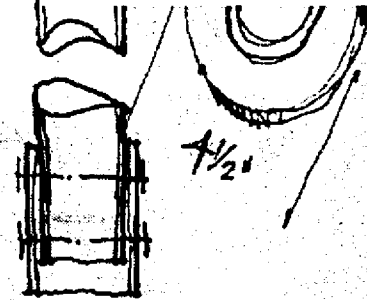


Conal down detail

1 1/2" Top.  
2" Bottom.  
1 3/4"

max.

∴ 1 1/2" TUBING W. 1/8" WALL.

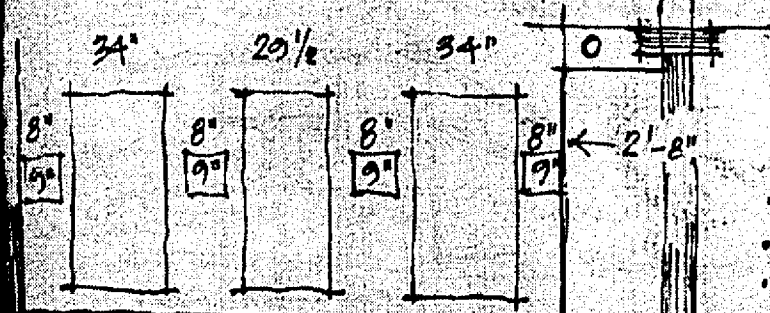


1 1/2"

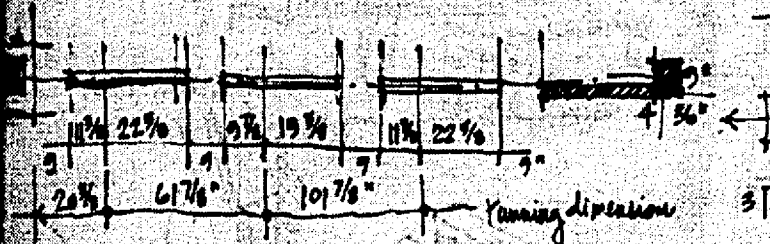
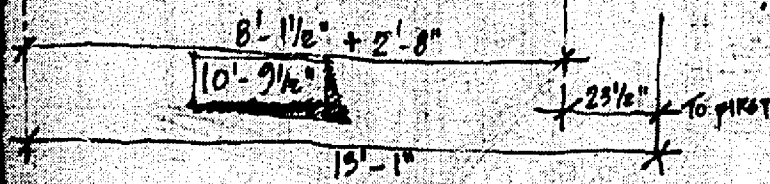
29

MONDAY MAY 24 ... Rain, Rain, Rain

THE THREE SECTS - (Hypocaustic Polity)



SEE MAP PP. 16 & 17



Coral doors closed

- How computer
- demolish entry wall
- dimension spacing
- Chalk line
- Plumb

May 24

12'-13  
13'-1"  
1'-11 1/2"  
11'-1 1/2"  
8'-1 1/2"  
5'-0" ← door frame  
3 11.85 3 9.833  
34.0 29.50  
33 27  
10 2.5  
9 2.4  
1 10

9 34  
9 34  
9 29 1/2  
9 11 3/8  
61 7/8 + 11 3/8  
101 7/8

"L'architecture met au monde des êtres vivants ... Faire une architecture c'est faire une créature, ... c'est à dire, un être vivant est créé." 50

## On monte aux toît ...

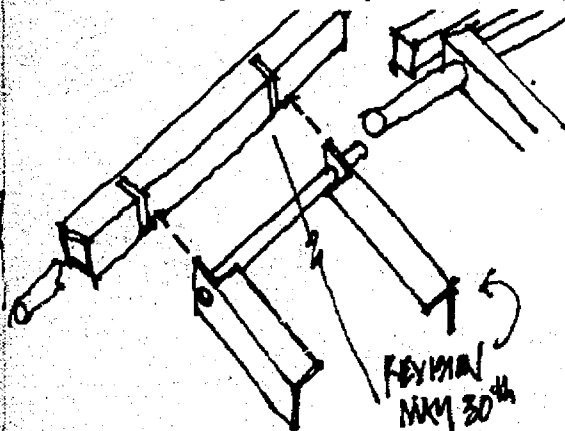
MAY 29 '93. Overcast... chance of rain.

Talked to film maker - making plans for film production

- will get address for film development in Gx
- pick up long video at hi-fi shop.
- will set up week of the 11 of June.



Wax-room ladder from exterior - post melt-down



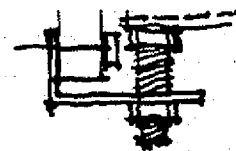
REYNAL  
MAY 30th

"Je crois naturelle l'aspiration de l'homme vers la lumière. On passe de l'intérieur vers l'extérieur de façon très souple, c'est une découverte!"

"L'homme s'arrête devant la machine: (la bête et le divin s'y rassasient) - L'univers de nos yeux repose sur un plateau bordé d'horizon la face tournée vers le ciel ... reposer, s'étendre, dormir, mourir, le dos au sol ... mais je me suis mis debout, droit sur le plateau terrestre" <sup>51</sup>

"I was still a stranger here, and now I experienced a distinct though related sensation - that somehow this house, and myself within it, had no connection with the world which surrounded us." <sup>52</sup>

... meanwhile, up in the clouds, two low flying jets scream past leaving behind white billowing wakes ... falling to the horizon. "Far below a fisherman nearly drops his rod, a shepherd leans on his staff, a farmer rests his plough... to gape in amazement at the pair." <sup>53</sup>

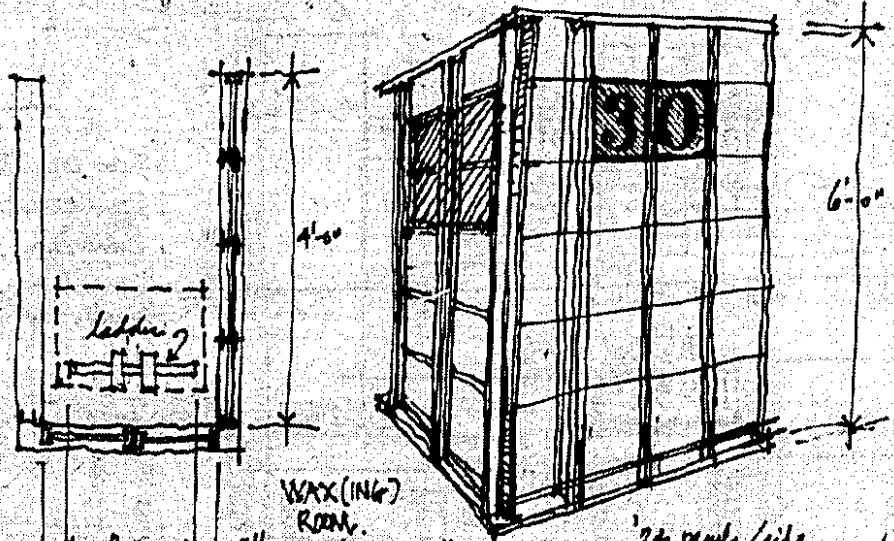




MAY 26 '98. overcast... chance of rain.

Talked to film maker - making plans for film production

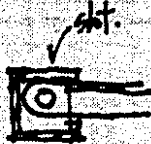
- will get address for film development in Québec
- pick up loop video at hi-fi shop.
- will set up week 8 the 11 of June.



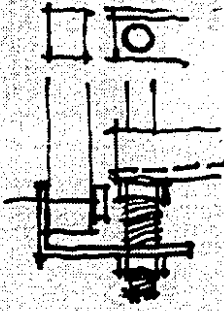
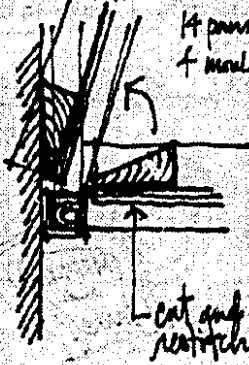
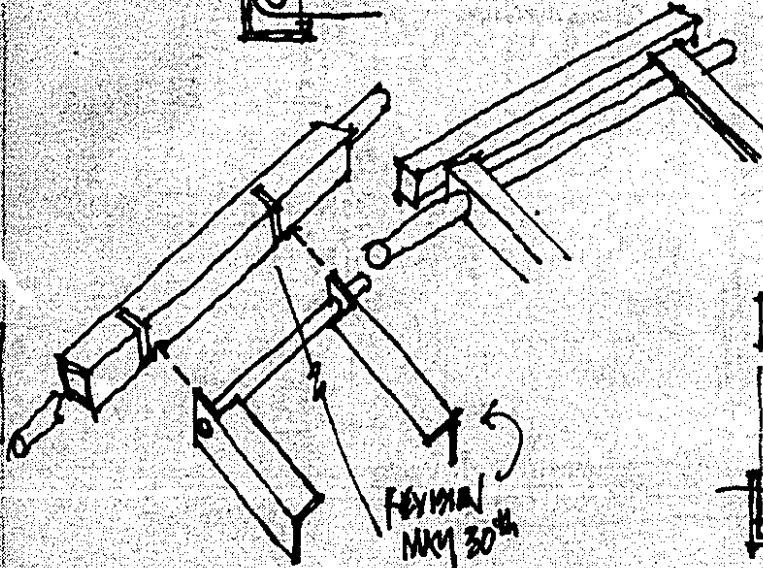
WAX (ING)  
ROOM.  
"the room is varying"  
20 channels @ 6'-0"  
or 10 " @ 12'-0"  
2 tracks @ 12'-0"

24 pencils/side  
24  
8  
56 wax pencils total.

14 pairs of  
+ moulds.



p30





WEDNESDAY

May 26 '99. Gra came out late in the day

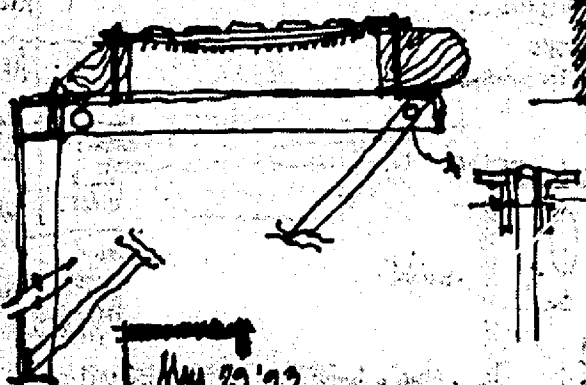
- blood - ... + pain (a scratch really) -  
 - dropped + xxx files - will deliver Friday - + take  
 - inc  
 - beg

THURSDAY

- gra  
 - day  
 - home  
 - put



Foot-bath urinal - seat and threshold



May 29 '99

from foto studio 1 (35?)

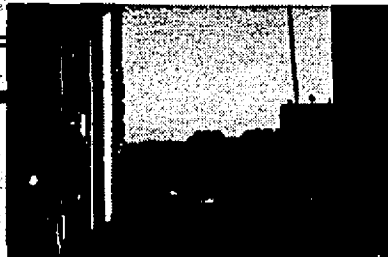
- installed today den post with Henry  
 - partly stripped down (removed flesh)  
 - installed new sink facets  
 - hope clean up.

- plant line for roof hatch +  
 bathroom door. w. Martin

" Si par l'avion, nous avons  
 quitter le sol et acquis la vue  
 d'oiseau, [par l'ordinateur  
 encore plus] nous réalisons,  
 dans le réel, ce que jusqu'ici,  
 n'avait été qu'une vue de  
 l'esprit. Tout l'esprit de nos  
 plans sera illuminé et amplifié  
 par ce nouveau point de vue."<sup>54</sup>

After a while, our eyes still  
 fixed on the horizon, he said (or  
 is it I who said): "I need a  
 certain moment of solitude.  
 More than that, I need solitary  
 action, to stand alone, vertical  
 in my thoughts, to breathe, to  
 discuss no longer, to act, to  
 affirm. To not discuss now but  
 only later, after I have reflected,  
 measured, formulated and  
 affirmed...

Then thought rises..."<sup>55</sup>



View of "Vieux Port" from Tub  
 - installed sea frame  
 - bathroom door

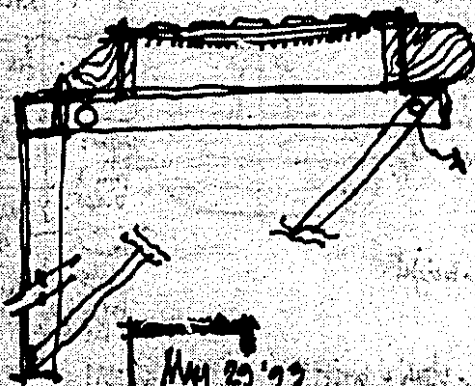
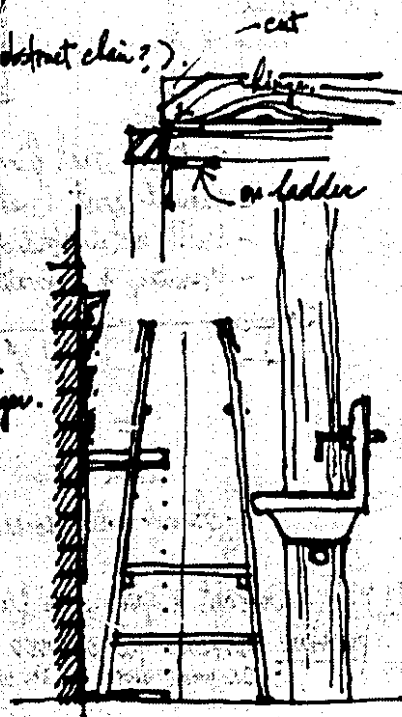
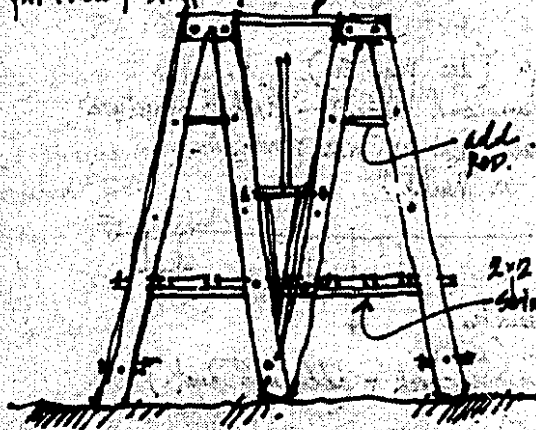
WEDNESDAY  
May 26 '99. Sun came out late in the day

front etc II

- blood - - & pain (a scratch really) - -
- dropped 4 x 12 ft. - will deliver Friday - & take  $\pm$  1 week.
- installed parts of footbath - will do plumbing tomorrow
- began to replace scabots

THURSDAY 27.

- completed ladder / secured
- large materials (need more metal studs)
- brought tubing for door
- put & Kelly stripping doors
- handrail? (obstruct chain?)



May 28 may

- attached chain
- plumbing attempt 1
- installed bed frame
- hooked shoe

May 29 '99

Frame for bed (35?)

- installed toilet door post with hinge
- partly stripped door (removed glass)
- installed new sink fixture
- began clean up.

plank line for roof hatch & bathroom door. - Martin

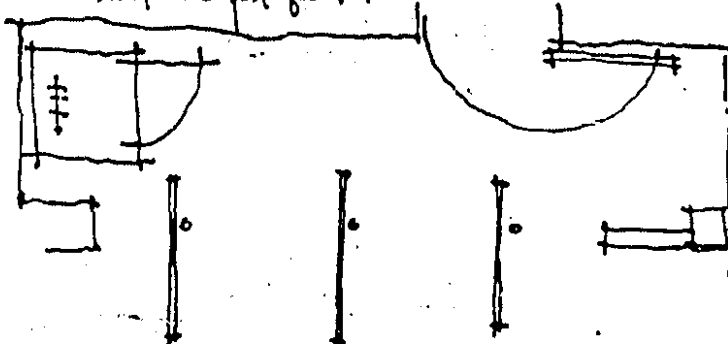
May 30 '73

32

- clear skies... slept at M+H... fairly disastrous!
- up early... at work @ 8:30.
- many flies in the window (may flies or June bugs?)
- installed post for bathroom door.

p22

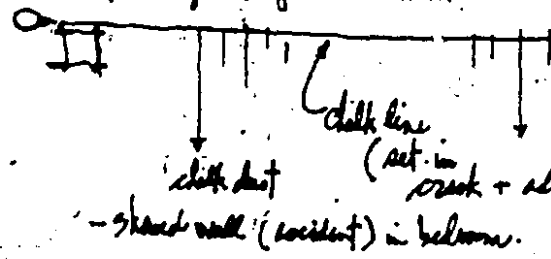
will  
page &  
chairs  
collapse?  
any?



- modified seat hinge (see page 30)
- shaved seat (medium and rare).
- built metal stud partitions for wax
- promising & dangerous w. Machine.

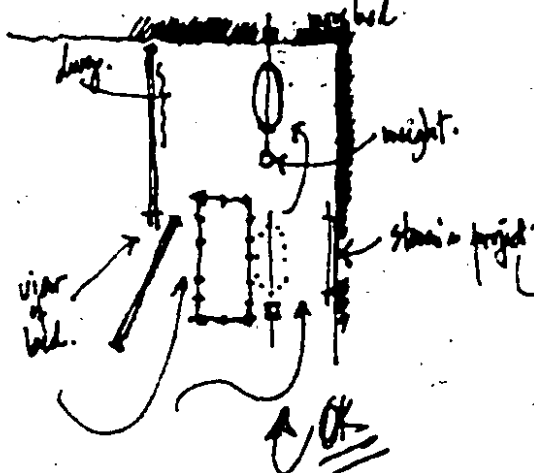
... L ...

He took my hand and held it firmly for a moment, smiled then turned away and settled himself in the enveloping curve of the vent shaft ... and closed his eyes ...



May 31st

- Overcast & grey... no flies...
- ...
- ...
- ...



for part	rekey.
glass	his horse
swall	and
later:	keep with
fin & vider.	stuff.
send	act-out
later	there
for vider	gauge

**THURSDAY**  
**THUR NIGHT**  
all daytime  
... - try with

A hand-drawn diagram of a rectangular frame. The frame is composed of two vertical lines and two horizontal lines. The top horizontal line is labeled  $1\frac{1}{2}$  on the right. The bottom horizontal line is labeled  $1\frac{1}{2}$  on the right. The left vertical line is labeled  $1\frac{1}{2}$  at the bottom. The right vertical line is labeled  $1\frac{1}{2}$  at the bottom. The central area of the frame is labeled  $6'$ . The bottom-left corner is labeled  $2'$ .

$$\begin{array}{r} 2' - 3\frac{1}{4}'' \quad (2) \\ (6' - 0'') \\ 6' - 3\frac{1}{4}'' \quad (2) \\ \hline 8' - 6\frac{1}{2}'' \\ \hline 17' - 1'' \quad (\text{from } 20'') \end{array}$$

- cut bands for ladder
- cut strings to length.
- modified T.V.
- for W. part + KERRY

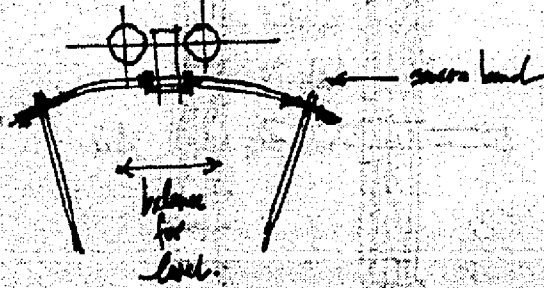
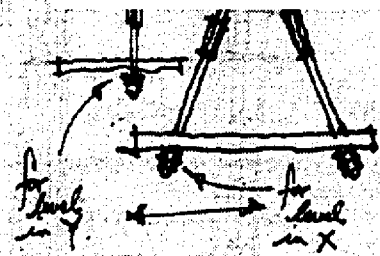
- Heavy and broken glass
- Filing cabinets.

- Working on cellular - frame  
- paint  
- phone  
- paint  
- a bunch of a job.

→ midnight at Graf Maguettes  
flipping, flaking, crandling

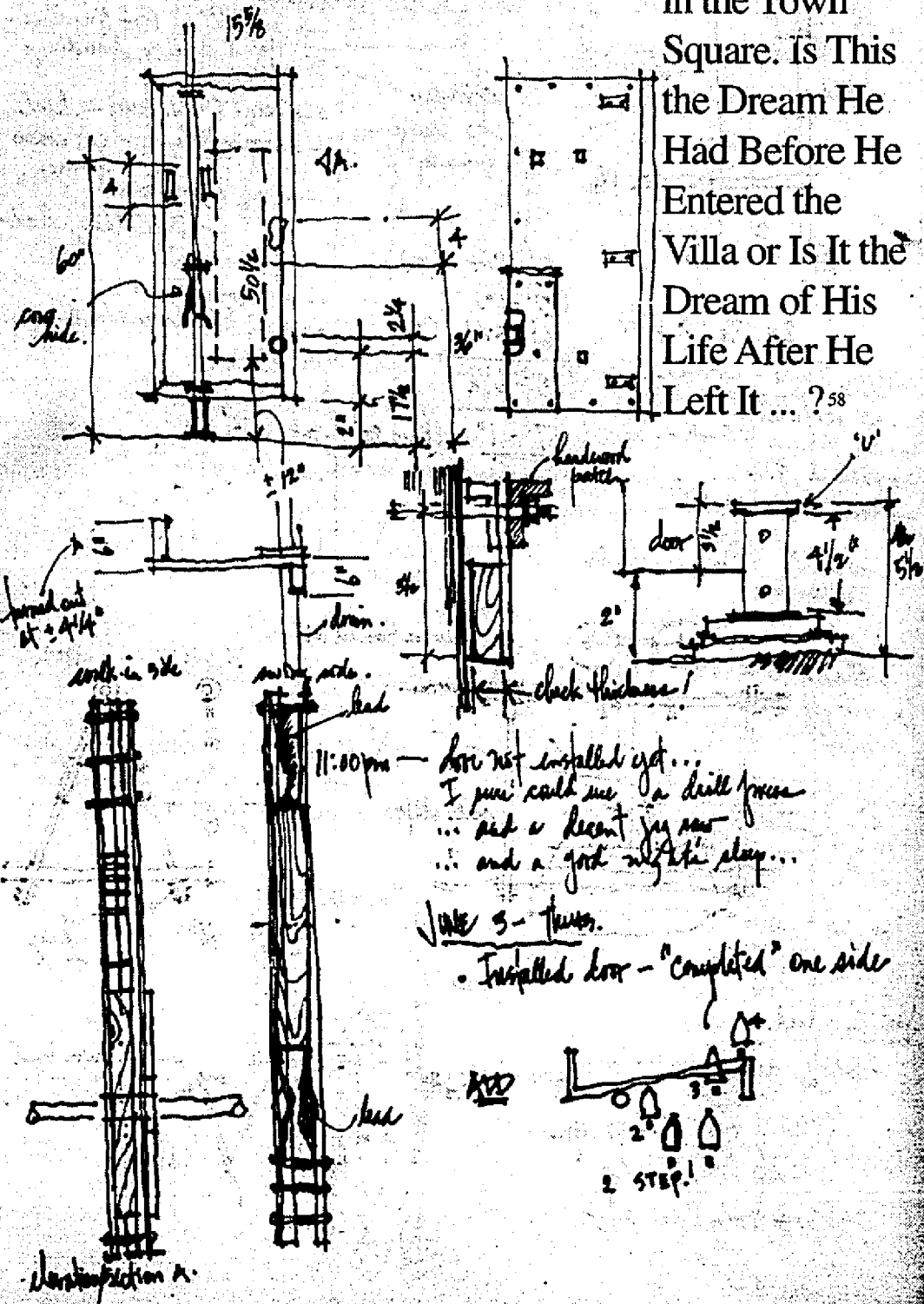
“it is the name that first makes a thing generally visible to most people.”<sup>56</sup> Perhaps that is why I prefer to name (things) myself ...

Later, when I looked at his glowing face, the moon throwing a soft light upon it, I remember thinking that he seemed to be floating ...<sup>57</sup>

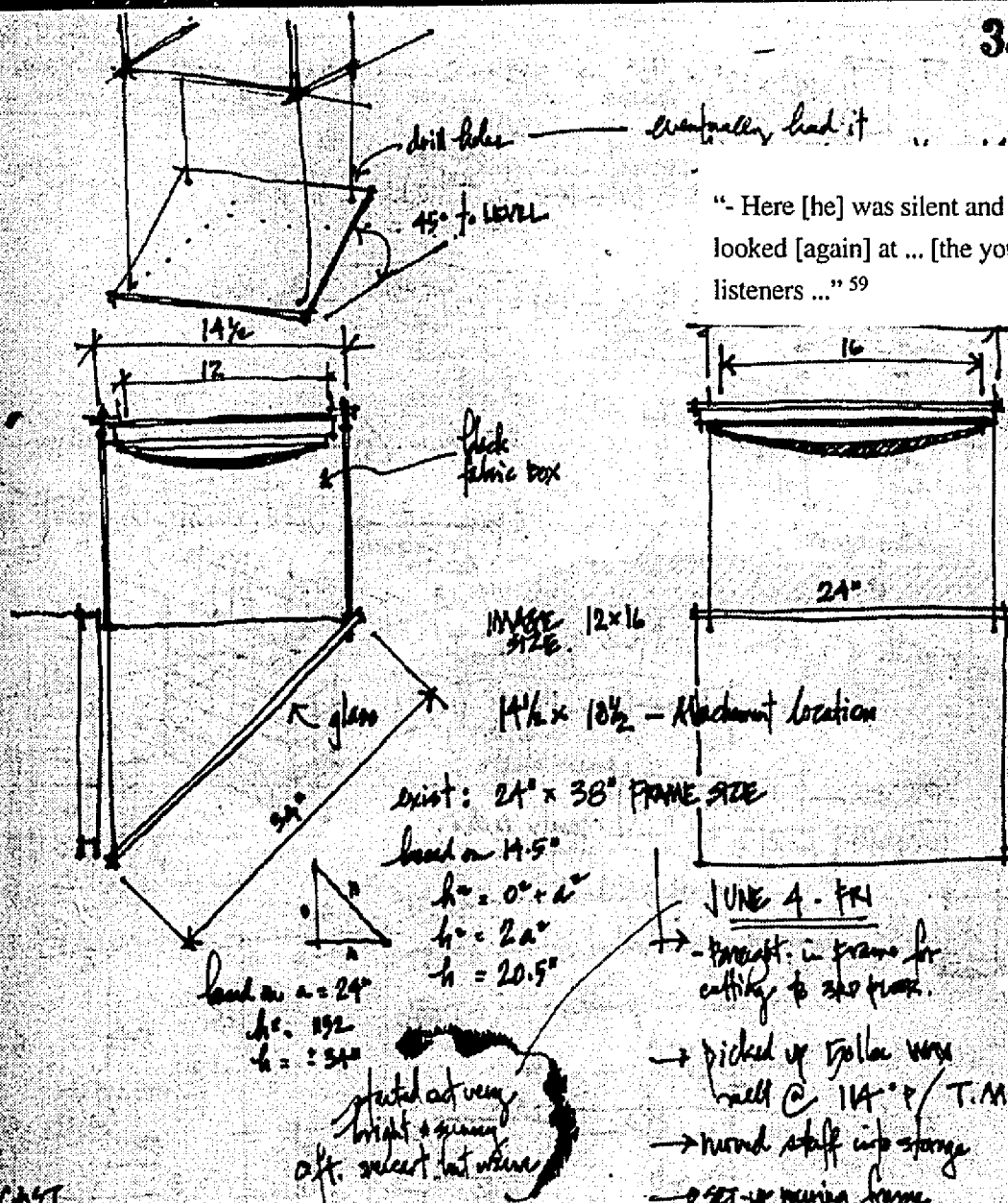


**THIRTY FOUR**

JUNE 2 - WED - Contin.



In His Dream  
the Madman is  
in the Town  
Square. Is This  
the Dream He  
Had Before He  
Entered the  
Villa or Is It the  
Dream of His  
Life After He  
Left It ... ? 58



"- Here [he] was silent and looked [again] at ... [the young] listeners ..." 59

JUNE 4 - FRI

- brought in frame for cutting to 240 frame.
- picked up yellow wax melt @ 11A P / T.M.R.
- moved stuff into storage
- set up peening frame on butcher block.
- cast plaster panel
- disposed

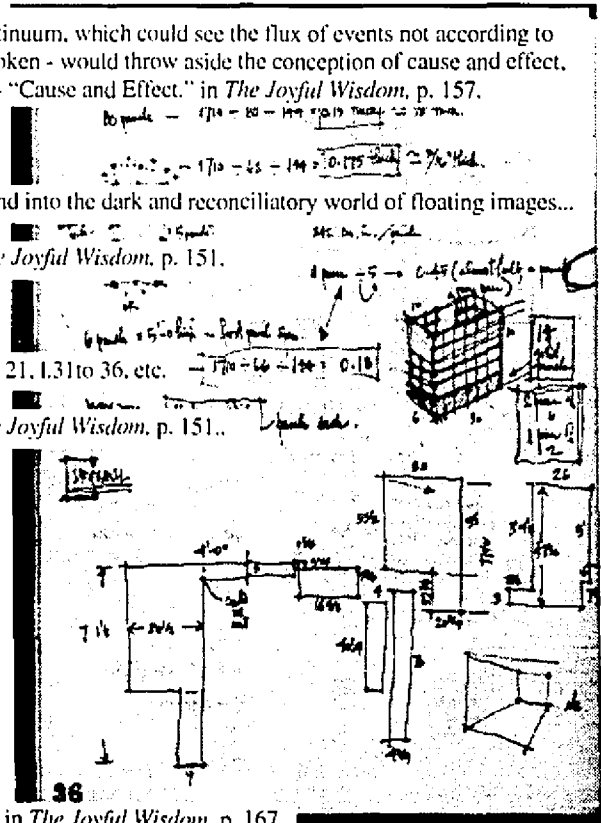
CASEY  
TO CASEY WAX

• Jerry  
• Jeff

• Suzanne  
• Andrea?

## ENDNOTES - Part Two

1. Part Two has as a background the pages of a log-book which was begun on the 3<sup>rd</sup> of December, 1992. This "new" book was used from this point onward, replacing the previous compilation of miscellaneous papers in a three-ring binder.
2. I borrow this title from F. Nietzsche's Aphorism 125: "The Madman" in *The Joyful Wisdom*, p. 167. The madman is, in this context an oscillating figure, a voyant, messenger, hero and lost soul. He is at once Theseus slaying the links with a difficult past and Prometheus promising a path to an enlightened future yet he himself is caught in between. He, like us, is both angelic and monstrous.
3. Prometheus hid the fire that he had stolen within a twig or a hollow reed - see Hesiod's *Theogony*, pp.507-616.
4. F. Nietzsche; from Aph. 125: "The Madman" in *The Joyful Wisdom*, p. 167.
5. F. Nietzsche, from Aph. 125 "The Madman" in *The Joyful Wisdom*, p. 167.
6. This is a reference to G. Hersey's thesis that trophies deriving the architectural orders were generated from tropes as a personified expression of sacrifice. See G. Hersey, *The Lost Meaning of Classical Architecture*.
7. Mary Shelley, *Frankenstein - The Modern Prometheus*, p. 87.
8. From F. Nietzsche, Aph. 316, "Prophetic Men" in *The Joyful Wisdom*, p. 245.
9. Frankenstein's creature is a vegetarian; this is based on Shelley's interpretation of Rousseau's Natural Man.
10. A reference to the ancient view of the moon as a sacred cow. See esp., H. & H.A. Frankfort, *Before Philosophy*.
11. Mary Shelley, *Frankenstein*, p. 88.
12. F. Nietzsche, Aph. 109, - "Let us be on our guard", in *The Joyful Wisdom*, p. 151.
13. Mary Shelley, *Frankenstein*, p. 89.  
Note: "An intellect which could see cause and effect as a continuum, which could see the flux of events not according to our mode of perception, as things arbitrarily separated and broken - would throw aside the conception of cause and effect, and would deny all conditionality." - F. Nietzsche, Aph. 112 - "Cause and Effect," in *The Joyful Wisdom*, p. 157.
14. Peter Ackroyd, *The House of Doctor Dee*, pp. 23 & 24.
15. Mary Shelley, *Frankenstein*, p. 89 & p. 92. My note: ...and into the dark and reconciliatory world of floating images...
16. F. Nietzsche, Aph. 109, - "Let us be on our guard", in *The Joyful Wisdom*, p. 151.
17. a bull-dozer?
18. Dante, *The Divine Comedy*, I - *Inferno*, Canto I - 1.13 to 21, 1.31 to 36, etc.
19. F. Nietzsche, "Aph. 109 - Let us be on our Guard" in *The Joyful Wisdom*, p. 151..
20. Kobo Abé, *The Box Man*, p. 42.
21. Dante, *The Divine Comedy*, I - *Inferno*, Canto I, 1.66.
22. Ibid., 1.79 and 81.
23. Kobo Abé, *The Box Man*, p. 25.
24. Peter Ackroyd, *The House of Doctor Dee*, p. 3.
25. Mary Shelley, *Frankenstein*, p. 90.
26. F. Nietzsche, Aph. 124 - "In the Horizon of the Infinite" in *The Joyful Wisdom*, p. 167.





27. Peter Ackroyd, *The House of Doctor Dee*, p. 23.

28. Mary Shelley, *Frankenstein*, p. 42.

29. This is a reference to: Le Corbusier's definition of house as a *machine to live in*, with furniture as machines to sit in ... etc.

30. Mary Shelley, *Frankenstein*, p. 42.

31. P. Mardaga Ed., *Rencontres avec Le Corbusier*, p. 30.

32. Mary Shelley, *Frankenstein*, p. 117.

33. Peter Ackroyd, *The House of Doctor Dee*, p. 26.

34. Mary Shelley, *Frankenstein*, p. 95.

35. Peter Ackroyd, *The House of Doctor Dee*, p. 11.

36. Peter Ackroyd, *The House of Doctor Dee*, p. 6.

37. Blake, P., *Le Corbusier - Architecture and Form*, p. 62.

38. Kobo Abé, *The Box Man*, p. 105.

39. F. Nietzsche, Aph. 125 - "The Madman" in *The Joyful Wisdom*, p. 167.

40. "Ce qui m'intéresse: mon contact avec mon corps, mes yeux, mon esprit et non pas les livres." ; Le Corbusier from P. Mardaga Ed., *Rencontres avec Le Corbusier*, p. 36.

41. Kobo Abé, *The Box Man*, p. 45.

42. Kobo Abé, *The Box Man*, p. 135.

43. In Dante's comedy, the second level of Upper purgatory, cornice 6, is assigned to the gluttonous.

44. P. Mardaga Ed., *Rencontres avec Le Corbusier*, p. 34.

45. P. Mardaga Ed., *Rencontres avec Le Corbusier*, p. 28.

46. P. Mardaga Ed., *Rencontres avec Le Corbusier*, p. 32.

47. galvanism?

48. Peter Blake, *Le Corbusier - Architecture and Form*, p. 64.; I use this passage to refer to the recent restoration of Villa Savoye.

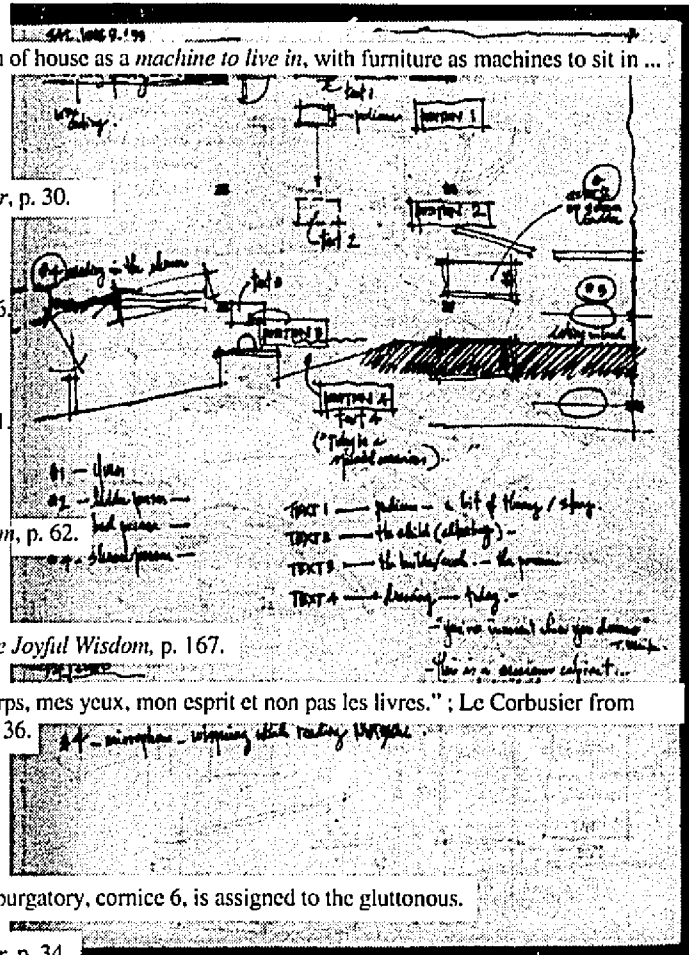
49. P. Mardaga Ed., *Rencontres avec Le Corbusier*, p. 42; My translation.

50. P. Mardaga Ed., *Rencontres avec Le Corbusier*, p. 87.

51. P. Mardaga Ed., *Rencontres avec Le Corbusier*, p. 114.; This passage may also be found in: Le Corbusier, *Un poème à l'angle droit*.

52. Peter Ackroyd, *The House of Doctor Dee*, p. 4.

53. Ovid. *Metamorphosis*, (8, pp. 183 - 235). Author's note: A double reference to the pair in the sky (Daedalus and Icarus) and the pair on the roof terrace.



54. P. Mardaga Ed., *Rencontres avec Le Corbusier*, p. 28. Author's note: This passage reflects Corb's modernist enthusiasm (see also p. 29 in Part One). I would insist that his "vision" however, aimed at bridging the gap between the purely objective condition and the phenomenological experiences of the inhabitant. His new "plans" seen from the bird's perspective would reflect this new view as an additional *human* point of view. This connection to the world as experienced is often lost in the "un-grounded" viewpoint of the computer enhanced representation.

55. P. Mardaga Ed., *Rencontres avec Le Corbusier*, p. 47; My translation.

56. F. Nietzsche, Aph. 261 - "Originality" in *The Joyful Wisdom*, p. 207. Author's note: This is also a reference to Corb's self-renaming at a time when his new name would signify a new direction in his architecture.

57. Within postmodern discourse, according to Vattimo, it is possible to imagine the world of a reality that has been made "lighter" for us because it is less sharply split between truth, on the one hand, and fiction, information, and images on the other. See: Vattimo, *The End of Modernity*, p. 189.

58. This is a reworked title based on K. Abé's *The Box Man* in which there is a section which reads: "In His Dream the Box Man Takes His Box Off. Is This the Dream He Had Before He Began Living in a Box or Is It the Dream of His Life After He Left It...?"

59. F. Nietzsche, Aph. 25 - "The Madman" in *The Joyful Wisdom*, p. 167.

60. Peter Ackroyd, *The House of Doctor Dee*, p. 24.

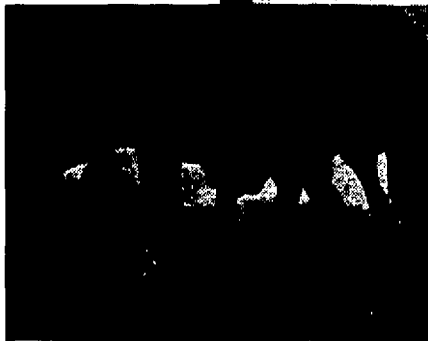
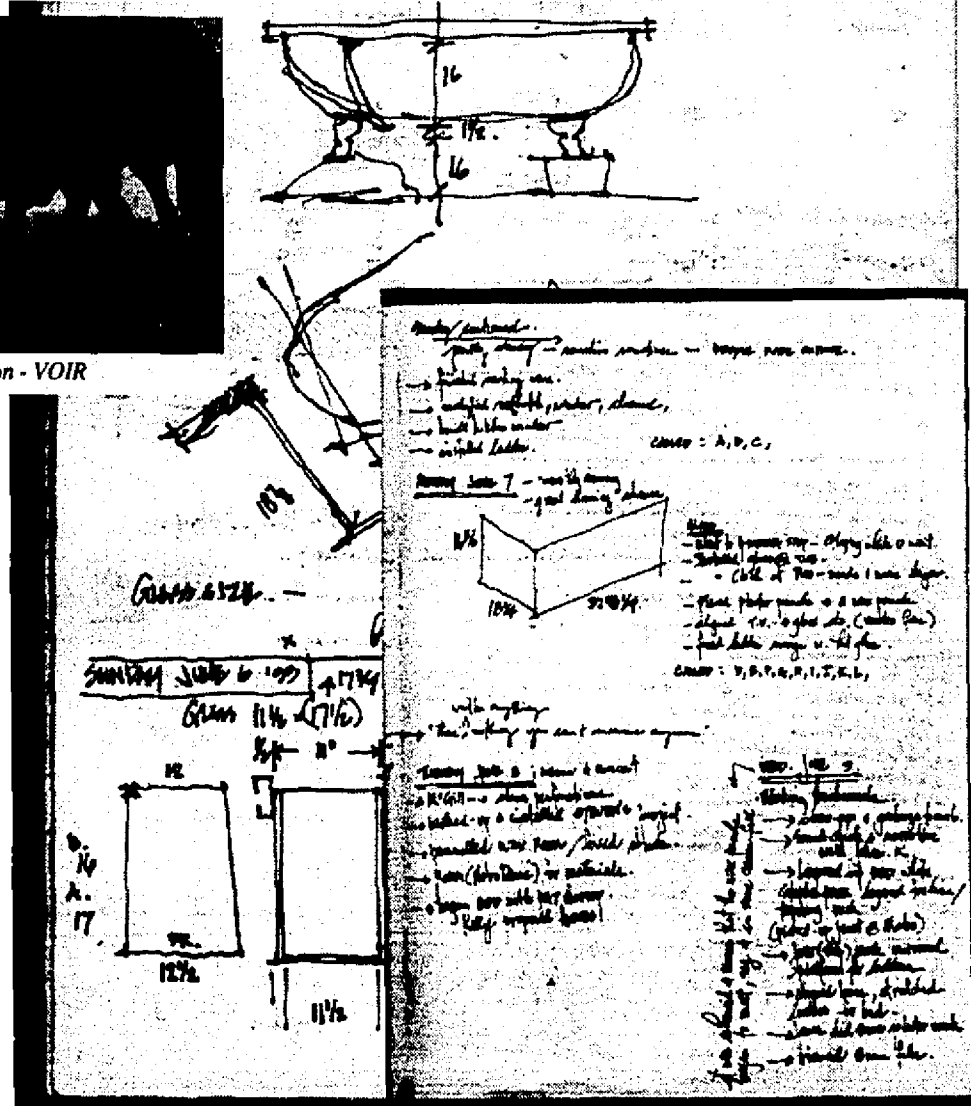


Photo de Jean Lauzon - VOIR

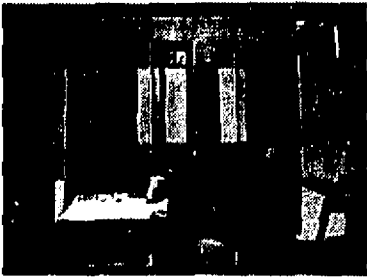


[illegible]

*Deutsche Post-Telegraphen*

Friday June 11, 1993

8:15 pm



Performance begins...

A Group (herd of approx. 100 people) has gathered behind the doors of Unit #410 at 645 Wellington St. in Montréal... They await the first indications which will determine this evening's outcome.



A lone man stands on the other side of the three gates... Eventually he begins to speak, as music plays in the background.



This is his *text*:

### Theseus Re-membered

#### SCENE ONE

*read aloud (while dancing) :*

*Le Raconteur, (reading from his diary) :*



\* Sunday Aug. 16, 1992

\* I didn't think he'd get started today...

The contractor ...  
... was ready to do whatever just after lunch... One of his other jobs had been postponed so he let himself loose on the darkroom

*describing the actions he reads:*

- 1 - cut an opening in the wall adjacent to the bathroom
- 2 - removed pine boards & drywall & plastic 4 mil. poly wall "finish" ( a little bit left )
- 3 - removed some drywall

adjacent to kitchen wall - found two tall glazed doors, "embedded" in the wall what to do with them ??

continue to dance

bed def'n:  
Webster unabridged

**bed**<sup>1</sup> n. 1. Thing to sleep or rest on; mattress (*feather bed* etc.); framework with mattress and coverings; animal's resting place, litter; use of bed; being in bed.

2. **brought to ~** (in childbirth, of child, ~~or abs.~~); **DIE**<sup>2</sup> in one's *bed*; **go to ~**, retire for the night, (fig.) have sexual intercourse with, (of newspaper) **go to press**; **put to ~**, cause (child; newspaper, etc.) to go to bed; **take to one's ~**, become ill and have to remain in bed. 3. **BedBUG**, ~'chamber, (arch. exc. in titles of sovereign's attendants) bedroom; ~'post, upright support of bed (*between you and me and the ~post*, in strict confidence); ~'room, room for sleeping in (sometimes w. ref. to sexual intimacy); 4. Flat base on which anything rests; ~'plate, metal plate forming base of machine. 5. Garden plot (to be) filled in

with plants. **6.** Bottom of sea, river, etc.; ~'rock, solid rock underlying alluvial deposits etc., (fig.) ultimate facts or principles of a theory, character, etc. **7.** Foundation of road or railway; slates etc. of billiard-table. **8.** Stratum.

**bed**<sup>2</sup> *v.t. & i. (-dd-)*. **1.** ~ (down), put or go to bed; (fig.) have sexual intercourse with. **2.** *v.t.* ~ (out), plant in a garden bed. **3.** *v.t.* Cover up or fix firmly in something. **4.** *v.t. & i.* Arrange as, be or form, a layer.

---

*Pause here, return to main text  
read aloud*

---

4 - I called the butcher & offered them to him...  
 5 - did a sketch in blue ink (not much to scale) which I felt compelled to modify in black ink... to get a sense of scale??? and disposition of things - geometrical and "programmatic" relationships  
 6 - Removed Kitchen cupboards (by himself) damn near killed himself!...  
 7a - Swept  
 7b - filled 2 bags full of garbage... to keep... (plastic and drywall mostly...  
 8 - Started to modify a shelving unit & darkroom counter

FOUND ceramic tiles/mosaic size, floor samples/vinyl, paint cans drywall tape a very red shoe (wet looking) drywall mud  
 There is yet another door serving as counter in the darkroom - they are all very tall (7'-5") and vary in width (2'-6" and 3'-2")

I must begin  
 a scrapbook/diary ...

---

*Le musicien slows down the  
 music's pace for the next  
 transition*

---

*Le raconteur stops dancing and  
 says:*

---

*So where is the rest of the text ?*

---

PAUSE

---

## SCENE TWO

*Le raconteur opens the corral doors, steps back to the podium with the 5 John Deere tractors; he waits for the audience to fall into place.*



*Lui ... lit lies in bed eating fruit. Le musicien continues to improvise.*



*Lui ... astres is in the celestial-tub-belly; he is showering.*



*Le raconteur then reads the following text from his diaries.*



*read aloud:*

A very long pause... Days go by...

Tuesday September 22 ...

(1st day of FALL)

overcast / electrical storms

The *tutor* spent most of the day setting up telecommunications technology... "A shrinking of space by time"...

Finally, the *contractor* picked up a small sledge hammer & a framing hammer to modify, move, dismantle and reposition the kitchen counter.

Then he stared at it again... for a long time... The calendar is beginning to make him very nervous.

*Lui ... lit moves up and down the ladder ...*

*Le raconteur:*

**pre-posal**

It's about cows perhaps most specifically, and I suppose it's about bulls as well... The 'first' incisions were sacred ones... A bull, paired with a cow (both harnessed to a plough) were used to cut the trench into the earth where the city wall would eventually be erected... Where the plough was lifted (*porte-r*) the city gate would be sited... Today, the bull-dozzer creates the *tabula-rasa*...

'My earliest recollection of a wall is of a black and white one... with short cropped hair... it was pressing against me, warm and heavy... it kept pressing unaware of my presence and my fragility... I could not make out its limits, it seemed continuous on all sides... Little cows and small churches can sometimes be mistaken for walls and cathedrals (respectively).' ...

'The men in my paternal family were all engaged in cutting in one form or another; this consisted either of ploughing fields, meat cutting or teaching history... My father cut meat '... hence:

### **The butcher, the son, the architect and his metier**

... 'my experience and training at meat cutting coincided with the building of my father's cabin ... more tools and instruments'. Equipment(ality). Construc-*thing*-ness.

**Question:** in the butcher's metier, which is the work.. the cutting or the piece of meat? ...

### **MEAT**

*read aloud:*



*Nina the Bodice by Marta Franco*

[Text - action = Narrative]  
(from a Greek vase) ...

"we observed a series of actions and poses ...

... animals being prepared for consumption... A continuous design of ivy and grapevines entwined above each scene; the trunks grow(ing) out of the ground at either end of the sequence,... spatial and temporal continuity "We see a series of activities that cannot be classified under the headings of butchery, sacrifice of cooking

(headings that are all touched by the hidden theoretical opposition between sacred and profane, lay and religious, that the Western reading of the behaviour of others only abandons with great effort ... What exists is the Thusia, and it is to be considered as such in terms of its own organization, territory, and boundaries.)

... alimentary blood sacrifice ...

A wicker basket with handles hangs from a branch, and an amphora with a base is on the ground against the trunk... (separating what can be eaten: wet and dry)

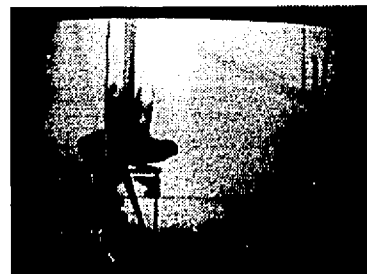
"... immediately the preparation of the animal body begins.

The first scene that we can isolate... the actions of two nude men handling a large animal directly beneath them, its back on the ground, legs in the air, and head to our left. The large carcass does not lie

completely on the ground. A mass highlighted in white (lies under the) animals withers.

The head, fallen backwards, does not touch the ground but hangs freely above the stone, displaying in full sight the location on the neck of the exact spot where the blade must enter to slit the animal's throat... to cut at least two carotid arteries if not the trachea. The tension exerted on the two forelegs by the figure on the right makes the laryngeal zone, which is perfectly exposed in this way, even more accessible. The figure on the left leans over the neck holding a long thin blade. There are no ritual signs near the body.

*Lui ... lit returns to his hoisting bed*





*Le raconteur:*

---

"The carcass (lies) inert, manipulable, and completely given over to the hands of men. As a matter of fact, once bled, the victim still has some blood in its veins. A certain quantity of blood remains in the veins around the wound, held in the flesh and injured tissues. This will be freed according to a system of rules in which blood is not part of what may be consumed because it is reserved for the divine.

"... the figure on the left holding his blade, makhaira, in both hands has the task of incising the mortal wound and loosening the end of the respiratory apparatus from the neck.

"The blade approaches, at times very near, (yet we will never witness) the deed that actually drenches the blade and altar in blood ... it is hidden behind the black glazed shroud.

"The gaping throat, then, speaks of nothing more than the fact of the animal's death, a death that is mysterious and incomprehensible and refers only to itself.

Or else the officiant's gesture brings the blade toward the animal's throat, which has been exposed by lifting the muzzle by force, and we are no longer witness to a sacrifice by human hands.

Nike, mistress of victories, kneels on the animal's back, and it is she who pulls back the head, doing violence to the animal - something men could not permit themselves to examine this closely, (with certain exceptions); the black glazed section ... both reveals and conceals the moment of truth: the blood of animals is outside the human realm.<sup>3</sup>

---

*Le raconteur pauses and in a changed tone says:*

---

"There is a sequence to it: stun, hoist, slit, hose, bung, behead, amputate, and gut ..."<sup>4</sup>



*Hands and Souls by Stephen Pak*

---

*Change of pace, change of tempo*

---

sleep, dream, wake, rise, wash, dress...

*The dressing of meat... is a process of removal...*

"Each step in the process is carried out by one man at his station. The cattle are slid from one to the other on the racks. What a heat! what an uproar! Already the sink and scales, all the ghastly furniture of this place retreats into far corners and I see nothing but the cattle.

At one end of the room the heads are lined up on a folding rack, such as might otherwise be used to dry clothes. Voiceless at last, tranquillity has been moulded into their mouths. The once swivelling lips are still; the brown eyes opaque. Here they are axed open and the brains examined by the Inspector."



A checklist ... of sorts;

---

*Read rhythmically*

---

### LIST

12 *colombage acier* - metal  
studs - 8'-0" x 3 5/8"  
8 - *Moulure J* \* 8 J-moulding  
- 1/2" x 10'-0"  
4 - *Lisse* - 3 5/8" x 10'  
2 - *colombage d'acier* - 2- studs  
- 8'-0" x 1 5/8"  
1 - *solin* - 10'-0" (585 821) see  
sketch - 1 - ?- 3/4" x 10' • 100 -  
3" - screws - wood  
100 - 1" metal screws for studs

... to price ... perforated metal  
sheet

- Recip. Saw blade
- miter box / saw to price -  
check counter tops +/- 90" lg.  
top (87 3/4" act.) - (plain?) -  
check - *Latte métallique galv.*  
27" x 96" - \$8.89
- Jig saw blade
- colombage ou lisse ou moul. J*  
1 5/8 1 5/8 3/4"  
ou corner bead
- Cutter's edge • drywall bit /  
Phillips bit #8, #10. • threaded  
rod (x3) - 2" lg. nuts

---

*Le musicien changes musical  
rhythm to a quickened pace  
with long chords*

---

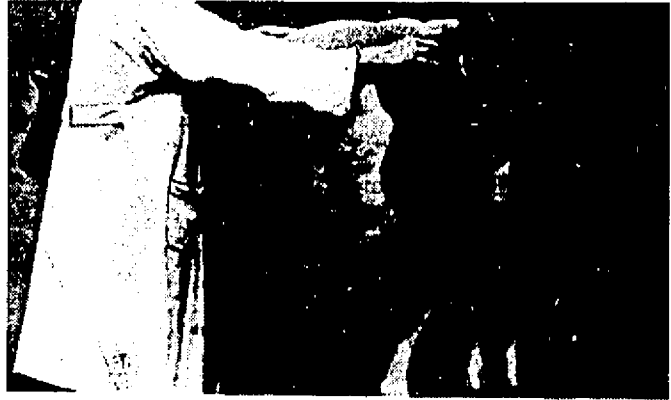


Figure 19: The Inspector

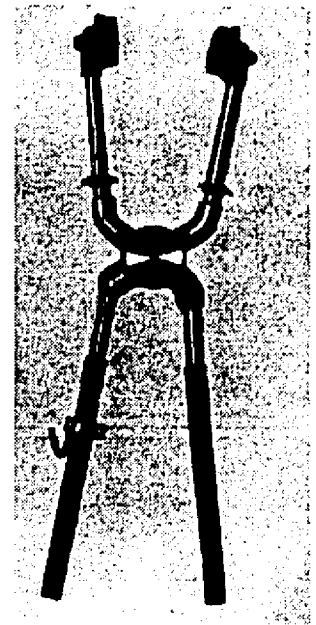


Figure 20: Stunning implement

### SCENE THREE -

*Le raconteur steps further back to the foot-bath-urinal, removes his shoes and socks, hoists his pant-legs, sits with his feet in the foot-bath and while washing, reads from a newspaper clipping:*



*read aloud:*

"Beef in the 19th and early 20th centuries evoked a powerful image of success and status, not unlike the symbolic role played by automobile ownership today. Entrance into the beef culture was viewed by many immigrants as an essential rite of passage into the American middle class, the most coveted of all goals."<sup>5</sup>

## Status in a steak



*The Gazette, Montreal, Sunday, April 5, 1992.*

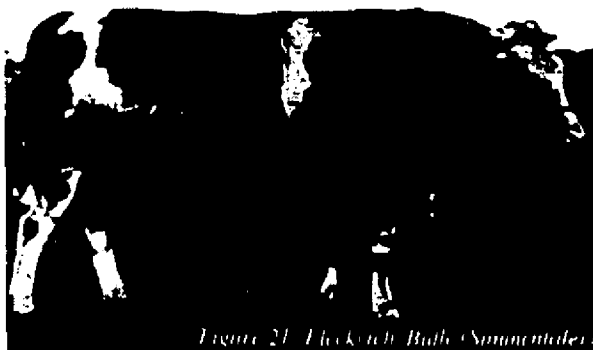
"But a cow is not much, you argue. A cow is not beautiful as a trout, say, is beautiful. A trout - made of river water, and speckled stone, and tinted by the setting sun. Nor are cows rare, as peacocks are rare, or certain blue butterflies. These cattle bring with them no paraphernalia of the past ..."

*Le musicien plays a transition to the next scene; improvising*

*Lui ... lit climbs the ladder*



*Lui ... astres continues to wash and mumble wise words from the book-box text<sup>7</sup>*



*Figure 21. Flushing Bath (Simoneides)*



## SCENE FOUR

*Stepping behind the dressing  
shroud in his bare feet ...*



*Le raconteur begins to undress  
while reading in a doubled  
(male/female) voice:*



*read aloud*

"Today is a special occasion ...  
He thinks he should wear the  
right clothes... The right kind of  
clothes will make him lucky ...  
But there are different kinds of  
luck ..."8

Maybe a blue jersey,  
for that special kind of  
statement the black pants,  
for strength  
Red socks,  
in solitude ... floating  
Green jockeys for entertaining  
...  
invisible but ever  
present...

He takes them off...  
to take ...

them on ...

*Le raconteur dresses him/her-  
self in lucky clothes*



*Le raconteur:*

Inside the men are waiting  
for them. All are dressed in  
identical uniforms - overalls,  
ankle-length rubber aprons,  
high rubber boots, and orange  
plastic hard hats. The hooks,  
tracks, scales, tables and trays



Figure 22: Abattoir

have an air of brutal metallic  
strength; there are no windows  
nor anything made of wood.  
The room echoes like a gymna-  
sium. From somewhere too far  
off to be heard clearly, a silken  
radio voice ... "9

*Le raconteur, doubled voice:*

"Is the veal fresh?"  
"Slaughtered yesterday" the  
man says, "can't be much  
fresher than that."  
"Let me have a pound and a  
half of the scallopine," I tell  
him. "Nice and thin, and give it  
a good pounding."10

... twelve, fourteen, sixteen,  
eighteen, twenty ...

send them in...

---

*Le raconteur steps out from  
behind curtain  
say aloud:*

---



I would like to thank, for their  
help, their expression of  
confidence and their enduring  
friendship ...

In no particular order ... but for  
the beautiful sound their names  
make...

- Henri Cleinge
- Kelly, *for images and kitchens*
- Martin Laneuville
- Patrick Harrop
- Max and Eduardo
- Jeff Lato
- Andrea MacElwee, *chop,  
chop, chop, chop ...*
- Roseanne Howse, *eat in  
memory of this*
- Stephen Pack, *for hands and  
souls*
- Marta Franco, *for Nina on the  
butcher block*
- James Aitken
- Paul *in the shower*
- Jamie *on the ladder*  
and especially ...
- John Kanakis *on the bass*

• Alberto Pérez-Gómez *for  
support, trust, and rigorous  
critique*  
and ...

- Janet Bousquet ... *love and  
silence*
- Terri Fuglem - *mots et nuits  
blanches ...*

**Thank you**



*"Each time the automatic  
doors close I experience a deeper  
sense of oblivion -  
or is it forgetfulness? ... and  
the general atmosphere becomes  
more subdued and, on occasion  
more fearful."*<sup>11</sup>



## ENDNOTES - Part Three



Figure 23: Theseus and the Minotaur - Greek red-figure vase

1. Theseus in Greek mythology is the national hero of Athens. He was the son of Aethra by either Aegeus, king of Athens, or POSEIDON, who in some versions of the myth slept with Aethra on the same night that she slept with the childless Aegeus. Many parts of Theseus' tale were elaborated by the Greek tragedians and by the fifth century BC there was a strong revival of interest in him as ancestral king and founder of Athenian democracy.

Theseus is said to have joined with Heracles and Jason in the expedition for the Golden Fleece and in the hunt for the Calydonian boar, but this warps the chronology, Theseus being too young to have been part of them. Theseus was brought up at Troezen. Before his birth Aegeus had placed his own sword and sandals under a heavy stone for his son to take at his manhood. So when Theseus was strong enough he travelled to Athens and lifted (using strength and cleverness) the stone to take the sandals and sword. On his way there he encountered several enemies and slew them with ease. When he arrived at Athens his father recognized him (*Tessera device*) only by the sword he had left under the stone, which Theseus used to cut his meat. Medea was at that time Aegeus' wife and had tried to poison Theseus in order to maintain her influence. She then set Theseus to kill a bull which Heracles had brought back from Crete and which was devastating Marathon. This Theseus did with ease; his next task was more difficult. The yearly tribute of seven girls and seven boys to the Minotaur was again due from Athens so Theseus went as part of the tribute to destroy the Monster. Ariadne, Minos' daughter, fell in love with Theseus and helped him to

retrace his steps through the Minotaur's labyrinth by a reel of thread.

As mythical king Theseus reorganized Attica as a confederacy of states, with Athens its capital, and began to set up a democracy.

His bones are "placed" in Athens in the temple known as the Theseum.

In Mary Renault's *The King Must Die*, as well as B. Harrison's *Making the Connections*, the theme of ritual and political transition at the time of the myth of Theseus is elaborated. Of note is the shift from the offerings of wheat, milk and honey to the Mother goddess to the sacrificial offering of a bull to the male gods of favour.

2. Peter Ackroyd, *The House of Doctor Dee*, p. 24.
3. J.L. Durand, "Greek Animals: Toward a Topology of Edible Bodies", in *The Cuisine of Sacrifice among the Greeks*, by Marcel Detienne and J.P. Vernant, pp. 87 - 118.
4. Richard Selzer, "The Slaughterhouse" in *Mag* (1990), p. 41.
5. Jeremy Rifkin, *Beyond Beef: The Rise and Fall of the Cattle Culture*, p. 246.
6. Richard Selzer, "The Slaughterhouse", p. 42.
7. The book-box contains: F. Nietzsche, *The Will to Power*.
8. David Byrne, "Today is a special occasion", Lyrics to "The Knee Plays" by Robert Wilson.
9. Richard Selzer, "The Slaughterhouse", p. 45.
10. Richard Selzer, "The Slaughterhouse", p. 45.
11. Peter Ackroyd, *The House of Doctor Dee*, p. 27.







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## Appendix A

TO THE UNFAINED LOVERS  
of truth, and constant Studentes of Noble  
Sciences, JOHN DEE of London, hartily  
wisheth grace from heaven, and most prosperous  
*successes in all their honest attempts and*  
exercises.

John Dee his Mathematicall Praeface

First, then, from the puritie, absolutenes, and Immaterialitie of Principall *Geometrie*, is that kinde of *Geometrie* derived, which vulgarly is counted **Geometrie**: and is the **Arte of Measuring sensible magnitudes their just quantities and contentes**. This, teacheth to measure, either at hand: and the practiser, to be by the thing Measured: and so, by due applying of Cumpase, Rule, Squire, Yarde, Ell, Perch, Pole, Line, Gaging rod, (or such like instrument) to the Length, Plaine, or Solide measured, to be certified, either of the length, perimetry, or distance lineall: and this is called, *Mecometrie*. Or to be certified of the content of any plaine Superficies: whether it be in ground Surveyed, Borde, or Glasse measured, or such like thing: which measuring, is named *Embadometrie*. Or els to understand the Soliditie, and content of any bodily thing: as of Tymber and Stone, or the content of Pits, Pondes, Wells, Vessels, small & great, of all fashions. Where, of Wine, Oyle, Beere, or Ale vessells, &c. the Measuring, commonly, hath a peculier name: and is called *Gaging*. And the generall name of these Solide measures, is *Stercometrie*. Or els, this vulgar *Geometrie*, hath consideration to teach the practiser, how to measure things, with good distance betwene him and the thing measured: and to understand thereby, either how Farre, a thing seene (on land or water) is from the measurer: and this may be called *Apomecometrie*: Or, how High or depe, above or under the level of the measurers standing, any thing is, which is sene an land or water, called *Hypsometrie*. Or, it informeth the measurer, how Broad any thing is, which is in the measurers view: so it be on Land or Water, situated: and may be called *Platometrie*. Though I use here to condition, the thing measured, to be on Land, or Water situated: yet, know for certaine, that the sundry heigthe of Cloudes, blasing Starres, and of the Mone, may (by these meanes) have their distances from the earth: and, of the blasing Starres and Mone, the Soliditie (aswell as distances) to be measured: But because, neither these things are vulgarly taught: nor of a common practiser so ready to be executed: I, rather, let such measures be reckened incident to some of our other Artes, dealing with thinges on high, more purposely, then this vulgar Land measuring *Geometrie* doth: as in *Perspective* and *Astronomie*, &c. Of these Feates (farther applied) is Sprong the Feate of *Geodesie*, or Land Measuring: more cunningly to measure & Survey Land, Woods, and Waters, a farre of...

... Now, againe, to our purpose returning: Moreover, of the former knowledge Geometricall, are growen the Skills of *Geographie*, *Chorographie*, *Hydrographie*, and *Stratarithmetrie*.

*Geographie* teacheth wayes, by which, insundry formes, (as Spherike, Plaine or other), the Situatuon of Cities, Townes, Villages, Fortes, Castells, Mountaines, Woods, Havens, Rivers, Crekes, & such other things, upon the outface of the earthly Globe (either in the whole, or in some principall member and portion thereof contayned) may be described and designed, in commensurations Analogicall to Nature and veritie: and most aptly to our vew, may be represented...

Chorographie seemeth to be an underling, and a twig, of Geographie and yet neverthelesse, is in practise manifolde, and in use very ample. Analogically to describe a small portion or circuite of ground, with the contentes: not ragarding what commensuration it hath to the whole, or any parcell, without it, contained. But in the territory or parcell of ground which it taketh in hand to make description of, it leaveth out (or undescribed) no notable, or odde thing, above the ground visible. Yea and sometimes, of thinges underground, geveth some peculier marke: or warning: as of Mettall mines, Cole pittes, Stone quarries, &c. ... Hereby, the Architect may furnishe him selfe, with store of what patterns he liketh : to his great instruction: even in those thinges which outwardly are proportioned: either simply in them selves: or respectively, to Hilles, Rivers, Havens, and Woods adjoyning. Some also, terme this particular description of places, *Topographie*.

Hydrographie, delivereth to our knowledge, on Globe or in Plaine, the perfect Analogicall description of the Ocean Sea coastes, through the whole world: or in the chiefe and principall partes thereof: withe the Iles and chiefe paticular places of daungers, conteyned within the boundes, and Sea coastes described: as, of Quicksandes, Bankes, Pittes, Rockes, Races, Countertides, Whorlepooles .&c...

Stratarithmetrie, is the Skill, (appertainyng to the warre,) by which a man can set in figure, analogicall to any Giometricall figure appointed, any certaine number or summe of men: of such a figure capable: (by reason of the usuall spaces betwene Souldiers allowed: and for that, of men, can be made no Fractions. Yet, nevetheles, he can order the given summe of men, for the greatest such figure, that of them, can be ordred) and certifie, of the overplus: (if any be) and of the mext to the figure assigned. ...

Thus have I lightly passed over the Artificiall Feates, chiefly dependyng upon vulgar Geometrie: & commonly and generally reckened under the name of Geometrie. But there are other (very many) Methodicall Artes, which, declynyng from the purity, simplicitie, and Immateriality, of our Principall Science of Magnitudes: do yet nevertheles use the great ayde, direction, and Method of the sayd principall Science, and have propre names, and distinct: both from the Science of Geometrie, (from which they are derived) and one from the other. As Perspective, Astronomie, Musike, Cosmographie, Astrologie, Statike, Anthropographie, Trochilike, Helicosophie, Pneumatithmie, Menadrie, Hypogeiodie, Hydragogie, Horometrie, Zographie, Architecture, Navigation, Thaumaturgike and Archemastrie.

Among these Artes, by good reason, Perspective ought to be had, ere of *Astronomicall Apparences*, perfect knowledge can be atteyned. And bycause of the prerogative of *Light*, beyng the first of Gods *Creatures*: and the eye, the light of our body, and his Sense most mighty, and his organ most Artificiall and *Geometricall*: At Perspective, we will begyn therefore. Perspective, is an Art Mathematicall, which demonstrateth the maner, and properties, of all Radiations Direct, Broken, and Reflected. This Description, or Notation, is brief: but it reacheth so farre, as the world is wyde. It concerneth all Creatures, all Actions, and passions, by Emanation of beames perfourmed. Beames, or naturall lines, (here) I meane, not of light onely, or of colour (though they, to eye, give shew, witnes, and profe, wherby to ground the Arte upon) but also of other Formes, both substantiall, and Accidentall, the certaine and determined active Radiall emanations. By this Art (omitting to speake of the highest pointes) we may use our eyes, and the light, with greater pleasure: and perfecter Judgement: both of things, in light seen, & of other: which by like order of Lightes Radiations, worke and produce their effects ...



Now, to procede: **Astronomie**, is an arte Mathematicall, which demonstrateth the distance, magnitudes, and all naturall motions, apparences, and passions propre to the Planets and fixed Sterres: for any time past, present and to come: in respect of a certaine Horizon, or without respect of any Horizon. By this Arte we are certified of the distance of the Starry Skye, and of eche Planete from the Centre or the Earth: and of the greatnes of any Fixed starre sene, or Planete, in respect of the Earthes greatnes. As, we are sure (by this Arte) that the Solidity, Massines and Body of the Sonne, conteineth the quantitie of the whole Earth and Sea, a hundred thre score and two times, lesse by  $\frac{1}{8}$  parte of the earth. But the Body of the whole earthly globe and Sea, is bigger then the body of the Mone, three and forty times lesse by  $\frac{1}{8}$  of the Mone. Wherefore, the Sonne is bigger then the Mone, 7000 times, lesse, by  $59 \frac{59}{64}$  that is, precisely  $6940 \frac{25}{64}$  bigger then the Mone...

**Musike**, of Motion, hath his Originall cause: Therefore, after the motions most swift, and most Slow, which are in the Firmament, of Nature performed: and under the *astronomers Consideration*: now I will Speake of an other kinde of *Motion*, producing sound, audible, and of Man numerable. **Musike** I call here that *Science*, which of the Grekes is called *Harmonice*. Not medling with the Controversie betwene the auncient *Harmonistes*, and *Canonistes*. **Musike** is a Mathematicall Science, Which teacheth, by sense and reason, perfectly to judge, and order the diversities of soundes, hye and low. Astronomie and Museke are Sisters, saith Plato. As, for Astronomie, the eyes: So, for Harmonious Motion, the eares were made....

**Of Astrologie**, here I make an Arte, severall from *Astronomie*: not by new devise, but by good reason and authoritie: for, **Astrologie**, is an Arte Mathematicall, which reasonably demonstrateth the operations and effectes, of the naturall beames, of **light**, and secrete influence: of the Sterres and Planets: in every element and elementall body: at all times, in any Horizon assigned. This Arte is furnished with many other great Artes and experiences: As with perfecte *Perspective*, *Astronomie*, *Cosmographie*, *Naturall Philosophie* of the 4. Elementes, the Arte of Graduation, and some good understanding in Musike: and yet moreover, with an other great Arte, hereafter following, though I, here, set this before, for some considerations me moving. Sufficient (you see is the stuffe, to make this rare and secrete Arte, of: and hard enough to frame to the Conclusion Syllogisticall... And therefore, sayth Aristotle, in the first of his *Meteorologicall* bookes, in the second Chapter: *This [Elementall] World is of necessitie, almost, next adjoyning, to the heavenly motions: That, from thence, all his vertue or force may be governed. For, that is to be thought the first Cause unto all; from which, the beginning of motion, is...*

**IN** order, now foloweth, of **Statike**, somewhat to say, what we meane by that name: and what commodity, doth, on such Art, depend. **statike**, is an Arte Mathematicall, which demonstrateth the causes of heavynes, and lightnes of all thynges: and of motions and properties, to heavynes and lightnes, belonging. And for asmuch as, by the Bilanx, or Balance (as the chief sensible Instrument), experience of these demonstrations may be had: we call this Art, Statike: that is, the Experinentes of the Balance...

THis do I call **Anthropographie**. Which is an Art restored, and of my preferment to your Service. I pray you, thinke of it, as of one of the chief pointes, of Humane knowledge. Although it be, but now, first Confirmed, with this new name: yet the matter, hath from the beginning, ben in consideration of all perfect Philosophers. **Anthropographie**, is the description of the Number, Measure, Waight, figure, Situation, and colour of every diverse thing, conteyned in the perfect body of MAN : with certain knowledge of the Symmetrie, figure, waight, Characterization, and due locall motion, of any parcell of the sayd body, assigned: and of Numbers, to the sayd parcell appertayning. This, ... is the definition...

Why should not the description of him, who is the Lesse world: and, from the beginning, called Microcosmus (that is. THE LESSE WORLD.). And for whose sake, and service, all bodily creatures els, were created: Who, also, participateth with Spirites, and Angels: and is made to the Image and similitude of God: have his peculier Art? and be called the Arte of Artes: rather, then, either to want a name, or to have to base and impropere a name?

**N O S C E T E I P S V M** ( Knowe thy selfe )

**Trochilike**, is that Art Mathematicall, which demonstrateth the properties of all Circular motions, Simple and Compounde...

**Helicosophie**, is nere sister to Trochilike: and is, An Arte Mathematicall, which demonstrateth the designing of all Spirall lines in Plaine, on Cylinder, Cone, Sphaere, Conoid, and Sphaeroid, and their properties appertayning. The use hereof, in architecture, and diverse Instrumentes and Engines, is most necessary...

**Pneumatithmie** demonstrateth by close hollow Geometricall Figures, (regular and irregular) the straunge properties (in motion or stay) of the Water, Ayre, Smoke, and Fire, in theyr continuitie, and as they are joyned to the Elementes next them. This Arte, to the Naturall Philosopher, is very proffitable: to prove, that Vacuum, or Emptines is not in the world.

**Menadrie**, is an Arte Mathematicall, which demonstrateth, how, above Natures vertue and power simple: Vertue and force may be multiplied : and so, to direct, to lift, to pull to, and to put or cast fro, any multiplied or simple, determined Vertue, Waight or Force: matutally, not, so, directible or moveable...

.. By this Arte, in our common Cranes in London, where powre is to Crane up, the waight of 2000 pounds: by two Wheles more (by good order added ) Arte concludeth, that there may be Craned up 200000 pound waight &c...

**Hypogeiodie**, is an Arte Mathematicall, demonstratyng, how under the Sphaericall Superficies of the earth, at any depth, to any perpendicular line assigned (whose distance from the perpendicular of the entrance: and the Azimuth, likewise, in respect of the said entrance, is knowen) certaine way may be praescribed and gone: And how, any way above the Superficies of the earth designed: may under earth, at any depth limited, be kept : goyng alwayes, perpendicularly, under the way, on earth designed: And, contrarywise, Any way, (straight or coked), Under the earth, beyng given: uppon the utface, or Superficies of the earth, to Lyne out the same: So, a s, from the Centre of the earth, perpendiculars drawn to the Sphaericall Superficies of the earth, shall precisely fall on the Correspondent pointes of those two wayes. This, with all other Cases and circumstances herein, and appertenances, this Arte demonstrateth.

**Hydragogie**, demonstrateth the possible leading of Water, by Natures lawe, and by artificiall helpe, from any head (being a Spring, standing, or running Water) to any other place assigned. **Horometrie**, is an Arte Mathematicall, which demonstrateth, how, at all times appointed, the precise usuall denomination of time, may be knowen, for any place assigned. These wordes, are smoth and plaine easie Englishe, but the reach of their meaning, is farther, then you woulde lightly imagine. Some part of this Arte, was called in olde time, Gnomonice: and of late, Horologigraphia: and in Englishe, may be termed, Dialling....

There remayneth (without parabolieall meaning herein) among the Philosophers, a more excellent, more commodious, and more marvellous way, then all these: of having the motion of the Primovant (or first aequinoctiall motion), by Nature and Arte, Imitated: which you shall (by furder searh in waightier studies) hereafter, understand more of... **Aperpetuall Motion**.

**Architecture**, to many may seme not worthy, or not mete, to be reckned among the Artes Mathematicall. Not worthy, (will they say,) because it is but for building, of a house, Pallace, Church, Forte, or such like, grosse workes. And you also, defined the *Artes Mathematicall*, to be such, as dealt with no Materiall or corruptible thing: and also did demonstratively procede in their faculty, by Number or Magnitude. First, you see, that I count, here, *Architecture*, among those Artes Mathematicall, which are Derived from the Principals: and you know, that such, may deale with Naturall thinges, and sensible matter. Of which, some draw nerer, to the Simple and absolute Mathematicall Speculation, then other do. And though, the Architect procureth, enformeth, & directeth, the *Mechanicien*, to handworke, & the building actuall, of house, Castell, or Pallace, and is chief Judge of the same: yet, with himselfe (as chief Master and Architect.), remaineth the Demonstrative reason and cause, of the Mechaniciens worke: in Lyne, plaine, and Solid: by *Geometricall*, *Arithmeticall*, *Opticall*, *Musicall*, *Astronomicall*, *Cosmographicall* (& to be brief) by all the former Derived *Artes Mathematicall*, and other Naturall Artes, hable to be confirmed and stablished. If this be so: then, may you thinke, that *Architecture*, hath good and due allowance, in this honest Company of *Artes Mathematicall* Derivative. I will, herein, crave Judgement of two most perfect Architectes: the one, being Vitruvius, the Romaine: who did write ten bookes thereof, to the Emperour Augustus (in whose daies our Heavenly Archemaster, was borne): and the other, Leo Baptista Albertus, a Florentine: who also published ten bookes therof. *Architectura* (sayth Vitruvius) *est Scientia pluribus disciplinis & varijs eruditionibus ornnata: cuius Indicio probantur omnia, que ab cæteris Artificibus perficiuntur opera*. That is, *Architecture*, is a Science garnished with many doctrines & diverse instructions: by whose Judgement, all workes, by other workmen finished, are Judged. It followeth: *Ea nascitur ex Fabrica, & Ratiocinatione, &c. Ratiocinatio autem est, que, res fabricatas, Solertia ac ratione proportiones, demonstrare atq; explicare potest*. *Architecture*, groweth of Framing, and Reasoning &c.

Reasoning, is that, which of thinges framed, with forecast, and proportion: can make demonstration, and manifest declaration. Againe, *Cum, in omnibus enim rebus, tum maxime etiam in Architecture, hæc duosunt: quod significat Demonstratio, rationibus doctrinarum explicata*. Forasmuch as, in all thinges therefore chiefly in *Architecture*, these two thinges are: the thing signified: and that which signifieth. The thing propounded, whereof we speake, is the thing Signified. But *Demonstration*, expressed with the reasons of diverse doctrines, doth signifie the same thing. After that, *Vt literatus fit, peritus Graphidos, eruditus Geometriae & Optices non ignarus: instructus Arithmetica: historias complures nouerit, Philosophos diligenter audiuerit: Musicam sciuerit: Medicina non sit ignarus, responsa Iurisperitoru nouerit: Astrologiam, Caelig rationes cognitæ habeat*. An Architect (sayth he) ought to understand Languages, to be skilfull of Painting, well instructed in Geometrie, not ignorant of Perspective, furnished with Arithmetike, have knowledge of many histories, and diligently have heard Philosophers, have skill of Musike,

not ignorant of Physike, know the aunsweres of Lawyers, and have Astronomie, and the courses Caelestiall, in good knowledge. He geueth reason, orderly, wherefore all these Artes, Doctrines, and Instructions, are requisite in an excellent Architect. And (for brevitie) omitting the Latin text, thus he hath. Secondly, it is behofefull for an Architect to have the knowledge of Painting: that he may the more easilie fashion out, in patterns painted, the forme of what worke he liketh. And Geometrie, geueth to Architecture many helpes: and first teacheth the Use of the Rule, and the Cumpasse: Whereby (chiefly and easilie) the discriptions of Buildinges, are despatched in Groundplats: and the directions of Squires, Levells, and Lines. Likewise, by Perspective, the Lightes of the heavens, are well led, in the buildings: From certaine quarters of the world. By Arithmetike, the charges of Buildinges are summed together: the measures are expressed, and the hard questions of Symmetries, are by Geometricall Meanes and Methods discoursed on. &c. Besides this, of the Nature of thinges (which in Greke is called phusiologia) Philosophie doth make declaration. Which, it is necessary, for an Architect, with diligence to have learned: because it hath many and diuers naturall questions: as specially, in Aqueductes. For in their courses, leadings about, in the leuell ground, and in the mountinges, the naturall Spirites or breathes are ingendred diuers wayes: The hindrances, which they cause, no man can helpe, but he which out of Philosophie, hath learned the originall causes of thinges. Likewise, who soever shall read Ctesibius, or Archimedes bookes, ( and of others, who have written such Rules) can not thinke, as they do: unlesse he shall have receaved of Philosophers, instructions in these thinges. And Musike he must nedes know: that he may have understanding, both of Regular and Mathematicall Musike: that he may temper well his Balistes, Catapultes, and Scorpions. &c. Moreover, the Brasen Vessels, which in Theatres, are placed by Mathematicall order, in ambries, under the steppes and the diversities of the soundes (which y Grecians call *ekheia*) are ordred according to Musicall Symphonies & Harmonies: being distributed in y Circuites, by Diatessaron, Diapente, and Diapason. That the convenient voyce, of the players sound, when it came to these preparations, made in order, there being increased: with it increasing, might come more cleare & pleasant, to ye eares of the lokers on. &c. And of Astronomie, is knowen y East, West, South, and North. The fashion of the heaven, the Aequinox, the Solsticie, and the course of the sterres. Which thinges, unleast one know: he can not perceiue, any thyng at all, the reason of Horologies. Seyng therfore this ample Science, is garnished, beautified and stored, with so many and sundry skils and knowledges: I thinke, that none can justly account them selves Architectes, of the —ddeyne. But they onely, who from their childes yeares, ascendyng by these degrees of knowledges, beyng fostered up with the atteynyng of many Languages and Artes, have wonne to the high Tabernacle of Archicture &c. And whom Nature hath given such quicke Circumspection, sharpnes of witt, and Memorie, that they may be very absolutely skillfull in Geometrie, Astronomie, Musike, and the rest of the Artes Mathematicall.

Such, surmount and passe the callyng, and state, of Architectes: and are become Mathematiciens &c. And they are found, seldome. As, in tymes past, was Aristarchus Samius: Philolaus, and Archytas, Tarentynes: Apollonius Pergeus: Eratosthenes Cyreneus: Archimedes, and Archytas, Tarentynes, and Scopas, Syracusians.

Who also, left to theyr posteritie, many Engines and Gnomonicall workes: by numbers and naturall meanes, invented and declared.

Thus much, and the same wordes (in sense) in one onely Chapter of this Incomparable *Architect* *Vitruvius*, shall you finde. And if you should, but take his booke in your hand, and slightly loke through it, you would say straight way: This is *Geometrie*, *Arithmetike*, *Astronomie*, *Musike*, *Anthropographie*, *Hydragogie*, *Horometrie* &c. and (to conclude) the Storehouse of all workmanship

Now, let us listen to our other Judge, our Florentine, *Leo Baptista*: and narrowly consider, how he doth determine of Architecture. *Sed anteq ultra progrediar &c.* **But before I procede any further** (sayth he) *I thinke, that I ought to expresse, what man I would have to bee allowed an Architect. For, I will not bryng in place a Carpenter: as though you might Compare him to the Chief Masters of other Artes. For the hand of the Carpenter, is the Architectes Instrument. But I will appoint the Atchitect to be that man, who hath the skill, (by a certaine and mervailous meanes and way,) both in minde and Imagination to determine and also in worke to finish: what workes so ever, by motion of waight, and cuppling and framying together of bodyes, may most aptly be Commodious for the worthiest Uses of Man. And that he may be able to performe these thinges, he hath nede of atteynyng and knowledge of the best, and most worthy thynges .&c. The whole Feate of Architecture in buildyng, consisteth in ,consisteth in Lineamentes, and in Framyng. And it is the property of Lineamentes, to prescribe unto buildynges, and every part of them, and apt place, & certaine number: a worthy maner, and a semely order: that, so, yye whole forme and figure of the buildyng, may rest in the very Lineamentes .&c. And we may prescribe in mynde and imagination the whole formes, all materiall stuffe beyng secluded. Which point we shall atteyne, by Notyng and forepointyng the the angles, and lines, by a sure and certaine direction and connexion. Seyng then, these thinges, are thus: Lineamente, shalbe the certaine and constant prescribing, conceived in mynde: made in lines and angles: and finished with a learned minde and wyt.*

We thanke you Master *Baptist*, that you have so aptly brought your Arte, and phrase therof, to have some Mathematicall perfection: by certaine order, number, forme, figure, and Symmetrie mentall: all naturall & sensible stuffe set apart. Now ,then, it is evident, (Gentle reader) how aptely and worthely, I have preferred Architecture, to be bred and fostered up in the Dominion of the pereles *Princesse Mathematica*: and to be a naturall Subject of hers. And the name of *Architecture*, is of the principalitie, which this Science hath, above all other Artes. And **Plato** affirmeth, the *Architect* to be *Master* over all, that make any worke. Wherupon, he is neither Smith, nor Builder: nor, separately, any Artificer: but the **Hed**, the **Provost**, the **Director**, and **Judge** of all Artificiall workes, and all Artificers. For, the true *Architect*, is hable to teach, Demonstrate, destribute, describe, and Judge all workes wrought. And he, onely, searcheth out the causes and reasons of all Artificiall thynges. Thus excellent, is *Architecture*: Though few (in our dayes) atteyne thereto: yet may not the Arte, be otherwise thought on, then in very dede it is worthy. Nor we may not, of auncient Artes, make new and imperfect Definitions in our dayes: for searsitie of Artificers: No more, than we may pynche in, the Definitions of *Wisedome*, or *Honestie*, or of *Frendeshyp* or of *Justice*. No more will I consent, to Diminish any whit, of the perfection and dignitie, (by just cause) allowed to absolute **Architecture**. Under the Direction of this Arte, are thre principall, necessary Mechanicall Artes. Namely, *Howsing*, *Fortification*, and *Naupegie*.

*Howsing*, I understand, both for Divine Service, and Mans common usage: publike, and private. Of **Fortification** and **Naupegie**, straunge matter might be told you: But perchaunce, some will be tyred, with this Bederoll, all ready rehearsed: and other some, will nycely nip my grosse and homely discoursing with you : made in post hast: for feare you should wante this true and frendly warnyng, and taste givyng, of the *Power Mathematicall*. Lyfe is short, and uncertaine: Tymes are perillouse: &c. And still the Printer awayting, for my pen staying: All these thinges, with farder matter of Ingratefulnes, give me occasion to passe away, to the other Artes remainyng, with all spede possible.

THE Arte of **Navigation**, demonstrateth how, by the shortest good way, by the aptest Direction, & in the shortest time, a sufficient Ship, betwene any two places (in passage Navigable,) assigned: may be conducted: and in all stormes, & naturall disturbances chauncyng, how, to use the best possible meanes, whereby to recover the place first assigned.

**Thaumaturgike**, is that *Art Mathematicall*, which giveth certaine order to make straunge workes, of the sense to be perceived and of men greatly to be wondred at. By sundry meanes, this Wonderworke is wrought. Some, by Pneumatithmie. As the workes of Ctesibius and Hero. Some by waight wherof Timaeus speaketh. Some by Stringes strayned, or Springs, therwith Imitating lively Motions...

NOW end I, with **Archemastrie**. Which name, is not so new, as this Arte is rare. For an other Arte, under this, a degree (for skill and power) hath bene indued with this English name before. And yet, this, may serve for our purpose, sufficiently, at this present. This Arte, teacheth to bryng to actual experience sensible, all worthy conclusions by all the artes Mathematicall purposed, & by true *Naturall Philosophie* concluded: & both addeth to them a farder scope, in the termes of the same Artes, & also by hys propre Method, and in peculier termes, procedeth, with helpe of the foresayd Artes, to the performance of complet Experiences, which of no particular Art, are hable (Formally) to be challenged.