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Ph. D.

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*Unwinding Duchamp: Mots et Paroles à Tous les Étages.*

Vol.2. *Pinacotheca.*

Pinacotheca.

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**Parentetical Pinacotheca.**

Pinacotheca: tablet, picture and repository. place for keeping and exhibiting works of art. A pinacotheca is pinacoid [Pinacoid: applied to any plane in a crystallographic [Crystallography: a treatise on the subject of crystals. [Crystal: a mineral use to rectify [Rectify: remedy, restore, correct, remove error. purify, refine. equate a curve with a straight line. transfer from an alternating to a direct current. [Tesla v Edison.]] an oscillating [Oscillate: swing backwards and forwards. Move to and fro between two points. Fluctuate between two opinions. Osculate: kiss; bring into close contact. Have contact with a higher order. Osculation: the action of coming into close contact, and kissing. The mutual contact of blood vessels. The fact of touching at three or more co-incident points. Osculatory: characterised by kissing belonging to osculation. representation of Christ or the Virgin kissed by the priest and people during Mass ( now commonly to be found in a **Pinacotheca**) [current.]] (Trsimagistus, Hermes. *The Emerald Tablet*: Duchamp, M. *The Green Box*.)] system, intersecting any one of the axes of co-ordinates and parallel to the other two.], since a tablet has the form of a slab.

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Pinacotheca: tablet, picture and repository.  
place for keeping and exhibiting works of art.

A pinacotheca is **pinacoid**, since a tablet has the form of a slab.

**Pinacoid:** applied to any plane in a crystallographic system, intersecting any one of the axes of co-ordinates and parallel to the other two.

**Crystallography:**  
a treatise on the subject of crystals.  
(Trsimagistus, Hermes. *The Emerald Tablet*: Duchamp, M. *The Green Box*.)

**Crystal:** a mineral use to rectify an oscillating current.

**Rectify:** remedy, restore, correct, remove error.  
purify, refine.  
equate a curve with a straight line.  
transfer from an alternating to a direct current. [Tesla v Edison.]

**Oscillate:** swing backwards and forwards.  
Move to and fro between two points.  
Fluctuate between two opinions.

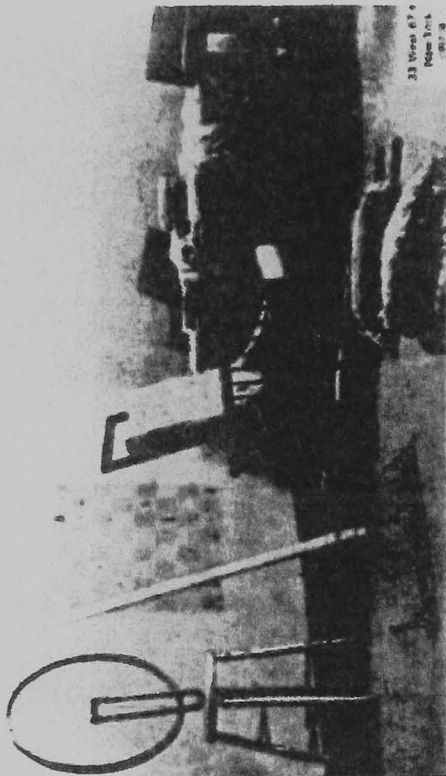
**Osculate:** kiss; bring into close contact.  
Have contact with a higher order.

**Osculation:** the action of coming into close contact, and kissing.  
The mutual contact of blood vessels.  
The fact of touching at three or more co-incident points.

**Osculatory:** characterised by kissing  
belonging to osculation.

**Roussel (*roue* + *selle* =)**

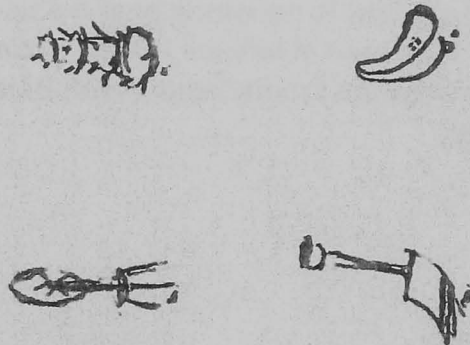
Marcel Duchamp's atelier during the period 1917-18, West 67th Street, New York  
Milan, Collection Arturo Schwarz



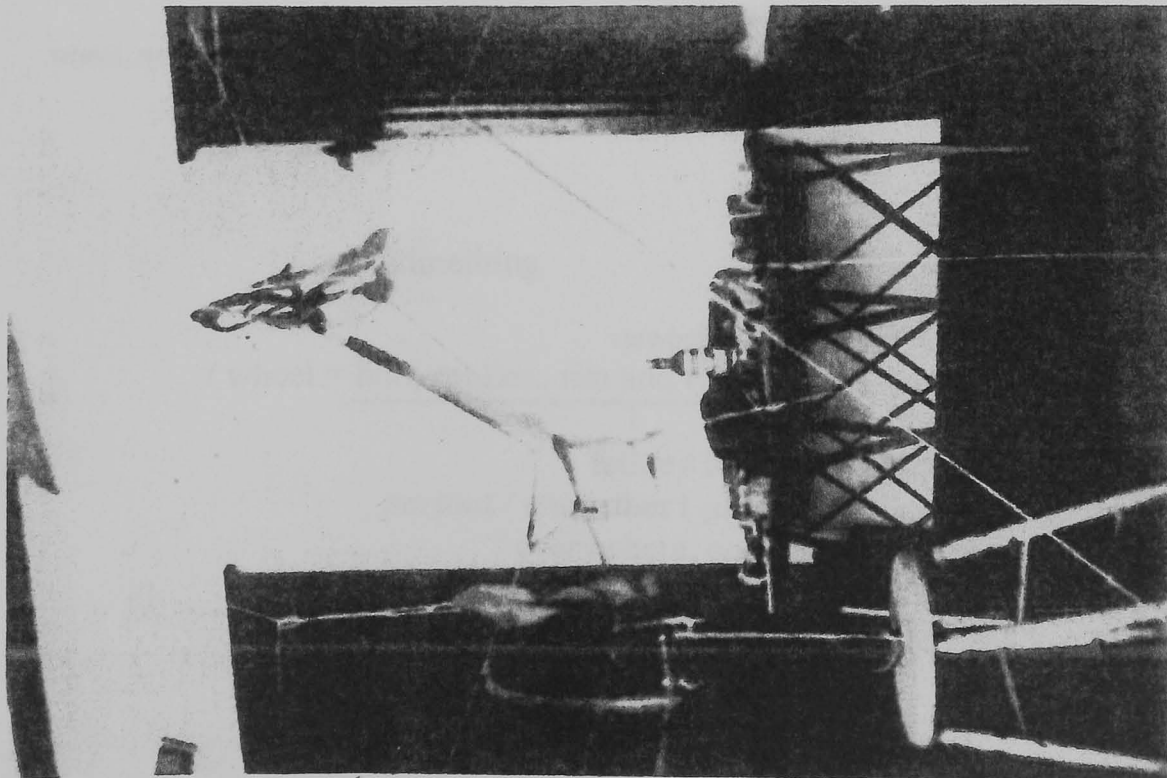
Duchamp's rotating *Coffee Mill* (p. 25) and *Chocolate Grinder*, and also to *Fan and Girl in Spring* (p. 18). In addition, anthropomorphic; indeed, it resembles a head in 1911 of Gustave Candel's mother, combined with an animate head. It even seems to be a drawing for the *Cemetery of Uninhabited* (p. 36). The phonetic collage of *route* and *bride* several times as "the arbor-type". In French, in both French and English it has a wheel mounted on a shaft, *the Wheel* directly to *The Large Glass* department store, which he also placed in it to dry bottles. As indifferent and shape appears, it has a presence both objects kept Duchamp company while he is.

rejected by the Cubists in 1912, *Nude Descending a Staircase* the most famous modern work selected for the Armory Show, the building in New York, which included and European artists. The international section was surprised and bewildered at the sense of art. The most scandalous painting the enraged public could not recognize the nude, it was likened to many things they thought they might have recognized, such as an explosion in a brick factory or a pile of old golf clubs. Critics made fun of the exhibition and encouraged the public to attend it as if it were a circus. The international section of the exhibition was so controversial that it traveled on to two other places, Chicago and Boston.

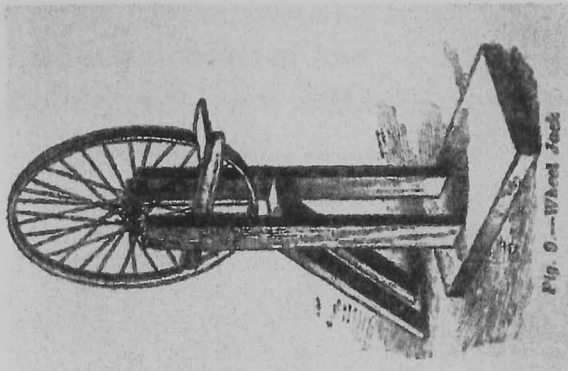
Although the general public was not capable of understanding the new work, an elite group of wealthy, culturally interested Americans were hungry for the European break with academic and traditional art. The inde-



*Four Readymades*, 1964  
Lithograph, 32 x 23.2 cm  
Milan, Collection Arturo Schwarz



*Sculpture for Traveling*, 1918  
Variable sculpture, colored rubber and string, dimensions ad lib, original destroyed  
Copy by Richard Hamilton on the occasion of the Duchamp retrospective in the Tate Gallery (London) in 1966  
Milan, Collection Arturo Schwarz



Drawing of a wheel jack, c. 1912

If one compares the wheel jack with Duchamp's assemblage, the *Bicycle Wheel*, the similarity between the two is immediately apparent.

## Ray/mond Rous/sel

**Ray** flame / *flamme* / sweetheart / **old flame**; the flickering flames of the Paris studio recalled in the twinkling of the spokes in New York.

Ray / *raie/rais* / — line, stripe, streak, **stroke**, weaver's beam

spoke / *rayon*/ radius, point of star, gleam, flicker.

*rayant ( rayer)* / — throwing out of shoots:

shoot/*chute* / tube

/ Fall of Man.

— stooling

stool / *selle* / bike saddle

/ piece of excrement

/ turd / *merde*

/ *etron*

*etrenne*

handsell / *arrhes* (is to *art* as *merdre* is to *merde*)

/ *arrha*: earnest money

/ part of purchase money given on deposit, to bind a bargain.

/ first use of something: 'christening'

/ first sale of the day

/ good luck omen

/ amulet, talsiman.

/ instalment / established in any position

/ place where someone is installed

(studio: Roussel installed in *roue-selle*)

installation / mechanical appliance set up; put in position for use.

## Mond / monde / orb - the wheel

heavenly body

## Rou / roue/ roué / voluptuarist

/ wheel / *conversion* / change of direction, as in 'right wheel!'; as does a turning wheel, now up, now down.

/ : upside down( the wheel) / as above, so below.

/ *inverti* / **inverted** : the wheel.

/ **homosexual.** ( Roussel)

/ *invertir* / reverse the image of

something

wheel from side = stool from above: 2

viewpoints: see *Moulin à Café/ Grande Oeuvre*)

/ wheel = hub, spokes , rim and tyre / *pneu* = *pneumatique* = elevated

spiritual being.

/ fellow / fellow / counterpart ( *Roue + Selle = Roussel*)

*partout* / altogether ( *quatre partout*: all four [on all fours ?])

/ everywhere, on all sides, **in every direction** = Powder of Projection.

/ *en tout et partout*: at all times and in all places

*rou / roux / russet / rust coloured / jaune : rusted wheel, spokes and forks.*  
*/ monde en jaune / life of sodomy*

*/ the world in the yolk of an egg.*

*/ bronze coloured / bronze / turd / stool.*

*/ turde; turdidae / The Thrushes*

*turdiform / ' in the shape of a thrush'*

*/ thrushlike*

*thrush / échauffement*

*/ heating of bearing*

*/ overheating, chafing*

*/ constipation*

*échauffement [de la fourchette*

*(in a horse)]*

*/ blennorrhagia*

*discharge of mucus*

*échauffement/ exciting discussion*

*échauffant / over excitement*

*/ causing constipation*

*échauffe / sweating(room)*

*échauffaison / heat rash*

*échauder/ ————— burn, scald,*

*scour, get your fingers burnt*

*/ drain [ heat, excitement*

*= chauffage]*

*échau / channel, runnel*

*échaudé/ triangular flower bed.*

*/ triangular block of houses*

*/ 'three-went-way'*

*/ junction of 3 roues; forks*

*/ [ ménage à trois / three-way lady]*

*/ folding stool.*

*échaudage / lime washing, whitewashing*

*/ scalding*

*éch(aff)audage*

*échaffaudage*

*/ sca(ffo)lding*

*/ erection*

*/ fabric, structure -  
of argument*

*échaffauder / build, construct an*

*argument / system*

*/ complete a book*

*Impressions d'Afrique*

*échaffaud / platform, scaffold*

*/ staging ( a play)*

*Impressions d'Afrique*

*échaffaud volant hand wheel*

*échauffement de la fourchette*

*fourchette / two pronged fork (= forks)*

*assemblage à la fourchette / slit and tongue junction*

*[perineum, in sex]*



'fork assemblage'= *Roue de Bicyclette* / **crease of the buttocks** / *raie* Ray  
*fourche* / fork-shaped wishbone / *lunette: lune* / arse /  
*euil de bronz* circular - *Roue*

*de bronze* = bronze cast  
*mouler en bronze* / **cast in bronze**  
*mouler de bronze* / **have a shit**  
shit / *chiasse: she ass* / *mulet*/  
*mule* / hybrid / *métisse* /  
hermaphrodite  
*mule* / *ferrer la mule* mount with an iron apparatus  
/ Spinning Jenny  
/ donkey ( *guide âne*) / *baudet* / trestle, saw horse  
( sore horse)

trestle / *selle*/ stool / defaecate / *putrefactio*

*selle* / *sel* / wit

/ understanding

standing under *selle* under *roue*

*selle* / stool of repentance

*repentir; je repends* I repent

*je repeinds* I repaint/**revisualise**

(my old flame)

*Raymond* / *raiment* / raiment / dress, clothes

/ arrayment: **array** / *parure* / adorning

/ *appareil* / apparatus.

/ *appareillage* / pairing, fitting out/up,  
installing.

/ *rangs* / row, line.

/ *ranger*/ **run your fingers** along the  
edge of something

/ arrange / *mettre en ordre* / put into order

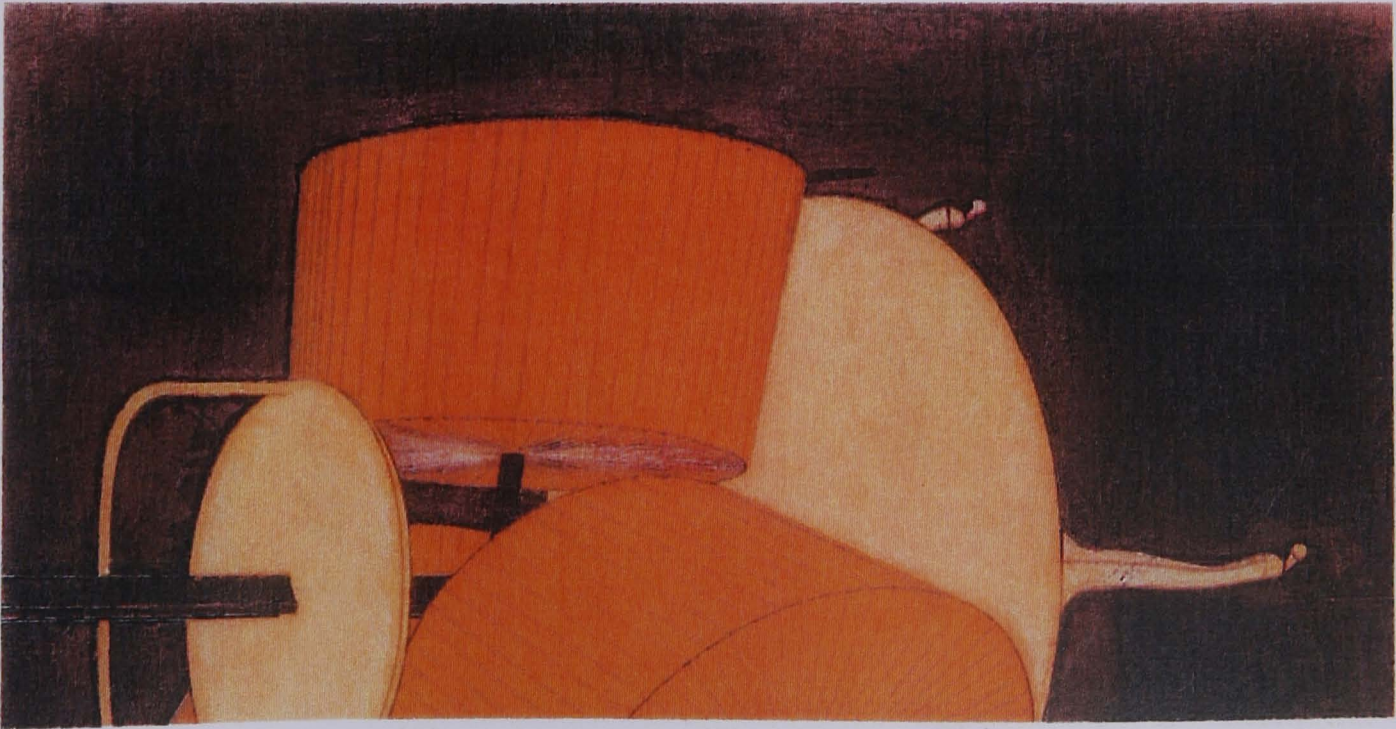
/ bedeck

/ *attifer* / display / *montre*/ put up

/ *froufrouter*

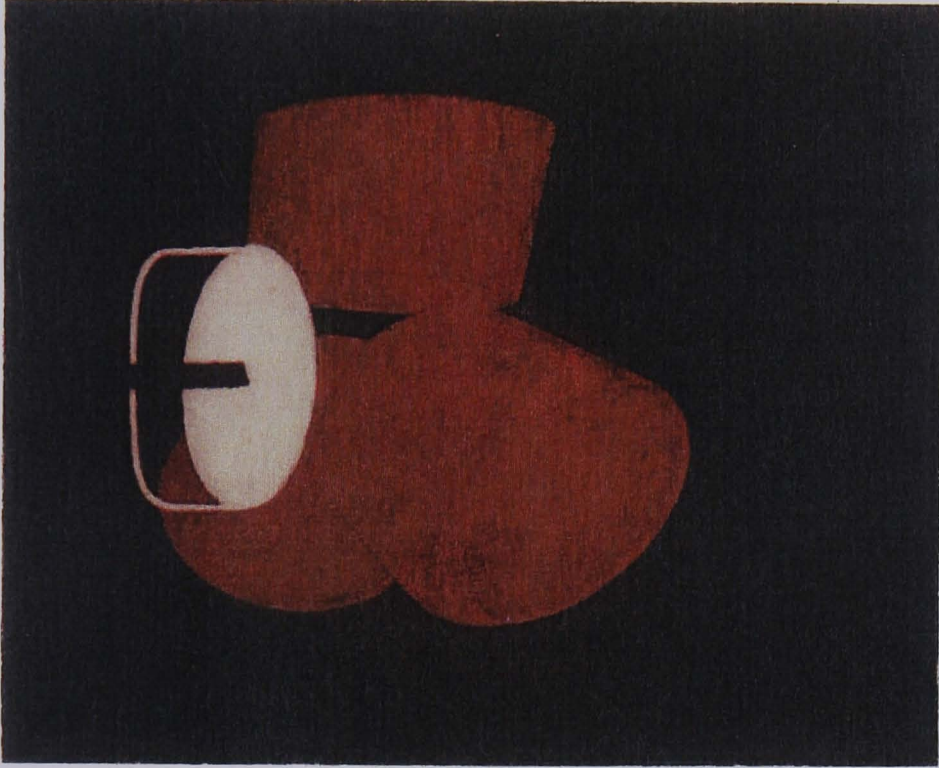
*froufrouter*/ give forth a succession of light sounds = rustle / Russell / Rousell

**Broyeuse (Shock Pulveriser.)**

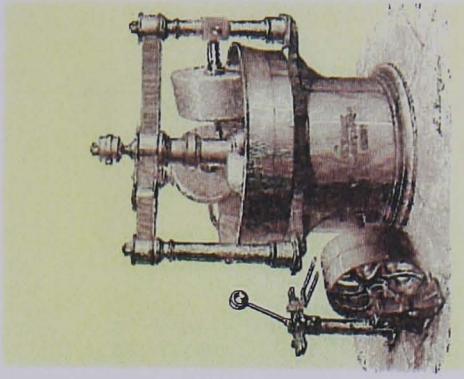


Study for the *Chocolate Grinder No. 2*,  
1914  
*Etude pour la Broyeuse de chocolat n° 2*  
Oil and pencil on canvas, 73 x 60 cm  
Düsseldorf, Kunstsammlung Nordrhein-  
Westfalen

PAGE 38:  
*Chocolate Grinder No. 2*, 1914  
*Broyeuse de chocolat n° 2*  
Oil and thread on canvas, 65 x 54 cm  
Philadelphia (PA), Philadelphia Museum of  
Art; Collection Louise and Walter Arensberg



Chocolate grinder, illustration from a catalogue, c. 1920  
Duchamp's composition is obviously based on a functional machine, as was used at that time.





power  
1000 up  
1000 down  
1000  
1000

Do S.O. House

what that is not  
what it is  
to be  
surrender - act  
expansively  
along with  
scholarship  
Rogue  
epitaph  
project

Refuge  
Branch (agent)  
Nativity  
Sufferance  
Do it again  
repair  
job up  
dupe

to be done  
now =  
check  
did it  
S.O.C. in card 3  
rooms.

fil stage  
[screen] [forwarding]  
wire drawing  
drawing with wire  
epitaph (hepton)

flourish - fleece, kin  
Pecunia - scorch, sun, horizon - jump  
from 8th  
S.O.C.

wire - draw - epitaph  
strange bundle  
lance fight  
admiral (Muller)

Straylon (Straylon)  
Loverance  
Pecunia  
D: "the Straylon  
can't. from the  
Muller: end of  
Straylon]

1799 the decretals of the  
collar, coming from  
would deposit  
itself, after grinding  
as much chocolate



confession of profession for shop (= se cor etc)  
admission of confession of sacrifice

your massive  
your massive & sleeker  
your massive & epicure

potet unaccusative  
choix  
= chance aux chois

causative  
seigneurie  
causative  
causative  
causative

causative  
causative  
causative  
causative  
causative

we devoted to  
reference to  
are also given to  
unwillingly to  
sensations = pleasure  
= sybarite  
we also believe in  
we are god of the  
we are god of the

bit-bit  
obscure  
epicure

causative  
causative

non-  
non-  
non-

causative  
causative  
causative

gargle

gorget "ache"

gorget: collar -> disc-syphilitis  
collar

gorga

neck

wicker, fabel, faw (Tart)

funny, goat  
fumbled, of look (CG)

journal of  
axel

gargle  
progress = prostitute

personal

face for pencil  
panda fastenably

goad

walk the streets -

cher; goat, fiddle

chassis -> tripod

little goat = carrots

186  
182

beginning  
require + free spirit

actual position  
redwing take

grievance

rowl

settles

rowl: rowl = my body, warden

(=) rowl in - row, cobble and

rowl = special warden  
-> free warden (KD)  
-> 2 m. Hogen



# L's of "resistance"

## Resistance coil

### Coils IV

= the slope of the legs of the trapezoid

above 50 pounds  
down 40  
it 'with' - forward leg.

points quite a few galls

subby anton  
stable, very perforated

fun table  
fun table

ventral; wing, proportion  
ventral the contact (DC-AC)

(from normal & inverted)

(Krose.) - ventral (normal)

from side up to down - eg glass (spec. handling) -  
antennae - antennae about 1/2 in. (same as B)

'nickel plate' = just close, theory (1958)

'nickel plate' = Dy & other plates

note: 'potts' have no means located the table terms of accept. table (top only) (see below)



potts cannot form. (regular per 50)

gases

shock

coil in the used water  
no circuit to measure  
Resistance

Opposition of an  
element with  
conductivity

How - conductivity  
of mag<sup>n</sup>, elec, heat

Resistance  
Resistor

sliding current resistance

Resistance portable a' circuit  
Resistance Resistor = Resistance  
= v. de démarage

field resistor  
Structure

Thermograph (see therm  
Ragograph may plug)

Impact Resistor = Resistance  
to impact - loger

to embedded - encasé

to loge:  
to determine the loge of a week  
to notice to

to revise  
a loge: a collection of  
loges together

9.0

circulation  
Resistance can also = circulation  
head - hart

see my use of  
the word  
apron of the  
wire

(167)

instrument for  
measuring the  
force of a punch (punch str)

piece  
de  
Resistance

or valve - rotary  
circulates regulator

central vital  
part  
soutrepe.

cam (it form =  
heart-shaped part)

middle, wrist (see  
usage, throat piece (of request)  
c. 26 movement = rotary point  
point  
= cam / 4-in-trick. ] =  $\frac{\text{width}}{\text{width}}$

cam eccentric  
" ecc cam

" - cam  
= projecting part of a revolving  
piece of machinery a p. to in front  
a shaft or a revolving motion to  
and piece by sliding upon following  
used especially where a shaft - ecc -  
motion is employed to convert a  
uniform circular motion  
of shaft wheel into

[ unique  
terms:  
Turpin ]

heart cam: form of cam used to convert a  
a rect. rotary motion

une fusse - meche  
meche - spindle  
to arguer / qu'il  
... ..

but regress an ecc  
cosmic  
p. ...  
ecc. ...

progynous → prostrate (emulate of the  
 number type  
 sup. etc. model  
 da G. Malayan) } Row

= found  
 = found, use an erect heart, = pulpit  
 = pectate

Usab, throb  
 expand + contact roughness  
 strike up in well appearance  
 more with regular alternating  
 quiver, vibrates = ~~KANG~~

strike with regularly  
 best the weight of cones as a result  
 standard of its asset: penalty = essay = three left

soul  
 (axis = core central axis: 2026, central strand, curved,  
 wave, illuminated from above) } motto  
 device

(axis) the soul may be enlightened for a ~~short~~  
 time (the end of the  
 part of the  
 part (1+2))

piezo-electric  
 whale  
 discharge  
 electron  
 arrow  
 javane



I refer to amunpa as  
partake (top) etc  
" for the child  
" mother, sister, etc

as  
of paper admission  
year & last =  
society

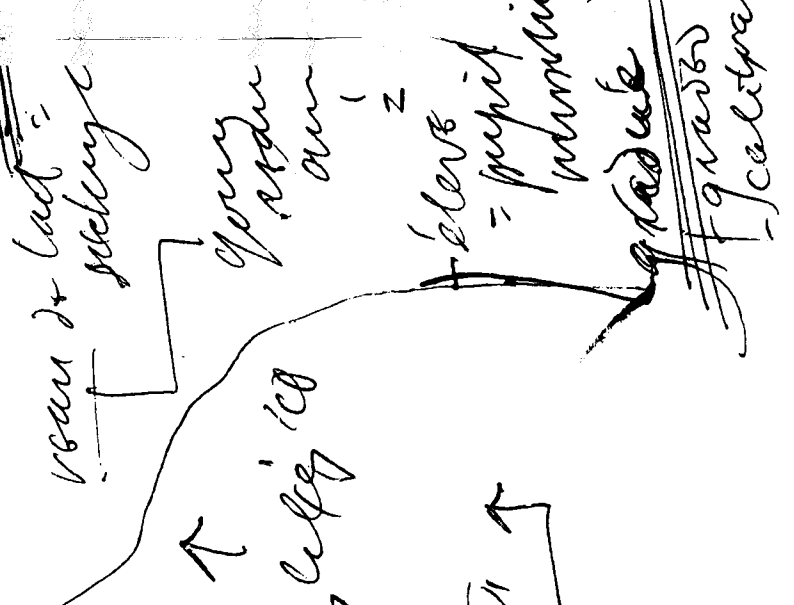
fail fauille - leaf (4 or 6)

factor by pass / handle  
of depression - make a figure stand out / by legs 'co

to foil = faua resorted = reciprocal or cable  
precept or

foil = 'éleve  
l(Von) foule, pite

→ Carue by Carue  
(amuta)



but how could it work as a C. Graduate? ?

Quibf p19: but how could it work as a C. Graduate? ?

chocolate gamein gamein  
= chocolate la tiels - gamein (air)  
" with

add to organ  
board

1) The soul may be early urban  
 2) The soul may be early urban  
 3) The soul may be early urban  
 4) The soul may be early urban

1) Clary - brown  
 2) Clary - brown  
 3) Clary - brown  
 4) Clary - brown

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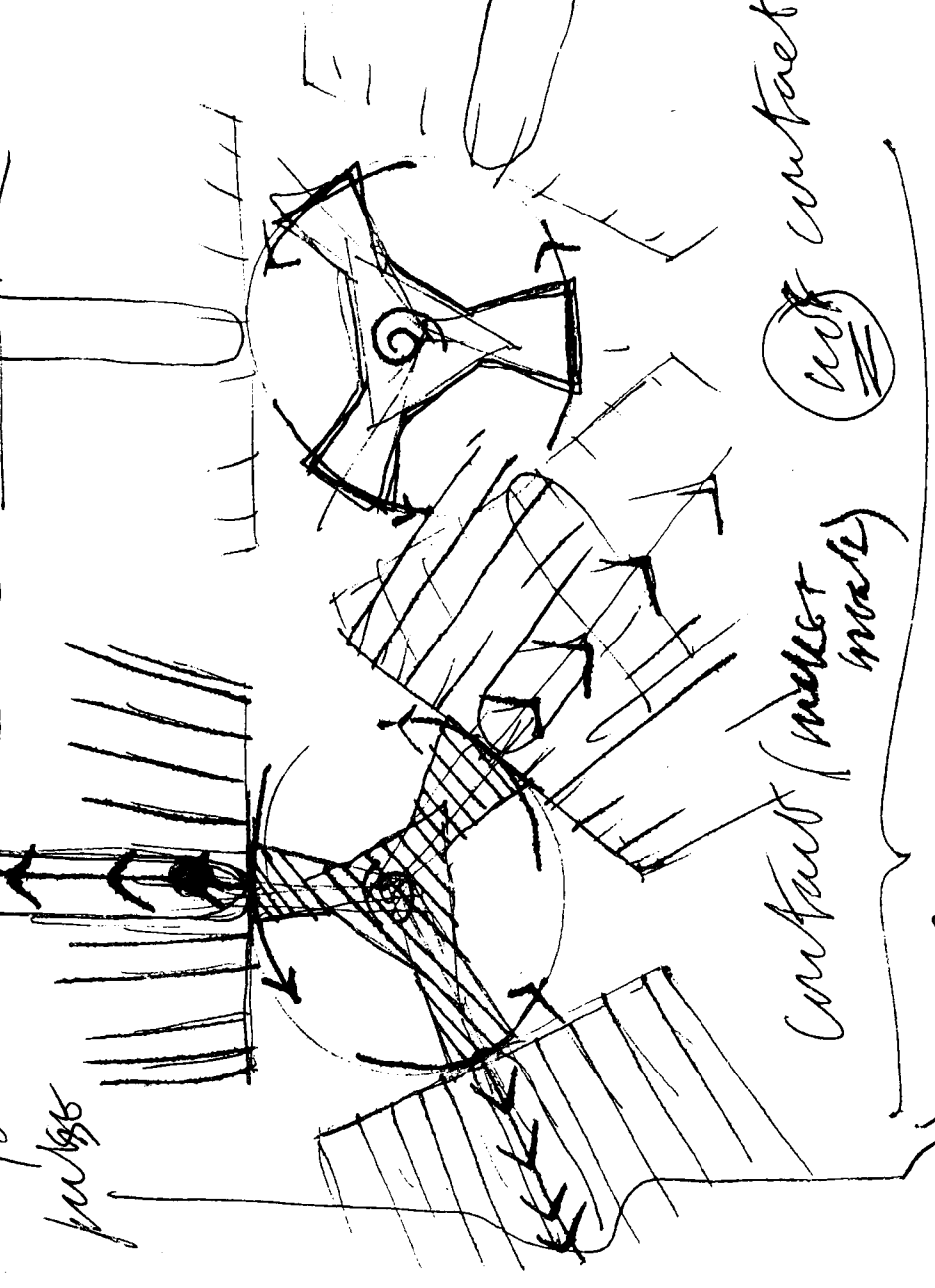
1) Clary - brown  
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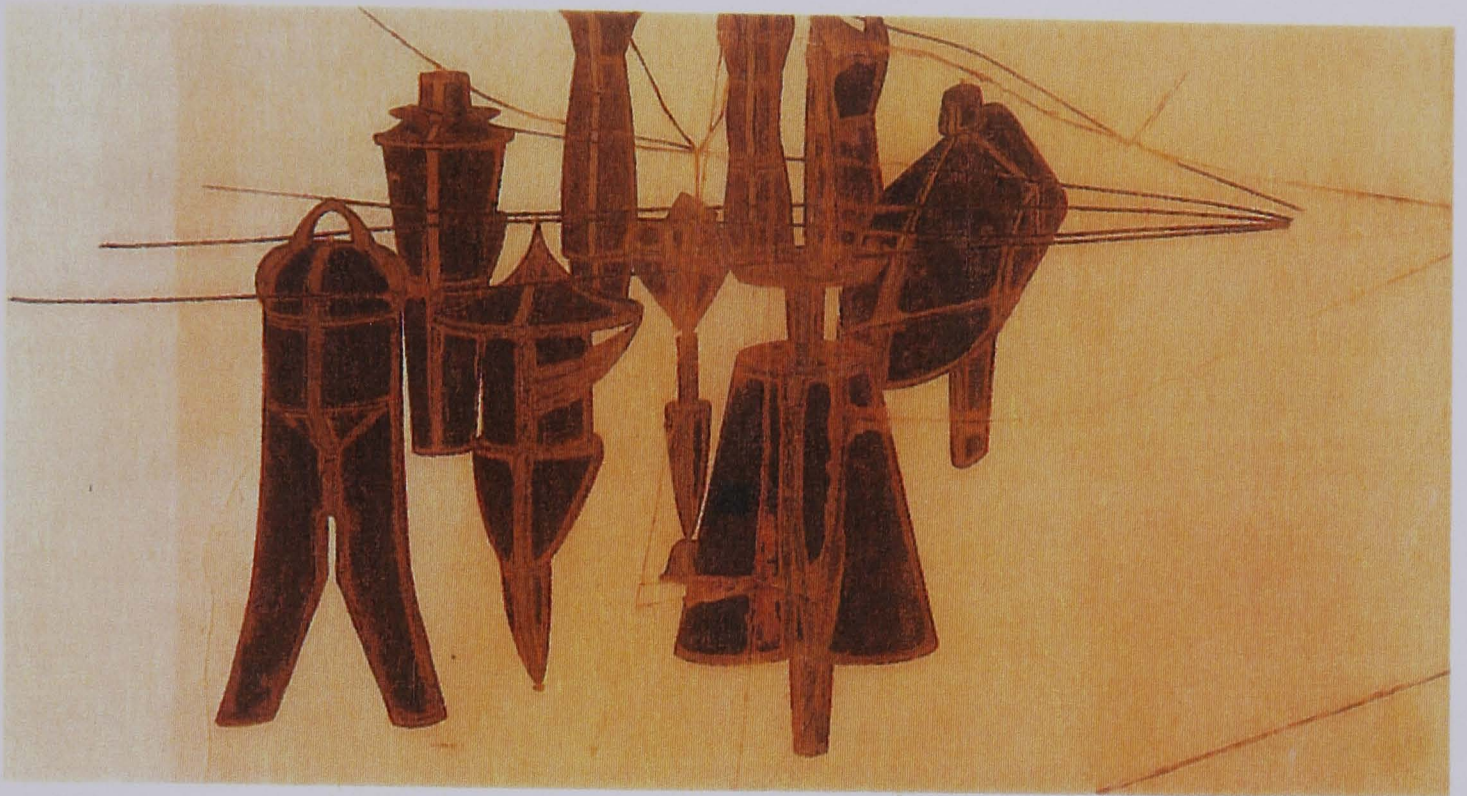
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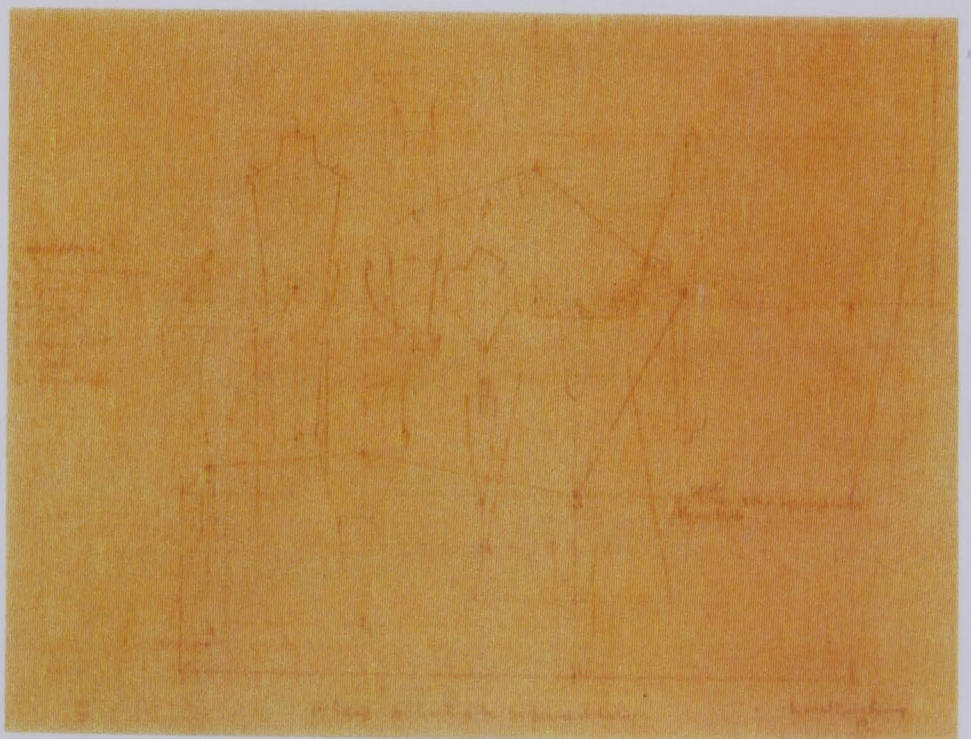
1) Clary - brown  
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 3) Clary - brown  
 4) Clary - brown

**Moules Malic (*Couvertures Hieroglyphique: cimetièrè.*)**





ABOVE:  
**9 Malic Molds**, 1914–15  
*9 moules mâlic*  
 Oil, lead wire, lead foil on glass between two  
 glass plates, 66 x 101.2 cm, replica by David  
 Hamilton 1966  
 Milan, Collection Arturo Schwarz



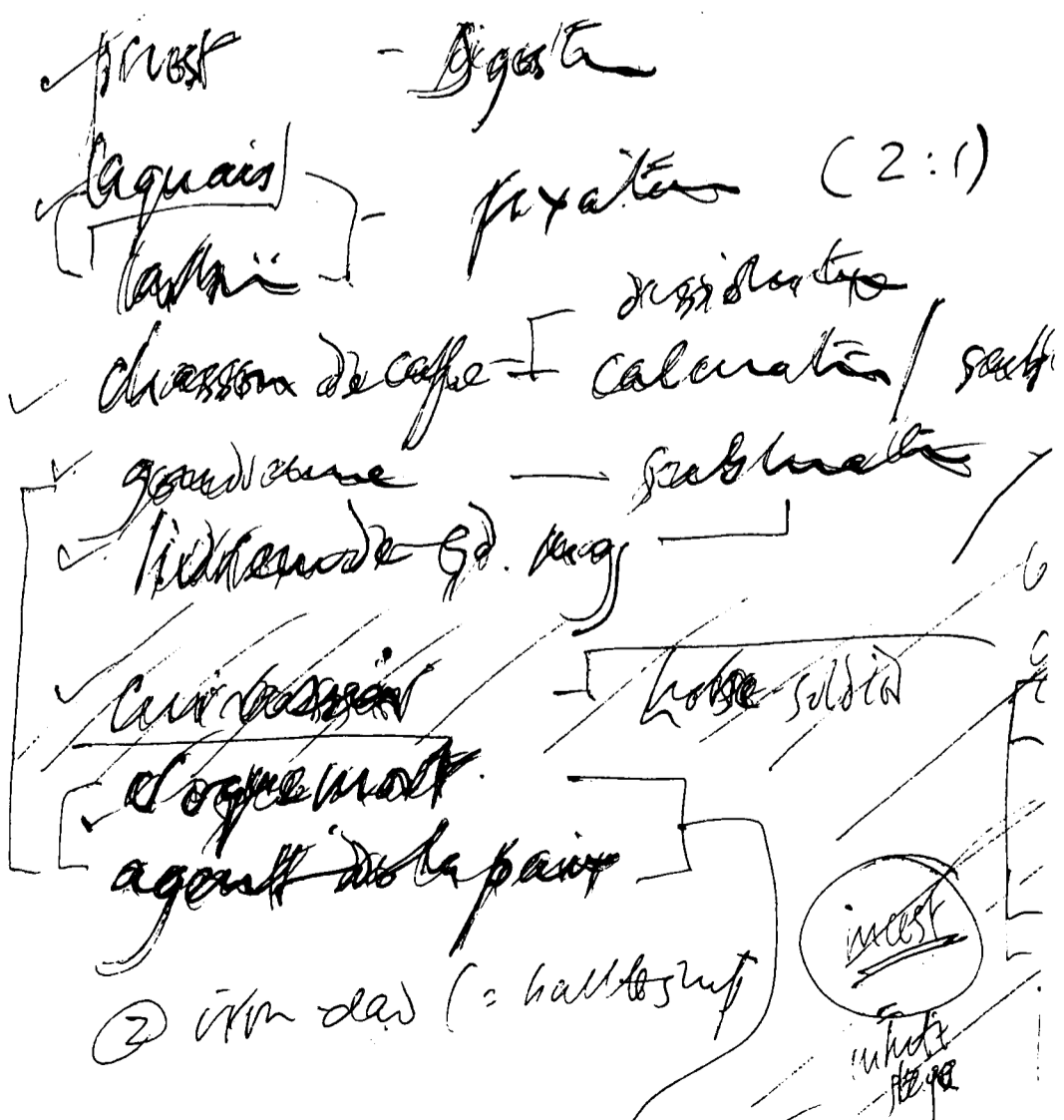
**Cemetery of Uniforms and Liveries (No. 1)**,  
 1913  
*Cimitero des uniformes et livrées (n° 1)*  
 Pencil on paper, 32 x 40.5 cm  
 Philadelphia (PA), Philadelphia Museum of  
 Art, Collection Louise and Walter Arensberg

- ✓ le calcination CR 4/170 9/2/19/11/12
- ⊗ la congelation
- ⊗ la fixation
- ⊗ la dissolution (69!)
- Ω la digestion ✓
- ⊗ la distillation
- ⊗ la sublimation
- ⊗ la separation
- + la incarcération
- ⊗ la multiplication e sol active
- ⊗ la projection a Med. active

intensive  
 Méthode de bilime  
 onirant  
 Sol active

preparation impure

- mor
- suprament rouge
- libéral
- Scarpe
- plan
- le plan de l'année



⊗ Mor des

Very Novels Matic

Novel - now (a' used - as now)  
, - unsoiled (innocent; the virgin;  
[an immediate conception])  
↳ ('now a' boy' - life preserved  
scapularis - common  
(Sicut))

Mouth - functional givals  
bivalve leaf of foliary door (dipt, de)  
(L.G. until 1923)

(clock) arrangement of filaments, etc  
in vacuum gulls, designed  
to regulate the flow of a current

valval view - aspect of a diatom  
in which one of the  
valves is turned to  
the viewer; a  
side view  
[things on glass]  
" 2 atom  
isomers  
L

atom - hypothetical body, so small  
as to be incapable of further  
division  
ultimate particle of matter  
(chem) smallest particle in  
which elements  
combine

Matic - Prima Materia

Malic [malum; apple - (vt) / sodom]

Its usage in Malic acid

found in apples, and humans  
used as an oil or fat preservative (botany) (citrus)

Houston: 1913

Malic acid a remarkable example of physical isomerism (Soddy)

isomer - one of 2 or more nuclei of the same mass and atomic number that have different radioactive properties and can exist in any of several energy states for measurable periods of time.

→ (M) [Cooks Radiant Meter]

"sharing equally"

Amorphous

Plat Stone [Adam]

They are variations ← Mercuric Sulphide (is sustained to produce)

Mercury Sulphur

excited elevated purified refined

Conj. Opp. [Amorph.]

(see Sulphur)

Plat. St.

Isomorphism

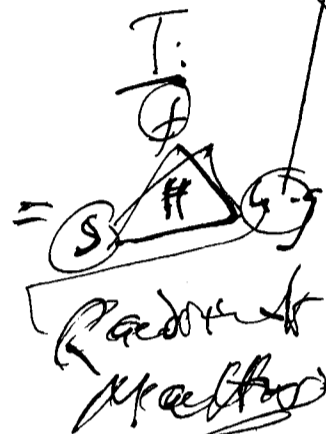
Said of groups coll. to each other in form  
+ in the nature of prod of their  
operations (= composition of symmetrical  
operations) (shaving equally)  
(= vector - homomorph.)

Isomorphism  
the property of  
of admitting  
in the  
same or  
closely  
related  
forms

Isomorphism (shaving equally)  
(= vector - homomorph.)

Isomeric (1835)

composed of the same  
elements of the same  
proportions, and  
having the same  
molecular weight  
but form, diff.



of equal  
measures  
of masses

substances, with  
diff properties  
owing to diff groups  
of groupings of the  
constituent atoms.

[see further N.  
R. Soc. Mem + Trans. Vol 72  
No 2  
1978 p 215]

Isometric

method of projection  
in which the plane  
of projection is  
equally inclined  
to the 3 principle axes,  
of the object, so that  
all dimensions parallel  
to these axes are  
represented in their actual proportions;  
used in the dr. of figures +  
machines.

(1) on  
the  
square

Quest:

Applied to a  
system of  
ball bearings  
characterized by  
S = axes  
mutually @  
to (1)

9 pages

Hy = mercury

metamie [eg: mine; to seek after]

the 'stuff' of which a man is made

any member of a class of substances  
eg by gold, silver, copper, iron,  
lead and tin (and certain alloys)

various day

broken stone

Phil June

metalic  
n. a. l. c.c.

Q. M. M's: Litany's.

litany: continuous repetition, or long enumerations of

patristic  
[ formula of words to produce magical effect ]  
"New Father"  
nr. of nodes in # place  
Kymnalic  
life  
Avatar

signare: running discourse

"vaganay roll me devil"

"incantation" - in cantata  
put into song

longue tartine  
slices bread, butter and jam

parted accumulative plate

Avatar  
Mural  
enchanted  
enchanted

Station master + Magister

Magister + Magister

Place where apparatus is set up, scientific research, etc like = atelier

Magister + Magister

Magister + Magister

Magisteria, the faculty, function of a church office of the

(M) = atelier

Md. Magisteria

Phil. Stone

Office of a Grand Master

Master principle of nature potent (transmuting quality of) active quality of agency

subject having this quality of Phil. Stone

product of result of transmutation

precipitate / Residuum = Hypostasis

oliver

perfection - combination (an) + trinary

trine

magister

magisteria - eld

cauld

(airie) - access =

magisteria

magisteria

viduoy des  
old way man  
young man

gds magisteria

live aism

future in aism

to aism

Sanctum =

The Saron

The Saron

concern to start for BA about per class right now or

10/22/22  
2 of 10/22/22



Orain des Grands Magasins. ←  
"Universal Provider"

oblivion man

Yes Jesus God

livraison

part-installments by

livraison

delivery → saviour

The Saviour

The Redeemer

our father - saviour

"and deliver us from evil"

Patet us ter (set wanted)

Jesus gratia agitur

Agout de la poix | hush  
= pox: keep quiet

osculatory

osculation

the fact of touching  
3 or more  
concurrent points

repr. of the virgin  
of X, kissed  
by priest and  
people @  
mass

mute  
noque mut;  
underakers  
mute: Back  
puposechid  
etc

gk tablet with  
projecting handles  
behind, having  
a representation of  
the crucifixion

[kiss the spot]  
(a good friend)

osculate

Kiss

have contact through  
intermediate spaces

have contact with a  
higher order

gendarme - Gen<sup>(2)</sup> of arms - soul leather "soul man"  
air - air of copper steel

cuivassat - cuirasse - breastplate  
Tincobon usaryga - Lanchon  
cudasso - 5 heavily trained

breastplate - 1200 pieces of  
embroidered linen

work on the breast of a  
Jewish high priest =  $\pi$   
a diamond with 12  
precious stones  $\oplus$

the 12 tribes  $\oplus$   $\oplus$   $\oplus$   $\oplus$   $\oplus$   $\oplus$   $\oplus$   $\oplus$   $\oplus$   $\oplus$   $\oplus$   $\oplus$   
jewels of the ?

pectoral - the good of the chest  
Lodge - palace veil  
palace - vale de palace

plasma: conscience = palette  
inward knowledge / outward gaze  
"inuit" - don't

estancia de vitelognus  
place + gift  
2 + 1 = 3 =  $\Delta$   
(comp. of place) intuition

intuition  
inuit?  
inuit? = self-knowledge

$\pi$  present stone: ph:st.  
 $\pi$  plectrums - (estacles?) family petals

Joyant = jewels?  
L just

$\oplus$  does plectrums now admit ref?  
hitherto = meat piece

# Digestion

a digest + digester (collaborator)  
 - a sketch of a body of laws

- ↳ words, syntax, discourse
- ↳ receive int. systemate for
- ↳ arrange melodies.
- ↳ think over
- ↳ play also for assimilation into a system (initial)
- ↳ learn without resistance, swallow
- ↳ got over efforts of system
- ↳ maintain uniformity of temperature by the action of heat = Caloric
- ↳ cause to superheated
- ↳ dissolve by air of heat moisture

impact  
assimilation  
 ↳ consider of material into a system  
 ↳ substance  
 ↳ absorb, incorporate  
 ↳ cause to resemble; know like  
 ↳ maturation

Arrest: i.o who pronounces absolute  
 ↳ absorb - softie  
 ↳ absolute → absorbed in (←)  
 ↳ true Absoluter

Arrest  
 ↳ (M)  
 ↳ (A)

Arrest → Arrest → Arrest  
 ↳ Arrest [ mental ]  
 ↳ Arrest [ i.e. who pronounces absolute ]  
 ↳ Arrest [ "flanker" ]  
 ↳ Arrest [ me who speaks, or fails ]  
 ↳ Arrest [ ignorant person who speaks ]  
 ↳ Arrest [ spiritual ]  
 ↳ Arrest [ man servant ]

opposite central  
 ↳ side of  
 ↳ minor frequently  
 ↳ close to the  
 ↳ 200m or  
 ↳ original (A)

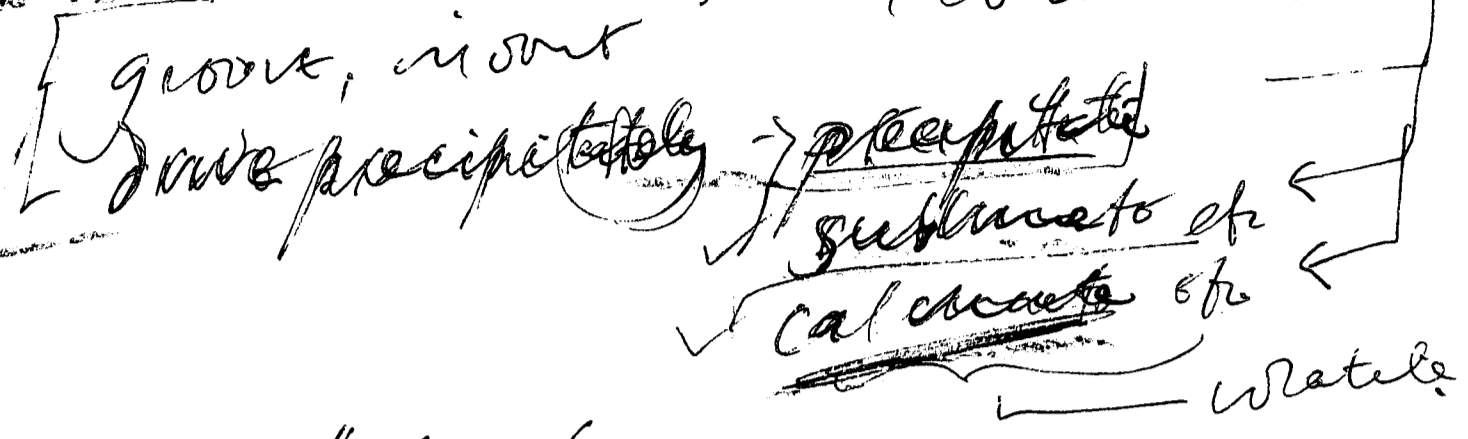
↳ damp, hold fast, clip → Fixation (A)  
 ↳ support, rest  
 ↳ cigarette jumps

↳ "Hypoth" (A)  
 ↳ ...

Chasson de cafe

sucrose, among.

chasson: chasso = milk - flutes the edge of a coin



coffee milk - broyow

pulverise (Kant)

dissolution

breaking up of a constituent body.

top into per ton  
 contained elements  
 [= fluid op / fuel etc,  
 conducter proposed to  
 liquid: app to  
 Congelation: ie

by liquifaction  
app to freezing.

condition very loose  
 for restraint  
 variety of methods  
 relaxation of expansion  
 point  
 formation of up: dead  
 solution of a question  
 (tree into --)

Hypothese

names of the ... are less  
 names of the operator

Fixata  
take fast

I <sup>making</sup> ~~mount~~ ~~water~~ ~~solid~~ a liquid/some liquid (off of)  
causing a gas to combine with a solid crystal

control (viewed in side view)  
elaborate proposed  
Susmati! Inklimate  
evaporate  
God!

sparkle -> fractures of spirit = volatility

spark for a wading fire (R or Byc)

pendance house a full arrow = knif  
dead working

4 stan  
work - pen are

for spark metr - spirit metr - crystal metr



**Mlle de L'Escalier.**





Marcel Duchamp  
12

Envoi à W. Astra  
(Jules Laforgue)

à Monsieur F. C. Torrey  
très cordialement,

Marcel Duchamp.

13.



Nu descendant un Escalier n° 1, 1911 (n° 63)



Nu descendant un Escalier n° 2, 1912 (n° 64)

A sample of Southard's 'Novelettes'. Represents a discussion on Cubistic Art with Marcel Duchamp apropos the latter's famous painting commonly called "Nude descending a Staircase".

Mlle de l'Escalier.

Marcel called her "*Mlle de l'Escalier*". Marcel, to be sure, is no part of this story, but I had to put the case to him on the score of his own acknowledged authorship on the premises. Altogether and from the story of Diana, Marcel has projected the idea of the staircase full upon the screen of occidental art. Discussing this art with Marcel one night. I inadvertently let fall some words about Diana and her now famous *defi* of the staircase. Whereupon there was nothing for it. Marcel burst the bounds of his French moderation and descanted at length upon his famous painting. Descant, expatiate, dissect, exfoliate – only by such terms can I fitly recall the phrases of Marcel. The entire rush of ideas from Aphrodite's foam to the red cotton night-cap country was displayed and no decision rendered. The best we could unite on was somehow putting together is nothing but taking apart. Of course, if we put it, that synthesis is nothing but analysis, the whole argument falls flat, for somebody must have said that before, and after all, in the case of Aphrodite and the delivering foam, there was synthesis. When the headless foam let the goddess slip forth, there was a severing, and as Marcel pointed out, even a dehiscence. Now severing and dehiscence are beyond question matter of analysis, or as you might say in plain English, taking apart. Anyhow, when the staircase was projected on the screen of art and upon the staircase, the famous foil of Aphrodite was itself projected. There was, as I unfortunately pointed out to Marcel, a frightful instance of imitation, for as usual the Orient was before us. "But this foil" cried Marcel "was not projected, at least not alone projected". "What then" we cried; "was he let fall through. Was he somehow lurking beneath, as it were, integrated between the treads?" Descent was clearly the obvious account; but, we pointed out, descent might be merely in the moving-picture wise, and nothing but a matter of projection. Nor would any new principle, as Marcel agreed, be uncovered if projection was side-wise. Much interest might ensue from an appearance from behind the staircase. This novelty of hollow and empty risers enchained Marcel's phrases for a moment. For a moment only, however, for no one of the three dimensions of daily life had aught for Marcel. Daily life was perhaps naught, but never the less, we pointed out that Marcel had borrowed a staircase from daily life, and demolish it though he might, the staircase yet remained. There was the staircase living in the title. It might be condescension for Marcel, but if Marcel had descended, at least the foil of Aphrodite had himself descended in the same form.

"Well", said Marcel, when the phrases of the caramel custard and the red cotton night-cap country had arrived, "it is idle to explain it; I do not explain it. It is after all the fourth dimension". Whereat we separated for that portion of the night which remained, and to this day I do not know more of the staircase and the peculiar jacency of him who descended than can be expressed in the formula exfoliate. The staircase was exfoliate upon the occidental screen. He who executed the parlous descent was also exfoliate. The staircase and the somehow adjacent, super-jacent, subjacent, intra-jacent or otherwise-jacent (say, in the manner of Riemann) descendent of the staircase was also exfoliate.

Putting together was taking apart, synthesis was analysis, or put more simply still, lysis. To place upon a screen at all was to snuff out the life you set out with.

So much for Marcel's idea concerning the staircase. As I pointed out to him, Diana was at all events arrived, and so far from being snuffed out is leading a larger though possibly psychopathic life. I pointed out to him that as an artist, he probably knew little or nothing about life and I only called upon him because, as an alienist, I might know still less. We were both hopeless analysts, I conceded, but I remained with the products of the foam, and as for Marcel, what did he have for all this extraordinary analysis but the well known explosion in a shingle factory.

The facts that I cast before Marcel were not complete, nor do I know when I discussed the case with him what might be the outcome of the story.

Dictated Nov 17, 1916.

*( to be continued)*

## Mlle de l'Escalier

" Marcel called her "*Mlle de l'Escalier*." Marcel, to be sure, is no part of this story, but I had to put the case to him on the score of his own acknowledged authorship on the premises. "

### Comment.

Southard is expressing his wish to ascertain on what authority Duchamp's expression of a narrative, to which he could not claim authorship, rests; that is, on what premise is his exercise based. His conclusion is expressed towards the end of the text. But it is clear that Duchamp's authorship of the expression, but not the content - a condition he stresses himself in his reference to how Roussel's method helped him - subscribes absolutely to Hermetic orthodoxy.

A *mademoiselle* (*ma demoiselle*, my damzel, or dragon fly, or pavioir's punner), here associated with a staircase, is an unmarried female, a virgin brought forth, presented, in the provincial Duchamp's petit bourgeois youth, since a *mademoiselle* is an eldest daughter.

Moffit (p.194) quotes a passage illuminating this critical alchemical motif taken from a hermetic text attributed to Basil Valentine, and paraphrased by Poisson in his *Théories et Symboles des Alchimistes*. It runs as follows:

A Virgin brought forth to be married is gloriously attired in a variety of splendid and costly garments (reminiscent here of the Star of the Philosophers, a term describing the colours appearing in the vessel during the Great Work) in order to please her Groom...when the Bride must indeed copulate in the carnal ritual, then her various garments are stripped away from her, so leaving the Bride with only that with which she was arrayed by the Creator at birth...the Bachelor and the Bride must both be nude when they are conjoined...so that their seed may not be corrupted by mixing with any foreign matter.

Here then is the absolutely standard alchemical topos of the *Coniunctio Oppositorum*, the Alchemical Wedding, in which the Male and Female principles must be reduced to their essences, their *prima materia*, before transmutation can occur. This motif, best known in the form of Duchamp's *The Bride Stripped Bare by her Bachelor's, even*, appeared first in Duchamp's *Young Man and Girl in Spring*.

" Altogether and from the story of Diana, "

Comment.

The following passage from Stolzius's "*The Other Key of Basilius*", cited by Moffit on page 191, and developed between pages 192 –4, seems apposite here:

When the garment is taken off, then the Sun [alchemical gold] appears; Diana [The Virgin Goddess] no longer wears her raiment; thus marriage becomes even more desirable. From two noble suitors, both swordsmen, the Bride receives delicious water [Mercury]

This is the subject of the drawing which Duchamp produced in Munich in 1912, entitled *La Mariée mise à nu par ces célibataires*, the title which acquired the suffix *même* at the point at which Duchamp conceived of the basic composition of the *Large Glass*. It represents the White Stage of the Grand Oeuvre, during which Philosophical Mercury is stripped to its *prima materia* in preparation for the making of the Philosopher's Stone, in the *coniuncto oppositorum*.

In standard hermetic illustrations of this subject, swordsmen brandish foils, the meaning of which are discussed below.

"Marcel has projected the idea of the staircase full upon the screen of occidental art."

Comment.

The staircase represents the material of the Great Work at the blacker-than-black-stage of putrefaction. (Cinematic) Projection is the action of the Philosopher's Stone, as the Powder of Projection, discussed in the *Text* under MULTIPLICATION. Duchamp allegorised this process as *démultiplication cinématique*, citing Marey's chronophotography as a source.

To screen; to project onto a screen (1915); to sift by means of passing through a screen. Therefore, siftings are screenings are dust, a powder of projection.

Chronophotography is motion analysis, which also translates as scatology - alternatively pornography, the study of coprolites, and diagnosis by means of faeces. To an alchemist, faeces, like those which the alchemist Paracelsus presented to his medical colleagues, represents the matter of transmutation at the black stage of putrefaction.

Cinema is animated, and Pernety defines Animation as "*donner au Mercure des Philosophes une âme métallique*"; it is the imbuing of Mercury with a metallic spirit. So in Duchamp's discourse, the cinematic animation of the descending nude is a metaphor for the distillation of natural mercury into the purer form of the Mercury of the Philosophers. The descent of the first, White Stage, is purification of the prima materia; that of the second is the descent into putrefaction necessary for ultimate transmutation.

As a doctor, Southard would have known that the term 'staircase' also means a continuous severe response to nerve stimuli, identified as such in 1882. This process is cited by Katherine Dreier, in her book on the *Large Glass*, of 1944, as characterising the routine mystical experience to be gained from such a work, which leads to spiritual enlightenment.

Occidentals are precious stones of inferior value and brilliancy, as opposed to orientals, which are precious stones of superior brilliancy and value. The symbols used in Freemasonry, which inscribe indexically the doctrine which is the subject of this text, include the Movable and Fixed Jewels of the Lodge.



"Discussing this art with Marcel one night. I inadvertently let fall some words about Diana and her now famous *defi* of the staircase."

Comment.

Diana is Philosophical Mercury, fully stripped and at the point of becoming *prima materia*. In the Laforguan narrative, in *Encore à Cette Astre*, this fails to occur. The material is then *défi*, defiant, challenging to the Alchemical Artist, or Adept.

The inflexions of the word *défi* provide an overview of the *Grand Oeuvre* in microcosm. For example, to be defiant, *défi*, is to be *refractaire*. That to be refractory, to refract, meaning to break up, would appear to return us to Duchamp's *démultiplication cinématique*, and all that means apropos the pictorial style of his *Nudes descending* of 1911 and 1912, as he himself described it.

To refract is also to analyse in order to ascertain the degree of purity, of gold, for example. This is the alchemist's assaying, itself a metaphor for the process of purifying the spirit. It is of course possible that the conversation Southard is reporting was held in Duchamp's studio, at 33 West 67th Street, in which two allegorical assay balances, or *trébuchets*, contributed to the ensemble illustrated in Roché's photographs taken at this time, or slightly later. If so, this conversation, as reported by Southard, is the only recorded example of Duchamp's exegetic method of unwrapping the meanings inscribed in the forms of readymades, installed in the sole environment within which they were designed to function, the *atelier* at 33 West 67th Street; *atelier* also translates as Masonic Lodge.

To refract is also to reduce to a distorted partial representation, accusations of which were levied, in his lifetime, at the literary method Browning dedicated to the distillation of essences into pure forms of expression, a practice paralleling Mallarmé's search for essences in the procedure of his own *Grand Oeuvre*. This kind of refraction is bowdlerisation; that to bowdlerise is also to geld, *châtrer*, then returns us to the Birth of Aphrodite.

Thus, refraction was the means by which the style of the Nude Descending the Staircase was arrived at.

*Défi* also means diffident, lacking in self confidence – *défiance*; *défiancer* is to break off an engagement, and remain a *mademoiselle*, a virgin who has yet to be a bride. *Défiance* is then a characteristic of the highly volatile and refractory, and difficult to fix, Philosopher's Stone.

*Défi* also means diffident, lacking in self confidence – *défiance*; *défiancer* is to break off an engagement, and remain a *mademoiselle*, a virgin who has yet to be a bride. *Défiance* is then a characteristic of the highly volatile and refractory, and difficult to fix, Philosopher's Stone.

" Whereupon there was nothing for it. Marcel burst the bounds of his French moderation and descanted at length upon his famous painting. Descant, expatiate, dissect, exfoliate – only by such terms can I fitly recall the phrases of Marcel. "

Comment.

The words descant, expatiate, dissect and exfoliate mean, collectively, to anatomise, analyse, strip the leaves from, take to pieces, magnify, enlarge, come off in layers, open out and spread abroad; to enjoy an *épanouissement*.

As such they describe the properties of the Philosopher's Stone, the Powder of Projection.

So here, stripping is the allegorical appearance, as Duchamp would have it, of the reciprocal operations of the Great Work, effected by the Philosopher's Stone.

"The entire rush of ideas from Aphrodite's foam to the red cotton night-cap country was displayed and no decision rendered."

Comment.

Aphrodite was born of the foam created when her father Saturn's genitals were cast into the sea after his castration by his son, Cronos.

The rush of Aphrodite's bloody foam is a haemorrhage, a 'bloody flux' - menstruation.

Menstruum is the Alkahest, Paracelsus' term for the Universal Solvent; menstruum is what the alchemist adds to a metal to transmute it into gold. This monthly menstruum was, according to Bacon, that which is produced by the mother in opposition to the spermatical.

Castration is emasculation, from the Latin ' *e masculus* '; *masculus* is the diminutive of *mas* – male. Therefore emasculation means a diminished male, a homunculus.

In the alchemical transmutation, the son, born of Hermes the father and Aphrodite the mother, is the Hermaphroditic homunculus, greater than both his parents, since more refined, and purer.

To emasculate also means ' to turn woman ', to become effeminate - to become like a hermaphrodite.

Browning's *Red Cotton Nightcap Country*, with its little bit of melodramatic red, and Duchamp's relationship with it, are discussed in the main text. Here, Southard is linking Browning's and Duchamp's works with the subjects of bloody emasculation, and the fourth dimension..

" The best we could unite on was somehow putting together is nothing but taking apart. Of course, if we put it, that synthesis is nothing but analysis, the whole argument falls flat, for somebody must have said that before, and after all."

Comment.

The *Grand Oeuvre* is an almost endless cycle of purification via analysis and synthesis; putrefaction, evaporation, condensation and distillation: ascent and descent: acclivity and declivity: embodiment of the spirit in gross matter, and the release of the spirit from its prison in matter.

This is standard Hermetic doctrine, as expressed, for example, in Gnostic soteriology, and Freemasonry; a ready made redemption: *readymade / rédimé*.

" In the case of Aphrodite and the delivering foam, there was synthesis. When the headless foam let the goddess slip forth, there was a severing, and as Marcel pointed out, even a dehiscence. Now severing and dehiscence are beyond question matter of analysis, or as you might say in plain English, taking apart."

Comment.

Dehiscence is the bursting of a seed pod on reaching maturity, an opening by a divergence of parts, an opening out leading to a discharge of mature parts. Thus it is a metaphor for the culmination of the Great Work in the exfoliation of the Powder of Projection; powder is dehiscent - dry.

It is the Bride's *épanouissement* in the *Large Glass*.

The fourth organic characteristic of Rudolf Steiner's architectural design theory was metamorphosis, first recognised and articulated by Goethe, as part of plant morphology. Goethe described a plant as essentially a leaf that rhythmically metamorphoses through an ordered process of expansion and contraction to become, by turns, seed, calyx, blossom and fruit. All must be seen as an expression of this progression through time, since the contingent qualities of any particular form are always hidden or prefigured in the previous, and continue in the succeeding, form.

This then is a transmutation.

Duchamp's dehiscence therefore represents the last stage, the *épanouissement* of Alchemical Transmutation

" Anyhow, when the staircase was projected on the screen of art and upon the staircase, the famous foil of Aphrodite was itself projected."

Comment.

The staircase represents the material of the Great Work at the blacker-than-black-stage of putrefaction.

(Cinematic) Projection is the action of the Philosopher's Stone as the Powder of Projection.

In the production of Hermaphrodite, the "famous foil" of Aphrodite is Hermes, or Mercury, since a foil is something which sets something else off by contrast, and Mercury and Venus represent male and female principles reconciled in the *Coniuncto Oppositorum* of the Alchemical Wedding.

Foil is, of course, silver, the colour of Mercury, and mirror-silvering.

Aphrodite projected is Mercury being reduced to its *prima materia*, which, if successful, manifests itself as a hermaphrodite, i.e the Philosopher's Stone.

The foil of Aphrodite being projected is Mercury becoming the Mercury of the Philosophers.

Since these amount to the same thing implies that the fusion has produced the Hermaphrodite, and the first stage has been successfully completed.

Venus and Mercury also meet in the subject of venereal disease and its treatment, by mercury, current at the time of Duchamp's exegesis. It was, however, in 1912, the date of Duchamp's second *Nude*, that Paul Ehrlich developed a new, arsenic-based treatment, entitled as Salvarsan, with its allusion to salvation. This Southard was in a position to know, since in 1917, the year of this text, he published, with H C Solomon, *Neurosyphilis* (Boston. W. M. Leonard)

This matter takes on greater importance when Duchamp utilised mercury-based mirror silvering to inscribe this subject into the *matière* of the *Large Glass*, before he and Southard held the conversation reported here, since foil is also an amalgam of tinfoil and

mercury placed behind mirror glass to generate reflection. It is also a thin layer of metal placed beneath a precious stone to induce its brilliancy, or under a transparent substance to make it appear to be a precious stone. The Philosopher's Stone is the most precious stone, and foil gives a counterfeit the illusion of that which it deceitfully imitates – a false Philosopher's Stone, the subject of Laforgue's narrative.

" There was, as I unfortunately pointed out to Marcel, a frightful instance of imitation, for as usual the Orient was before us. "

Comment.

As we have seen, orientals are precious stones of superior brilliancy and value, the most precious of which is The Philosopher's Stone. Imitation through counterfeit forms the burden of the theme of the narrative.

Orient is of course the name of chief French Masonic Lodge, the *Grande Orient*. The Orient is also the source for the symbol of Masonic illumination, the Light from the East.

As is explained very clearly on the plaque at its base, the Statue of Liberty was donated by the *Grande Orient* of France to the Freemasons of America. Its designer, Bartholdi, and Eiffel, its engineer, were both Freemasons.

“But this foil” cried Marcel “was not projected, at least not alone projected. What then” we cried; “ was he let fall through.”

Comment.

Failure to project Mercury is a failure to purify it, through the *coniuncto oppositorum*, into The Mercury of the Philosophers.

A descent is a DESCENSIO, a process by which the subtler parts of any matter are caused to settle, or go down, as the hypostasis, the solid matter synonymous with Eucharistic Essence, precipitates out of urine in a urinal.



" Was he somehow lurking beneath, as it were, integrated between the treads?" Descent was clearly the obvious account; but, we pointed out, descent might be merely in the moving-picture wise, and nothing but a matter of projection."

Comment.

A tread is an *echelon*, a step of a ladder, an *echelle*, which is here equivalent to a staircase, and which represents the material of the Great Work at the blacker-than-black-stage of putrefaction.

(Cinematic) Projection is the action of the Philosopher's Stone as the Powder of Projection. For Mercury to be integrated between the treads is for mercury to be undergoing the process of the operation of the Great Work, since an *echelon* is a graded scale: *monter par echelons* is to rise by degrees, as at university, or in Freemasonry.

Tread also translates as *cicatricule*, or *germe d'un oeuf*, which reinforces the sense of the *prima materia* as seed - not least since to tread is to fertilise by copulation.

A *germe d'un oeuf* can also be called a *monde en jaune*, which also means a life spent in sodomy, since a *jaune* is an egg-yolk. Thus, *germe d'un oeuf* evokes the continual rebirth of the Cosmos, through the breaking of the cosmic egg.

The second sentence would appear to refer to the fate of Philosophical Mercury in a failed, illusory operation. However, a tread is also a lysis ( see below.)

" Nor would any new principle, as Marcel agreed, be uncovered if projection was side-wise. Much interest might ensue from an appearance from behind the staircase."

Comment.

Southard seems to be suggesting that no amount of variation of method will redeem a false procedure; there are no new ways to operate the *Grande Oeuvre*.

The note recalls that of Duchamp's in the *Box of 1914*, which speaks of 'electricity breadth-wise.'

The meaning of the second sentence is, however, difficult to fathom. However, this sense of failure appears to be maintained in the next sentences.

" This novelty of hollow and empty risers enchained Marcel's phrases for a moment. For a moment only, however, for no one of the three dimensions of daily life had aught for Marcel"

Comment.

A riser is a *malin*, and *malin* means malign, in the sense that an *astre malin* is a malign star, an evil portent, as can be Cupid, both an *enfant malin* and the homunculus produced by a successful *coniuncto oppositorum*.

Reinforcing the sense of failure of the Operation, hollow and empty imply insubstantial, false, wanting body, a depression.

Hollow is also an attribute of putrefaction, in that it means sepulchral.

Golding's suggestion that Duchamp's painting might be associated with character of Mallarmé's *Igitur* resonates here.

The reference to the emptiness of three-dimensional everyday daily life would appear to require little explanation given the occult character of the subject under discussion, identified in the next-but-one analysis.

" Daily life was perhaps naught, but never the less, we pointed out that Marcel had borrowed a staircase from daily life, and demolish it though he might, the staircase yet remained."

Comment.

This would appear to address the relationship between matter and form, or substance and essence, the Eucharistic hypostatis and its attributes, and thus, the subject of Duchamp's picture, and of his exegesis parabolically presented by Southard here, the matter of transubstantiation and transmutation.

It also appears to address the issue of the relationship of the adept to the mundane world of everyday life.

" There was the staircase living in the title. It might be condescension for Marcel, but if Marcel had descended, at least the foil of Aphrodite had himself descended in the same form."

#### Comment.

The allegorical character of Alchemy, as described by Hitchcock, in the extract from his *Remarks on Alchemy and Alchemists* which Moffit quotes on page 156, would appear to illuminate this passage by inferring an identity between the Laforgue-ian Adept and his false operations:

The real object [ of Alchemy] was the perfection, or at least the improvement of man. According to this theory, such perfection lies in a certain unity of the human with the Divine Nature, the attainment of which I can liken to nothing so well as the experience known in religion as New Birth.

Symptomatic of esoteric literary method is the use of the pun or *double-entendre*, illustrated here by the word 'condescension', meaning a stooping to things unworthy, descent, an affability towards one's inferiors and the coming definitely to a point in a narration, through particularisation ( as did Browning.).

That 'con-descension' also implies going down together suggests that Duchamp's life is a metaphor for the now autobiographical the Grande Oeuvre.

It may be no accident, then, that *Grande Oeuvre* and *Grand Verre* are homophonically very close.

All this would appear to suggest a Mallarméan, or Laforgue-ian, autobiographical identification for Duchamp, discussed below.

“Well”, said Marcel, when the phrases of the caramel custard and the red cotton night-cap country had arrived, “it is idle to explain it; I do not explain it. It is after all the fourth dimension.”

Comment.

This passage refers specifically to Robert Browning's novel, *Red Cotton Nightcap Country, or Turf and Tower*, set in the Normandy from which Duchamp himself hailed.

Browning was venerated by Theosophists as a precursor, particularly as a result of his poem *Paracelsus*.

[ See *Precursors of H.P.B; Robert Browning's Paracelsus*. Theosophy, Vol. 24, No.3, January 1936 ( Pages 97-101) and Vol. 24, No. 5, March 1936. (Pages 197-291) ]

Here, Southard reports Duchamp as linking a specific work by Browning' to the concept of the fourth dimension. This identification is confirmed by Southard's use of the term 'caramel custard'; *brûlée* re-translates as browning.

The word *brûlée* is a typical Rousselian hinge, or lens, a technical device which Duchamp was to use to connect different textual fields in the construction of his own narratives, inscribing meaning in matter and form, since it brings together key elements from Browning's *Red Cotton Nightcap Country*, which recounts the decline and fall of the scion of a Parisian jeweller family.

For example, meaning a burnt smell or taste, *brûlée* recalls Mellerio burning his hands off in the fire.

*Brûlée* also invokes the meaning of loss of reputation, credit and influence, which Mellerio's taking up with a 'gold-digger' represented.

*Brûlée*, a smack of heresy, recalls the public scandal of his 'iving in sin' with Mme Debacker.

And his auto-da-fé at the belvedere, his character as a *brûlée*, a fanatic or dare-devil; Mellerio/Miranda jumps to prove his faith in the angels who had carried the Virgin to *La Ravissante*: they would safeguard him too. In his act of faith, he dared the Devil.

That the real-life model of Brownings 'hero', Miranda, Antonio Mellerio, shares the surname of a relative of Duchamp, his own godfather, for whose daughter he brought back from Buenos Aires a shawl made for her by her cousin, adds a further autobiographical dimension to the matter in hand.

" Whereat we separated for that portion of the night which remained, and to this day I do not know more of the staircase and the peculiar jacency of him who descended than can be expressed in the formula exfoliate. The staircase was exfoliate upon the occidental screen. He who executed the parlous descent was also exfoliate. The staircase and the somehow adjacent, super-jacent, subjacent, intra-jacent or otherwise-jacent (say, in the manner of Riemann) descendent of the staircase was also exfoliate."

Comment.

Jacent, from the Latin *jacetum*, means 'lying', thus, adjacent; the neologisms superjacent, subjacent and intra-jacent mean lying next to, over, under and between.

This refers to the property of the exfoliating Powder of Projection, a form of dust which lies unnoticed everywhere, hidden in plain sight, and which thus might well penetrate the treads of the staircase.

Since to exfoliate is to strip, the reference here to the figure descending the staircase, as an autobiographical metaphor for the failed adept, Duchamp himself, would seem obvious.

The Puteaux Cubists, to whose milieu Duchamp belonged until 1912, frequently engaged in discussions of the fourth dimension in relation to Riemann's mathematics.

The identification between Alchemy and the Fourth Dimension is extensively discussed by Moffit.

" Putting together was taking apart, synthesis was analysis, or put more simply still, lysis."

Comment.

Dr Southard's final conclusion associates Diana's epiphany with lysis, which forms, on the one hand, the suffix of analysis and synthesis.

Suitably enough, a lysis is a plinth above the cornice of the podium of an ancient temple, upon which the statue of a naked goddess might be installed.

A lysis is also the step, or tread, of a staircase, an *échelon*, which the term 'predella', a foot-rest, a step-up, etc also describes.

But *Lysis* is also the title of a dialogue by Plato, generally regarded as a philosophical failure, rather like the *Grande Oeuvre* articulated in Laforgue's poem. Plato's dialogue provides an incomplete account of human desire and action. It deals with unrequited love, among male friends, of problems that cannot be solved, of distinctions between properties and accidents, of like attracted to like, and of the reconciliation of the freedom of self-determination and gratification, with the duties of the ordinary life.

As Southard would have known, lysis also means an insensible or gradual solution or termination of a disorder.

Thus Southard would appear to be synthesising the major themes of his analysis within an auto/biographical context.



" To place upon a screen at all was to snuff out the life you set out with. So much for Marcel's idea concerning the staircase. As I pointed out to him, Diana was at all events arrived, and so far from being snuffed out is leading a larger though possibly psychopathic life."

Comment.

The Mallarméan flavour to Southard's elegy, bearing the characteristic of his *Igitur*, expressed in "*the snuff(ing) out the life you set out with*", implies a pessimism on Duchamp's part. But this is offset by his next point that "*Diana was at all events arrived*", which would seem to imply that the first operation of the Great Work had in fact succeeded. This second sentence would then appear to refer to the second Operation, in which transmutation by the Powder of Projection of another material subsumes its matter into a higher form, through transubstantiation. This would appear to be confirmed in Southard's characterisation of 'Diana's' life as psychopathological, since psychopathology, popularly understood as referring to 'Freudian slips', refers to the unconscious declaration by a symptom of a deeply hidden cause. If so, it would refer here to the relationship between substances and attributes, and thus the essence of a transmutation by means of which gross matter is transformed into pure spirit, and so to the semeiology of the Eucharist.

The metaphorical autobiographical dimension examined above would then appear to be confirmed by the fact that the neuro-pathologist Southard would have been only too aware that psychopathology is also both that science which treats of the causes and nature of abnormal bodily affections and conditions, and the study of the passions and the emotions; Southard lectured the Arensberg circle on Freud, declaring himself to be a 'Kraft-Ebbinger', not a full-blooded Freudian.

Thus, Southard, who had developed a pathology of aesthetics, would seem to be reassuring the Lafourgeian Duchamp that the public misunderstanding of his *Nude descending the Staircase* was of little import to those *sous le savoir*, and thus capable of recognising the signature of the cause in the symptom.

So Semeiology rules here.

" I pointed out to him that as an artist, he probably knew little or nothing about life, and I only called upon him because, as an alienist, I might know still less. We were both hopeless analysts, I conceded, but I remained with the products of the foam."

Comment.

An an alienist, Southard treated mental diseases.

However, alienation is also alteration and transference. It is the act of estranging, and transferring ownership from one thing to another, and the diversion of anything to a different purpose.

Southard is alluding to the transmutational properties of the Powder of Projection.

He is also returning us to Duchamp's premises cited at the beginning of the text.

The foam recalls Laforgue's,

Oh Sun, like a pox upon a vast golden lemon, soon to be but a flaxen mockery. In spite of so many settings, dressed in royal purple and glory, you end up mocked by the heartless stars, a pocked, yellow star – nothing but flamboyant, shimmering froth !

Southard the clinician begins where the artist Duchamp ends, with the symptoms.

" and as for Marcel, what did he have for all this extraordinary analysis but the well known explosion in a shingle factory. The facts that I cast before Marcel were not complete, nor do I know when I discussed the case with him what might be the outcome of the story."

Comment.

Qualifying the previous statement, this would seem to imply that, to Southard, Duchamp, having cast his pearl, *The Nude Descending the Staircase*, before the swine, at both the Paris Independents and the Armory show, had failed, receiving nothing but mockery, in the form of a lampoon in the press illustrating the painting as an "explosion in a shingle factory".

That is, Duchamp had suffered the fate of all misguided adepts who attempt, like Laforgue's Sun, to illuminate an indifferent humanity, by making exoteric that which should remain esoteric. Perhaps this was why in 1912 the committee had asked him to withdraw his work.

Southard, on the other hand, recognising them for what they were, had "*remained with the products of the foam*"

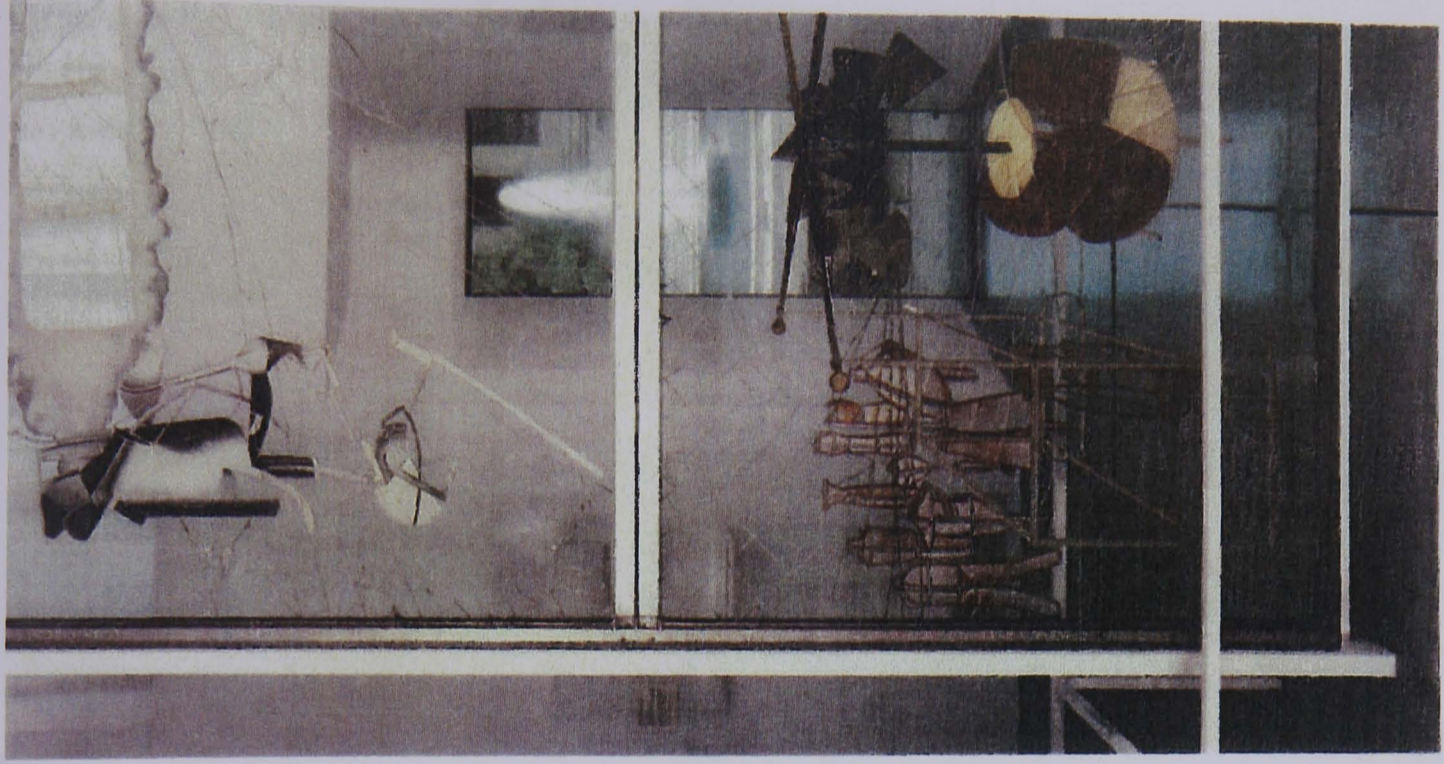
This reading would appear to be supported by Duchamp's self-confessed abdication of the avant-garde, in 1912.

**Mariée: " *That old Saloperie !* "**



*The Bride Stripped Bare By Her Bachelors, Even*  
or *The Large Glass*, 1915-23

Oil, varnish, lead foil, lead wire and dust on two glass plates mounted with aluminum, wood and steel frames, 272.5 x 175.8 cm  
Philadelphia (PA), Philadelphia Museum of Art,  
Bequest of Katherine S. Dreier



panels confirms this failure and isolates their meditations. In transit from their first public showing, in 1926, the two panels were carelessly packed together and they shattered. Duchamp enrolled the disaster as the work's completion, but worked painstakingly later to piece the fragments together. A sub-theme, obviously, is the machine. We must remind ourselves of the period of the *Large Glass's* conception and creation, from before the first world war until 1923. Others were celebrating technology in word, image, and sound; a few were using the machine as an ironic image of humanity; some were expressing their fear of the machine. The *Large Glass* can be seen as an answer to that optimistic science-fiction imagery and to the technologically inspired abstract imagery best represented by Lissitzky's paintings. Duchamp's friend Picabia was one of those who used machine images to parody human behaviour. In Duchamp's hands this ironic programme, charged with his formidable curiosity and intelligence, and also with the melancholy of a profoundly solitary man, takes on sacral status. He was a deeply cultured, deeply thoughtful man, member of a family steeped in the arts. Radical in his assault on art's accepted basis, he was also conscious of the history of art. This iconoclast knew his icons. *The Bride Stripped Bare by her Bachelors, Even* is a painting in the tradition of Botticelli's *Birth of Venus* and of Titian's *Assumption of the Virgin*. A note among Duchamp's published documents says: 'The Bachelors serving as an architectonic base for the Bride, the latter becomes a sort of apotheosis of Virginity'. The tradition is celebratory. Duchamp's painting is sad as well as cryptic.

For others Dada was a vehicle for political statements, a way of engaging art in direct political action. The Berlin Dada group, launched by Huelsenbeck in March 1918, was openly left-wing and combined anti-art activities with propaganda. Its leading members, Richard Huelsenbeck, George Grosz, John Heartfield, Raoul Hausmann and Johannes Baader, joined in denouncing Expressionism as a nationalist and romantic phenomenon of no relevance to the post-war world. They published journals and contributed to the publications of others. They held exhibitions and presented afternoon and evening events at which they harangued their audiences about culture and politics as well as performing nonsense poems and the like. Twelve such sessions are recorded during the years 1918 to 1920, mostly in Berlin but also in Dresden, Leipzig, and Prague. Each member had his specialities; what they shared was an express desire to reform the world. Thus Baader's public attack on Jesus Christ achieves Dada quality by being delivered in Berlin Cathedral in the middle of a service, as does his action of scattering flysheets proposing himself as first president of the German Republic at its ceremonial inauguration in Weimar in 1919. At some moments Baader and his friends seemed to be playing the fool; in fact they were engaged in a life and death struggle. Germany was in turmoil; Berlin pre-eminently so. The Kaiser had been driven from power at the end of 1918, and with him many an illusion, but the liberalism embodied in the Weimar

118 (opposite)

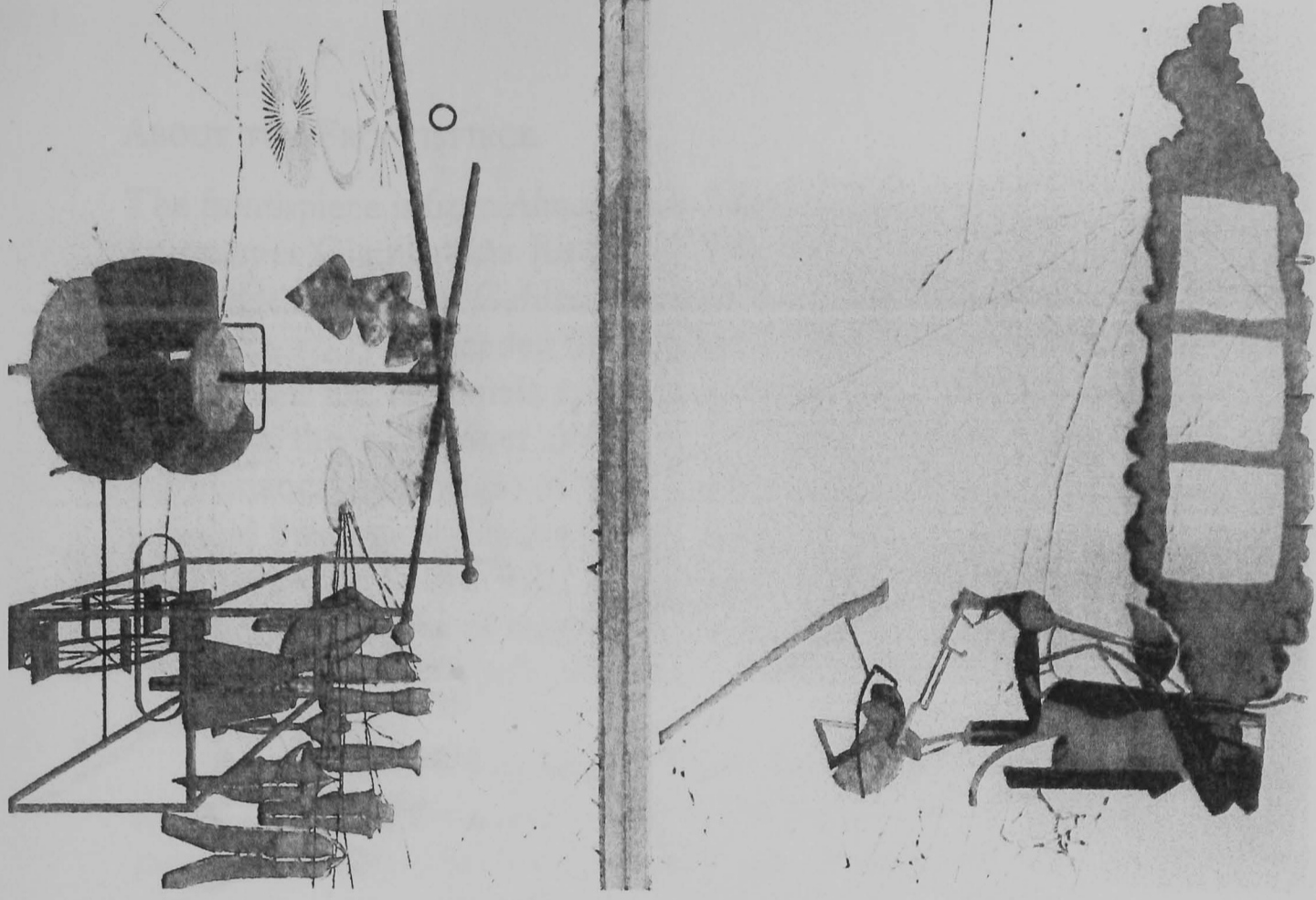
Marcel

Duchamp: *The  
Bride Stripped  
Bare by her  
Bachelors, Even*  
(*Large Glass*).

1915-23. Oil and  
lead wire on  
glass,

1004 x 60 in.

Philadelphia  
Museum of Art  
(Katherine S.  
Dreier Bequest)



## ABOUT THE FRONTISPIECE

The frontispiece is from *Almagestum Novum* (Bologna, 1651), by the Jesuit astronomer Giambattista Riccioli (1598–1671). In the decades following the condemnation of Galileo, Riccioli was an ardent critic of the Copernican theory. He conceded that Galileo's discovery of the phases of Venus had refuted the Ptolemaic system but insisted that Tycho Brahe's system, in which the earth does not move, captured all the observational and mathematical advantages of the Copernican theory with none of its physical and theological disadvantages. Riccioli's book (whose title is a deliberate reference to the "old" *Almagest* of Ptolemy, now discredited) gives an exhaustive survey of arguments for and against the Copernican theory, and concludes that Tycho Brahe's system (modified slightly by Riccioli) is more plausible.

Thus, Riccioli's frontispiece shows his own version of the Tychonic system weighing more heavily in the scales of evidence than its Copernican rival. In Riccioli's variant, Mercury, Venus, and Mars are satellites of the sun, but, unlike Brahe's original scheme, Jupiter and Saturn are centered on the earth. The figure holding the scales and the armillary sphere combines features of *Urānia* (the muse of astronomy) and *Astraea* (the goddess of justice). On the left is hundred-eyed Argus, observing the sun through a telescope held to an eye on his knee. His words allude to Psalm 8, verse 3: "When I consider thy heavens, the work of thy fingers. . . ." At the bottom lies Ptolemy with his discarded system. Ptolemy rests his hand on the coat of arms of the prince of Monaco (to whom the *Almagestum Novum* was dedicated) magnanimously acknowledging the correction of his errors. At the top are depicted recent astronomical discoveries of the seventeenth century: Mercury and Venus displaying crescent phases; Saturn with two "handles"—this was prior to Huyghens's ring hypothesis; Jupiter with four moons and two bands parallel to its equator (a feature first noted by Riccioli); a heavily cratered moon; and a comet soaring through the heavens like a spotted cannonball. In the center at the top is the Hebrew word *Yah-Veh* and a reference to the Wisdom of Solomon 11, verse 20: "But thou hast ordered all things by measure and number and weight." On the left and right are quotations from Psalm 19, verse 2: "Day unto day uttereth speech, and night unto night sheweth knowledge."

Although Riccioli's book had no effect on the debate over the Copernican theory—by the middle of the seventeenth century, almost all scientists and astronomers were Copernicans—it illustrates one of the most important contests between rival theories in the history of science.





and this volumetric approach paved the way for the chemical language we now use, in which water is  $H_2O$ , and not  $HO$  as it would have been to Dalton. It was the Italian chemist Amedeo Avogadro (1776–1856) who linked the atomic theory with the volumetric, by postulating that the atoms in certain elements, and the atoms in all compounds, exist joined in an atomic *group*, which he called the molecule (Latin = 'little mass'). Thus oxygen is  $O_2$ , and thus only half a volume of oxygen is needed to combine with one volume of carbon monoxide to form one volume of carbon dioxide, since each atom of oxygen joins one molecule of carbon monoxide. It was these molecules which were capable of being separated then re-formed in new patterns during chemical reactions, while the individual atoms remained unchanged, and this was the true basis of what had been perceived as the conservation of matter. This was a crucial step, but it was not widely accepted because in practice these early chemists knew in very few cases how many atoms were in each molecule. The Swede, Jöns Berzelius (1779–1848), advanced chemical notation enormously by adopting many of the alphabetic

The Machine Age  
53

Exempel af några Dubbelsalters sammansättning.

N a m n.	F o r m e l.	Partikelos vikt.	Storke- st. basis.	Swegare basis ell. fyra	Storke- st. fyran.	Vatten.
Carbonas Magnifico Calcicus, Bitterspat, Dolomit . . .	$CaC^2 + MgC^2$	2330,10	50,56	22,18	47,26	
Fluofilicias Ammonicus . . .	$(3NH^6 + 2Si) + (3NH^6 + 3F)$	5510,57	32,88	36,13	24,99	
Hydricus . . .	$3FAq^6 + 2Si^6F^2$	5540,55		43,06	44,67	12,27
Kalicus . . .	$3KF + 2Si^6F^3$	8400,44	42,13	28,41	29,46	
Oxalas Ammonico-Cupricus . . .	$2NH^6O^6Aq^6 + CuO^2Aq^6$	3902,95	11,02	25,36	46,23	17,39
biammonico Cupricus . . .	$(3NH^6 + 2O) + 2CuO^2 + Aq$	9418,55	6,86	63,16	22,78	1,20
triammonico-Cupricus . . .	$2(3NH^6 + O^6Aq^6) + CuO^2Aq^6$	7433,09	17,39	40,01	24,31	18,29
Oxalas Kalico-Cupricus, Var. 1: ma . . .	$KO^6Aq^6 + CuO^2Aq^6$	4204,83	22,05	23,58	42,98	5,39
Var. 2: da . . .	$KO^6Aq^6 + CuO^2Aq^6$	4431,37	26,63	22,37	40,78	10,22
Natrico-Cupricus . . .	$NaO^6Aq^6 + CuO^2Aq^6$	3206,84	20,54	26,04	47,47	5,95
Murias Ammonico-ferrosus . . .	$2NH^6M + FeM^2$	3376,19	12,76	26,02	61,22	
Hydrargyricus . . .	$2NH^6MAq^6 + HgM^2$	5455,89	7,90	50,07	37,88	4,15
Platinicus . . .	$2NH^6MAq^6 + PtM^2$	4139,52	10,41	34,19	49,93	5,47
Kalico-platinicus . . .	$KM^2 + PtM^2$	4661,94	25,30	30,36	44,31	
Natrico-Platinicus . . .	$NM^2 + PtM^2$	4263,95	18,34	33,19	48,47	
Hydro-Carbonas Cupricus . . .	$CuAq^6 + 2CuC^2$	4302,02		69,13	25,60	5,27
Magnificus . . .	$MgAq^6 + 3MgC^2$	4625,00	44,69		35,72	19,59
(v. Magnesia Alba). Zincicus . . .	$ZnAq^6 + 3ZnC$	5531,39	72,78		14,93	12,29
Muriocarbonas Plumbicus . . .	$PbM^2 + PbC^2$	6213,96	81,86	8,08	10,06	
Sulphas Aluminico-Ammonicus . . .	$NH^6S + AlS^3$	2862,40	7,53	22,44	70,03	
Kalicus . . .	$KS^2 + 2AlS^3$	6473,75	12,23	19,84	61,93	
(Alumen). c. Aqua . . .	$KS^2 + 2AlS^3 + 42Aq$	11910,60	10,15	10,54	33,66	45,65
Natricus . . .	$NaS^2 + 2AlS^3$	10025,04	7,75	12,74	79,51	
Ammonico-Cupricus . . .	$2NH^6SAq^6 + CuS^2Aq^6$	7017,30	6,15	14,13	57,13	22,59
triammonico-cupricus . . .	$4(3NH^6 + S) + CuS^2Aq^6$	9246,01	27,96	32,17	32,52	7,35
(Cuprum Ammonicum). Ammonico Kalicus . . .	$KS^2 + 2NH^6SAq^6$	6073,06	19,43	7,09	66,02	7,46
Magnificus . . .	$2NH^6SAq^6 + MgS^2Aq^6$	6542,63	6,59	7,90	61,28	24,23
Calcico-Natricus . . .	$NaS^2 + CaS^2$	5503,18	14,21	12,94	72,85	
(Glauberit).						

X

The new chemical language, 1818: among the innovations of the great Swedish chemist Jöns Berzelius, was the system of symbols which we now use - Ca for calcium, Mg for magnesium and so on. These proved far simpler than Dalton's symbols, and far better adapted to chemical formulae.

The British Library 1144.k.4.

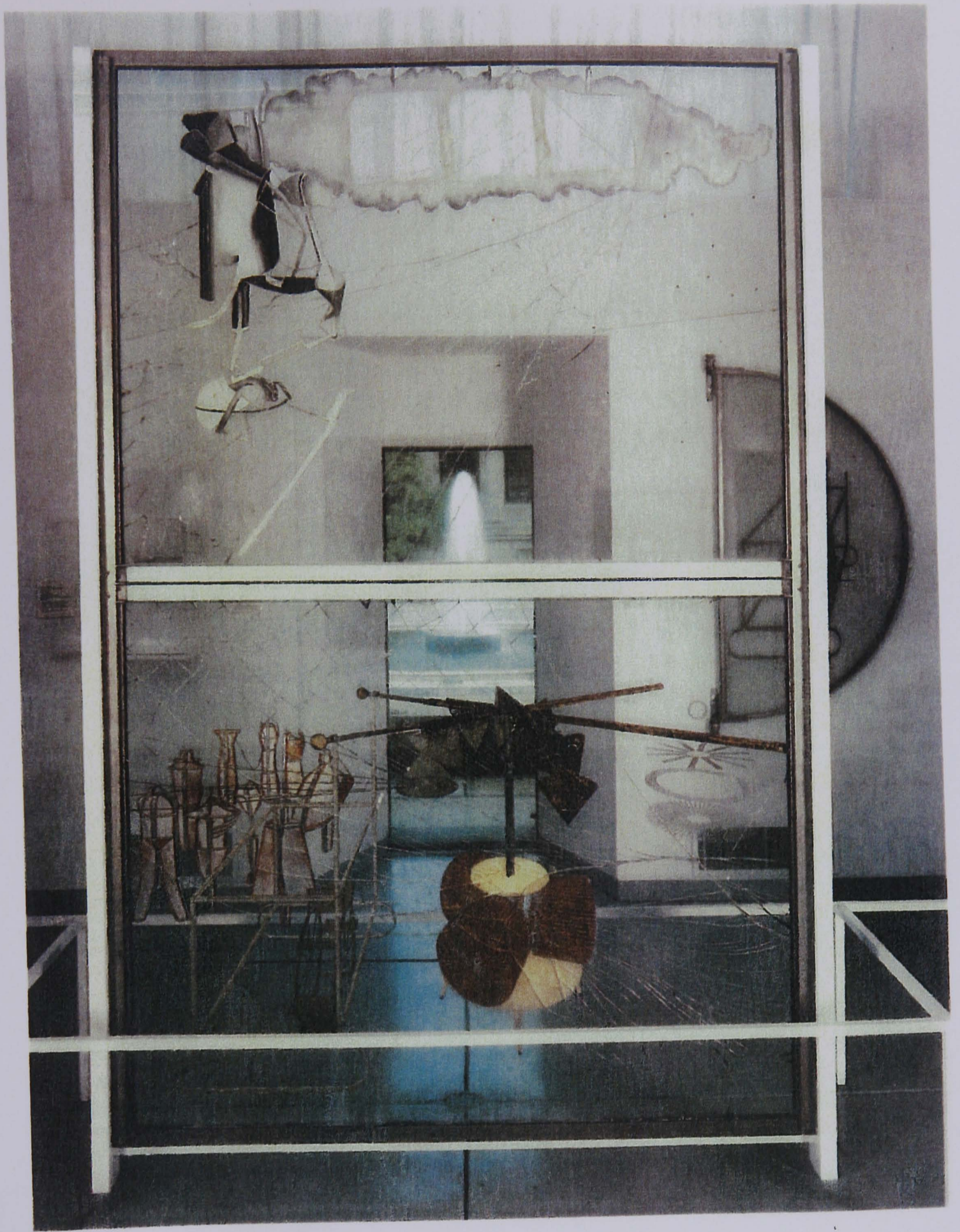
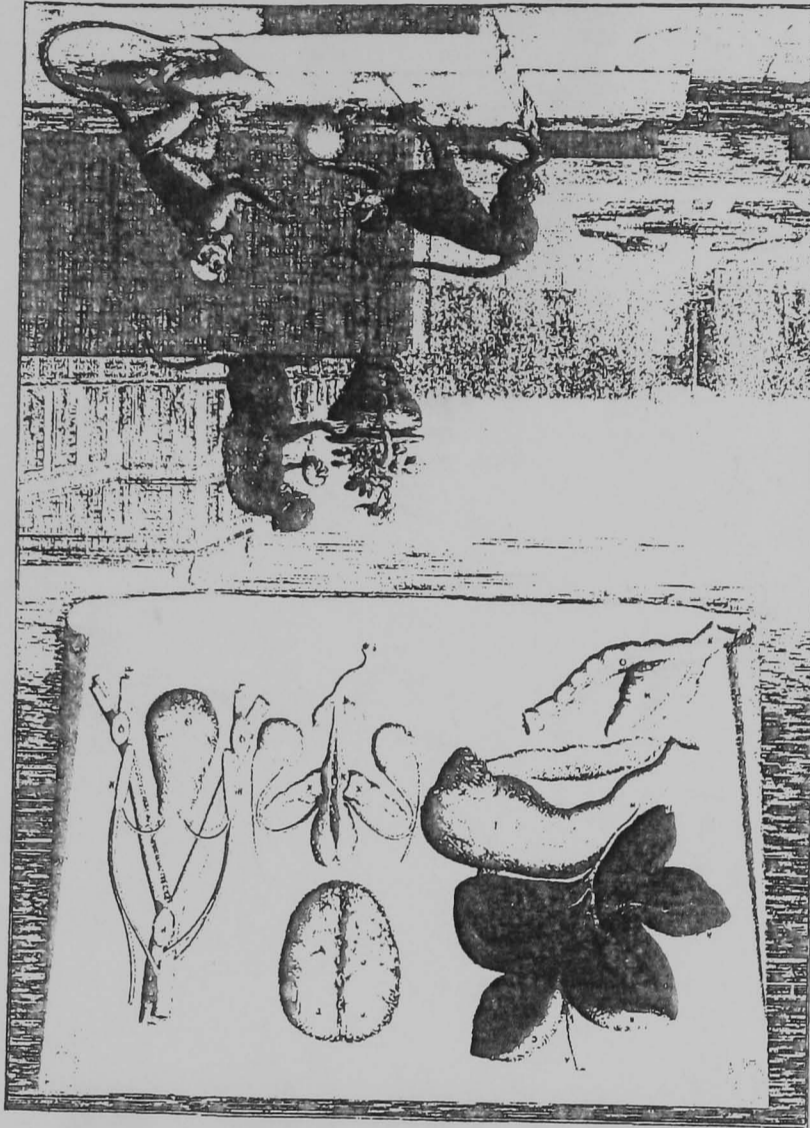
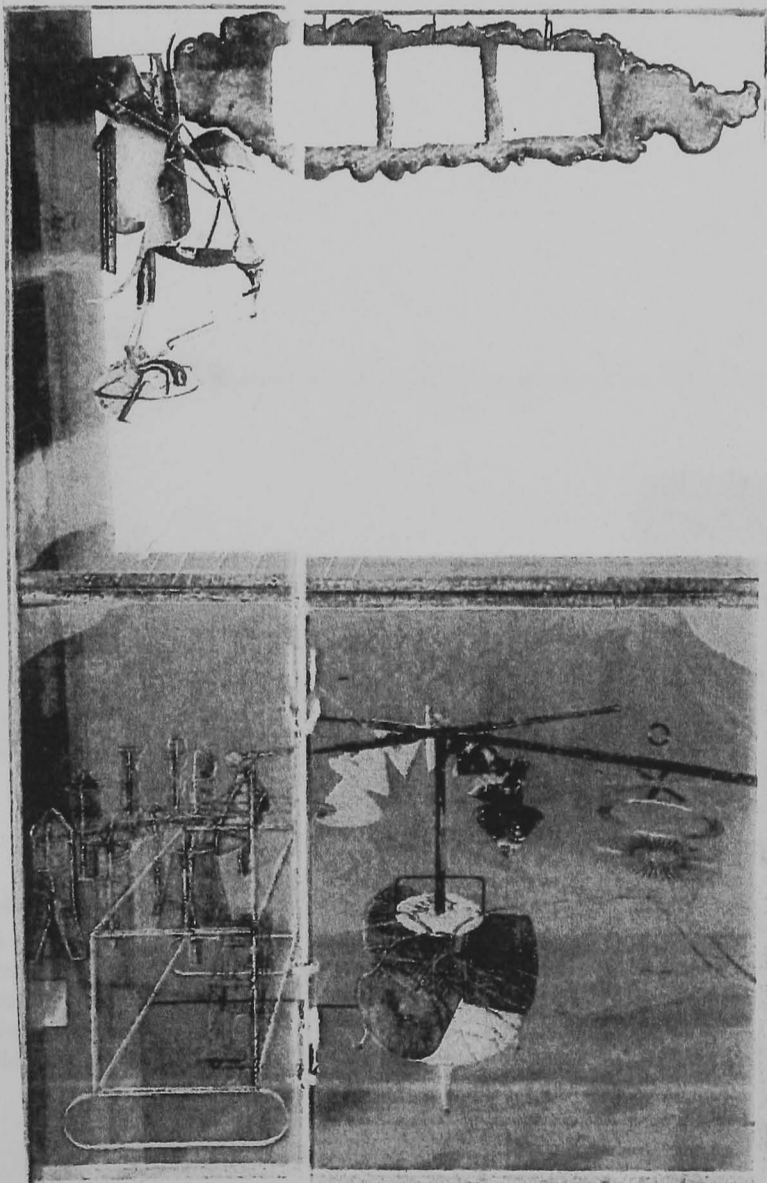


Figure 3. Monkeys at Versailles ("sapaious et guenon"). From Claude Perrault, *Mémoires pour servir à l'histoire naturelle des animaux* (Paris: Imprimerie Royale, 1676). Duverney probably did the dissection; the scene, by LeClerc, is clearly at Versailles. (Courtesy Linda Hall Library of Science, Engineering, and Technology.)

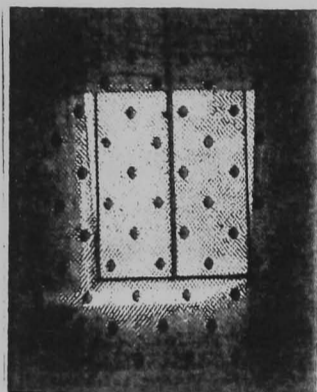


DUVERNEY'S SKELETONS

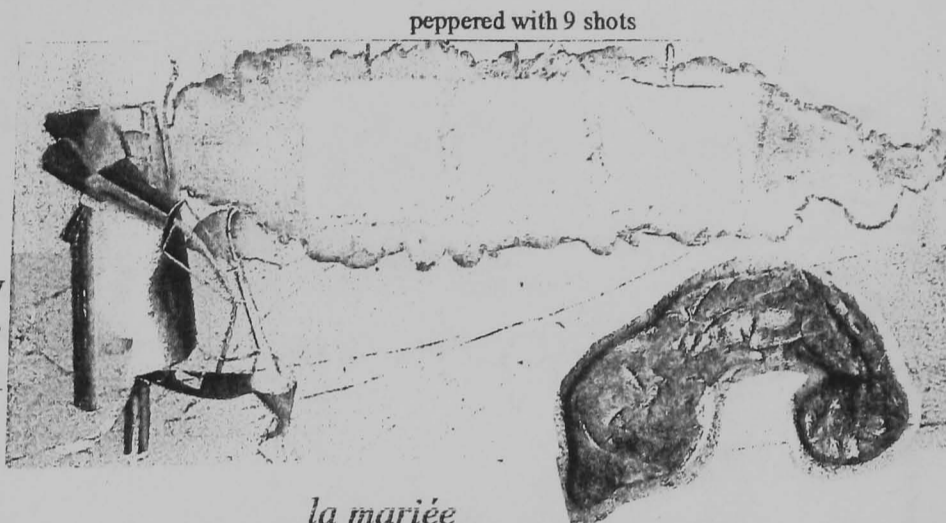


*Verre au lait; glass of milk*

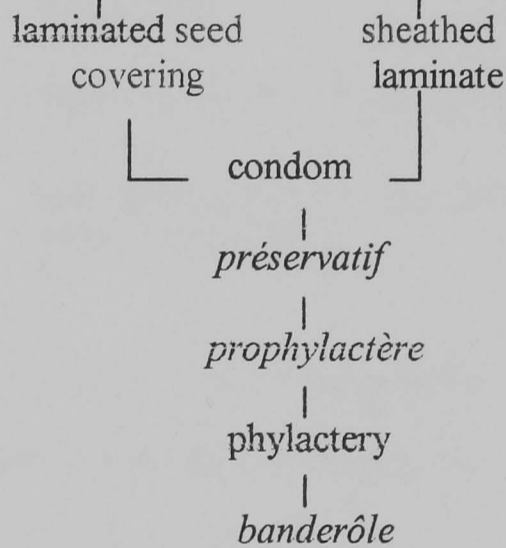
Milk {M 17thC}: semen. [L 19thC]: to masturbate s.o. else. Milk oneself [L 19thC] to masturbate. Milker [L19thC]: the vagina (it milks the penis of semen) / [L 19th] a masturbator. Milking pail, jug, pan [ L 19thC]: the vagina. Milk and Water [L 18th-19thC]: A toast, further defined as 'Both ends of the busk' ( ref. is to the female breasts and vagina which give, respectively, milk and urine. A SE busk is a corset, or the wood, steel or whalebone which strengthens it). Milk Shop/walk [L 19thC]: female breasts. Milk the lizard / maggot [ L 19thC] masturbate. Milky Way / Way of Bliss [ 18thC]: breasts.



Milky Way  
Voie lactée  
voile actée



la mariée  
lame arillé / l'âme arillé  
soul enveloped by a husk



Duchamp  
et al consumer  
inscribed Maréchal  
de  
Boucicault

**Autobiographical context ?**  
Transmission of the Soul,  
Original Sin and congenital  
Syphilis all inhibited by the Condom  
= Sex without Guilt and Issue  
= religio-pathological dilemma for Catholic Church.



FIG. 127. Maître des Heures du Maréchal de Boucicault, Annunciation to the Shepherds, Paris, Musée Jacquemart-André (Hours of the Maréchal de Boucicault, this page ca. 1410), fol. 79 v.

*Vérolé*  
Syphilis  
Infected with Syphilis

(leaded) ————— *plombé*

(peppered) *poivré*  
(salvo of guns = *glas*)

attributes of Large Glass

autobiographical (?)

[Duchamp/Arensberg lived debauched lives]

leaded like stained glass

suffering from lead poisoning

sheathed with lead

dull grey; having the appearance of lead /  
lead-like

having the complexion of  
someone suffering from lead  
poisoning

- livid pallor - anaemic

plumbago

*mine de plomb*

'mien' *ascétique* / *cinématique*

pencil lead [1913]

pencil: brush

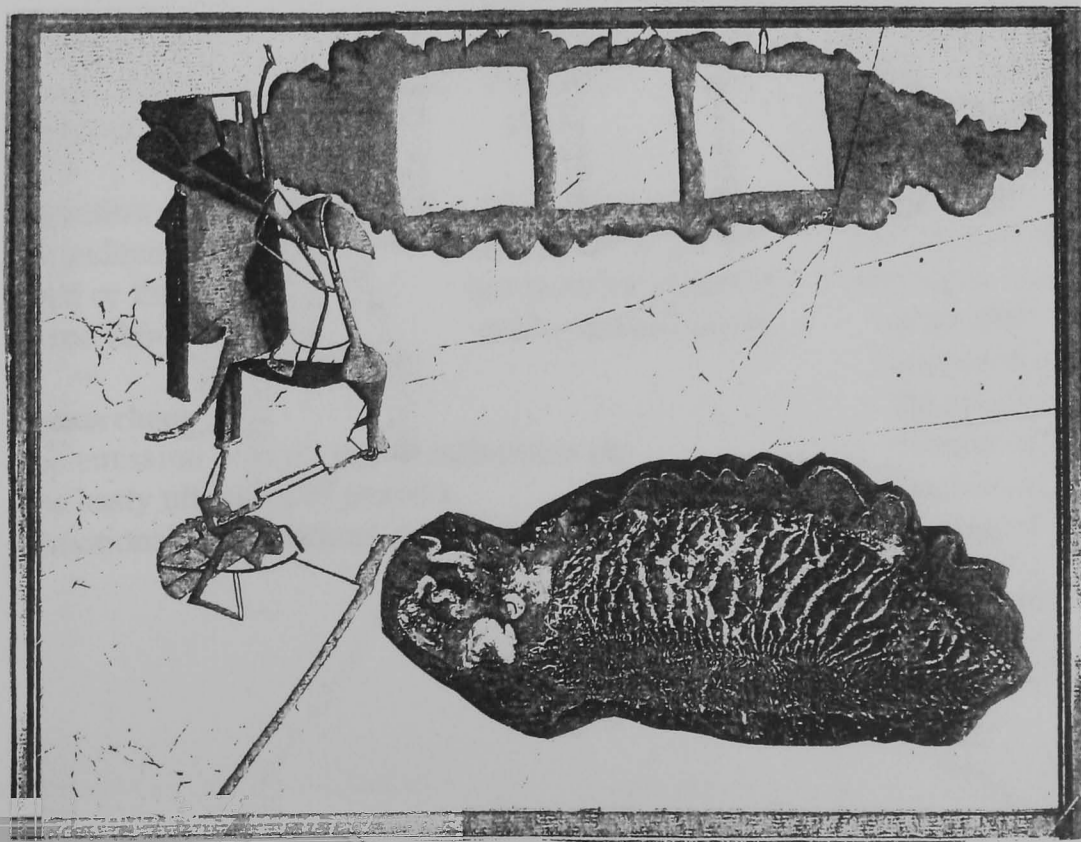
small tuft

set of rays converging on,

or diverging from, a single point: '*Anemic-Cinema*' / '*si n'aime anemia*'  
figure formed by.

'Saturnian'; creative, melancholic  
artist / 'divine furor'

'cinematic blossoming' of *épanouissement*.



squid = slow  
fish

diver  
i scaffolding

random

**Book of Hours: for the cure of the Soul**

cure *guérir* recovery *reprise/reprendre* repeat reflect

**Horaire**

**charge d'âmes; l'âme arillé**

charge – heraldic bearing

'the curative power of reflection'

horary: occurring every hour  
lasting an hour


h. question: a question the answer to which  
is obtained by erecting a figure  
of the heavens for the moment at  
which it is propounded.

Orrerey: mechanism devised to represent the  
motion of the planets about the sun  
by means of clockwork

hour female divinity who presides over  
the changing of the seasons

Hourī [ Pers: huri; Arab: hawira] 'to be black-eyed like a gazelle'  
Voluptuous nymph of the Mohammedan  
Paradise ( e.g with Hour-glass figure)

hour - glass - prism and spectrum - Iris -

[infinity/eternity  time running out]

**reflex:** glance or side view

**reflector:** speculum – surgical  
instrument for dilating  
orifices of the body /  
a mirror or reflector.

**reflect:** fold back  
cast back  
**cast a glance**  
ponder, meditate  
bring reproval or  
discredit

**reflection:** image or  
counterpart  
imputation  
iridescence

(Phil) mode, operation or  
faculty by which the  
mind has knowledge  
of itself and its  
operations, or by  
which it deals with  
ideas received from  
perception and  
sensation

**Time table**

**Emploi du temps** daily routine

( 'employment by the hour')

**mode d'emploi** directions for use

**emploi** entry

(to) **cast** — a cast  
throw out  
ejaculate

eject

something which  
is neither an actual  
nor possible object of  
one's consciousness.

stroke, touch  
that which is thrown out  
model made in a mould  
negative impression taken  
from an original  
tinge or hue  
that which is thrown off or  
out: e.g. a **husk**:-  
: outer shell  
: cocoon of chrysalis  
: the usually worthless  
exterior of something  
(appearances)  
: elytron of insect (1912)

ejaculation

the action of ejaculating  
the sudden ejection of  
seed or fluid:  
'seed flux'

=

**gonorrhoea**

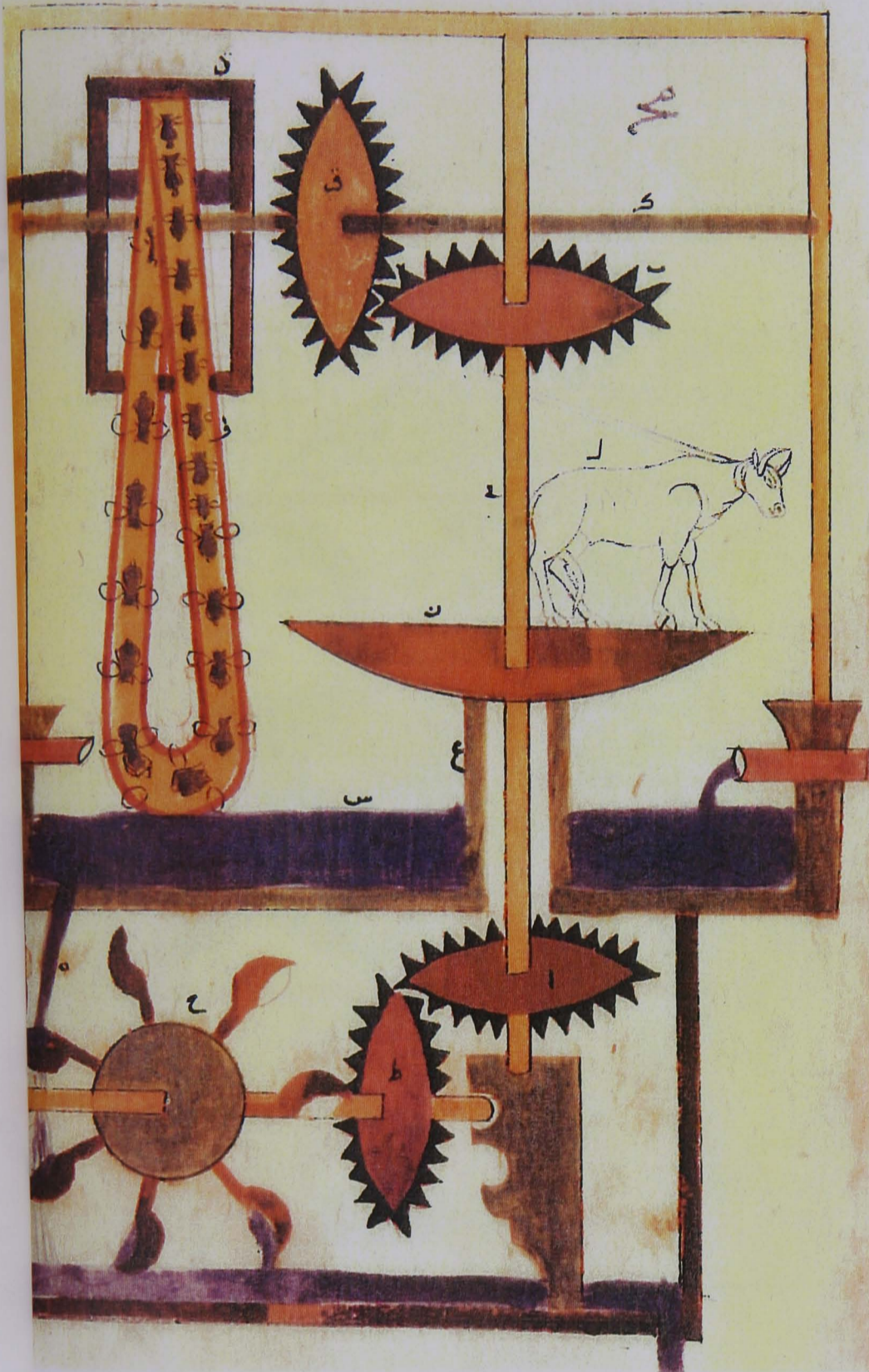
the emission of rays, occult influences etc  
the hasty utterance of prayers,  
emotional exclamations etc

condom

sheath

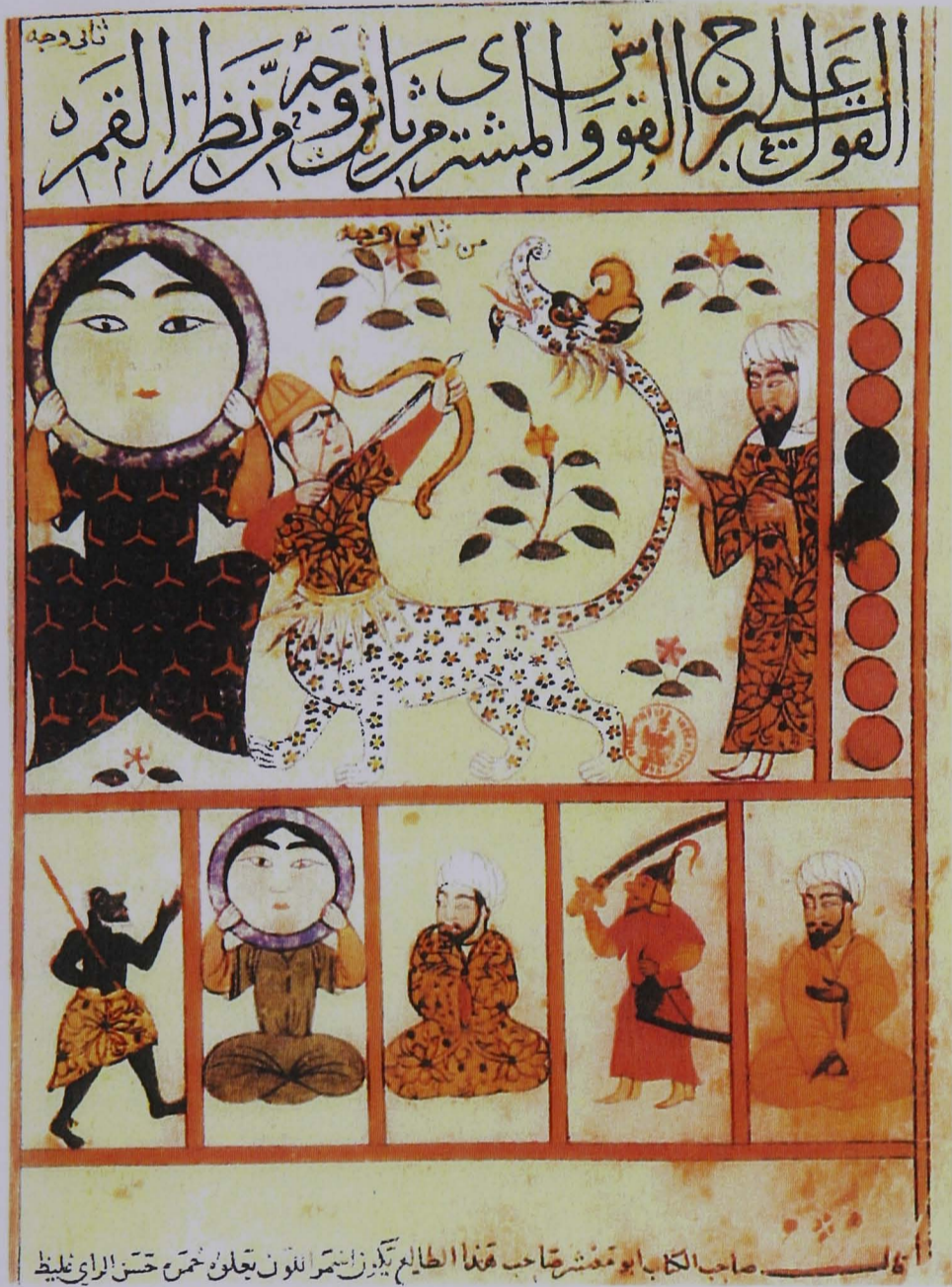
vagina





thirteenth-century Persia, al-Jazari emulated the mechanical inventiveness  
to of Alexandria, designing automata driven by water, heat or falling weights.  
Bodleian Library, Oxford





In Abu'Mashar's *Book of Conjunctions* personified figures of the Moon and Jupiter meet in the constellation Sagittarius. Abu'Mashar expounded the central doctrine that these conjunctions focussed astrological forces and acted as turning-points in human affairs.

Bibliothèque Nationale, Paris



Abu'Mashar, whose works were translated into Latin and became the fountainhead of the western revival of astrology in the middle ages. This portrait of the great astrologer enthroned is from a fourteenth-century manuscript. Bibliothèque Nationale, Paris

Hypothesis; that the identities of Duchamp's *Vierge, Mariée* ( 1912), and *La mise à nu par ces célibataires, même* (1913) are informed by his encounter, in Munich, 1912, with works through which Gabel von Max, Keller, et al, had articulated the phenomenon of the mediumistic mediation of psychological liminality in fin de siècle images of females returning from the outer reaches of ecstasy.

The title of Duchamp's *La Mariée mise à nu par ces célibataires, même*, ultimately attached to five different works, is a reprise of a standard hermetic topos, *La Mariée mise à nu par ces Célibataires*. This represents the first, White, Stage of the Grande Oeuvre; it is the Alchemical Stripping, or Alchemical Wedding, in which Mercury ( etc) is refined into Prima Materia, or Philosophical Mercury, without which the Philosophers' Stone cannot be fabricated, and transmutation cannot be achieved.

By the time Duchamp came to produce these images, contemporary developments in electromagnetism, radioactivity etc had come to represent, for esotericists across the Western hemisphere, unassailable proof of alchemical transmutation, the existence of the fourth dimension, and other standard esoteric topoi.

According to Duchamp's notes, imagery in the top half of the *Large Glass* [ partly made of **lead**] represents the 'bride's' two *épanouissements*.

*épanouir; s'épanouir* bloom

burst forth, as of buds *éruption* breaking out in a rash  
outburst = ecstasy

ecstasy [ exstasis; out of place, displacement]

a trance

a state of being beside oneself

any morbid state characterised by **uncosnciousness** ( chloroform)

a nervous state in which the preoccupied mind becomes insensible to surrounding objects

state of rapture in which the soul, liberated from the body, is engaged in contemplation of divine things

poetic frenzy or rapture ( Apollinaire's Orphism)

*épanouissement* whitening , as in brightening dawn [ therefore, the White Stage]

beam - radiate - emit in rays

whitening

*blanchissement / blanchissage*

sugar refining

over refine *alembiquer*

*blanchir*

turn white, fade

whitewash, limewash

space out ( typ.) ( *Un cup de dé n'abolira le hasard*)

re-use a manuscript belonging to someone else

( such as Hermes Trismagistus)

wash a disease

scald silver, refine pig-iron

bleach: bleach *lessive*

disease of the skin ( leprosy)

any substance used for blacking ( putrifaction of Second, Red Stage of the Grande Oeuvre.)

to blacken

to whiten by exposure, washing or chemical process

(hence Duchamp's references to photography, which rhetorically inscribes the entire discourse articulated here)

to blanch

[blake] pallid, wan, yellow (*jaune*; *jaunir* to fade/whiten - therefore, the *monde en jaune* is the *Grande Oeuvre*)

[Presumably the *vièrge*, the virgin plaster wall at the rue Saint-Hippolyte studio, on which Duchamp drew the now lost, full-size composition of the prototype of the *Large Glass*, in 1913, was subsequently limewashed or whitewashed; perhaps it's still there, oscillating subliminally, like *The Battle of Anghiari* at the Palazzo Vecchio. Thus this lime-washing and whitewashing of the virgin plaster, which would have happened sooner or later, rhetorically inscribed the meaning of the Virgin/Bride, Philosophical Mercury at the White Stage, the subject of the drawing subsequently inscribed on it, *La Mariée mise à nu par ces Célibataires, même*, before its own annihilation in anticipation of that of the first Parisian readymade discussed below. Not only can virgins can be brides, and brides, virgins, but, in Catholic practice, like the *mariée Marie*, they are, of course, necessarily synonymous.

The *Ephemerides* entry treating of this matter, and of Duchamp's occupation of this new, barely finished apartment, sets the event into the context of his brother Gaston/Jacques' wedding, of the same *day*, at which Duchamp was a witness, a *témoin oculiste*. It was this apartment which Duchamp asked Suzanne to clear for him, in a letter of January 15, 1916, after first designating for him a readymade 'at a distance', the Bottle-Rack, formerly acquired, in 1913, as a ready-made sculpture. Thus it would appear that Suzanne was not the only sibling of Duchamp whose marriage was to be hermetically, and thus auspiciously, consecrated by the inscription of meaning within the precise co-ordinates of a highly contingent spatio-temporal singularity, as with any horoscope, or, in this case, parthenogenic, 'nativity' inscribing the purity of virginity. Duchamp had cut his teeth on this genre on June the 6th, 1909, when he designed a menu card for the dinner celebrating the first communion of Simone Delacour, in Neuilly, a work sufficiently significant for a copy to still be in the collection of Mme Duchamp in 1977. Here beginneth the *Large Glass* )

[therefore 'bleach' inscribes the totality of the *Grande Oeuvre*, its White, Black and Red Stages, e.g.]

bleaching; chlorine -yellowish greenish heavy gas; peculiar irritating  
smell: active chemical properties: used in bleaching.

chloro + formyl = **chloroform**:  $\text{Cl}_3\text{CH}$ : thin, colourless  
liquid: ethereal odour: sweetish taste:  
inhaled vapours produces insensibility:  
used as anaesthetic

chloro (pale) green

(Hermes Trismagistus' *Emerald Tablet*, the *Green Box*)

chlorosis green sickness, a disease of young women,  
marked by anaemia, irregularity of the menses,  
and pale or greenish complexion

formyl the hypothetical radical of formic acid; a  
volatile irritant

**hypothesis** [ 'foundation-placing' (? masonry ?)]

hypothetical radical hypothetical conjectural, conditional, assumed,  
supposed  
conjecture put forth to account for  
known facts  
antecedent or protasis of a conjunctive  
proposition;  
conjunctivitis requires the attention of an oculist

protasis first part of an introductory clause or passage.  
proposition, maxim

prosthesis prefix  
addition of a letter or syllable at the beginning of a word.  
the appliance of surgical deficiencies

prothesis; placing before the public e.g. the eucharistic elements

prostheca a process on the mandibles of certain coleopterous  
insects [ **Munich dream**]

radical basis, foundation, principal  
root; part of a word which

cannot be analysed further  
= Prima Materia  
element or atom forming the base  
of a compound, remaining  
unaltered during the ordinary  
chemical reactions to which this  
is liable (= logos/Phil. Stone.)

bleach: chloride of lime

to treat with a solution of chloride of lime = chemic

[ universal solvent = alkahest]

chemic alchemic, belonging to chemistry

transmute by or as by alchemy

chemical alchemical

chemiastic [ alchemy, chemistry + 'latria' (?) ] relating to a  
Paracelsian, as opposed to Galenic, theory of  
Medicine, according to which diseases are referred to  
disturbances of fermentations in the body

[ see effervesce, echaffaudage, travail, guillage]

fermentations *échauffement* overheating, chafing

over-excitement

blennorrhagie

'bloody flux'; menstruation

**fermentation:** Moffit p. 213, on Pernety: Philosopher's Stone.

The Stone of the First Order is Philosophical Matter, which has become perfectly purified, and so becomes reduced to a pure mercurial substance.

The Stone of the Second Order is the same Matter, now cooked, digested and fixed into incombustible Sulphur.

The Stone of the Third Order is the same matter, now become fermented, multiplied and pushed into the last perfected stage, which is that of a fixed, or permanent and tingent, tincture.

fermentation

effervescence heated agitation

effervesce give off bubbles gas as a  
result of chemical action  
generate heat by intestine  
motion

intestine the gut.

internal, domestic, civic

seated in the bowels.

[ see Henderson / Papyrus: **internal organs of astral man.**]

Galenical pertaining to galena

Galena dross that remains after melting lead

native lead sulphide, lead ore; lead glance.

pseudo-g. Black Jack -*souteneur-demoiselle-*  
virgin

pertaining to Galen; medical treatment based on  
vegetable preparations, as opposed  
to chemical solutions.

Galenoid Trigonal Trisoctahedron [ 3 x 24 = 72]

trigonal triangular

trigone triangular area at the base of the  
urinary bladder, between the  
openings of the urethra and ureter

trisoctahedron solid figure having 24 faces,  
every three of which

correspond to one face of an octahedron, with triangular or trapezoidal faces (= 4D)

a supposed chemical element

radiation

[ = *un agent chimique*]

actinium, so called because light affects its salt (photog)

a radioactive element

actinism property in light rays which produces chemical changes, as in photography (hence, actinic)

actiniform a radiated form

actinia [ radiating] sea anemone

anemo wind

( *Belle Haleine* / beautiful airs / Buenos Aires / Buen Osiris / Buenos Aries)

anemone daughter of the wind

actinoid zoophite

zoophite animal and plant

(Herm/amphib - 'can live in two mediums')

intermediate between animal and plant

[Papus; astral/Steiner; Threshold]

zoomorphism representation or imitation of animal forms, as in the decorative arts.

attribute the form and nature of an animal to sthng (wasp), e.g. deity, superhuman

actinic actinic rays *rayons chimique*

*agent chimique* chemical agent

agent that which acts

any natural form or substance which produces phenomena, as electricity, actinism or chloroform

*agent*

medium

APPENDICES.

Appendix A

The 'givens' for the Large Glass drawing of 1913 are assumed to fall into two categories. The first are the elements appearing in the drawing – *the 'épanouissement'*, that figure occupying the place later assumed by the *Vierge / Pendue Femelle* in the upper left of the glass, the *Machine Celibataire*, *Voie Lactée*, *Piston de Courant d'Air* and the legend '*La Mariée mise à nu par ces Celibatires, même*'. The second are those elements contemporaneous with and predating the drawing and which later take their place in the iconography of the glass, such as those relevant elements from the series of paintings dating from the Munich visit of 1912, starting with the '*Deux nus; un fort et un vite*' and finishing with the '*Passage de la Vierge à la Mariée*'

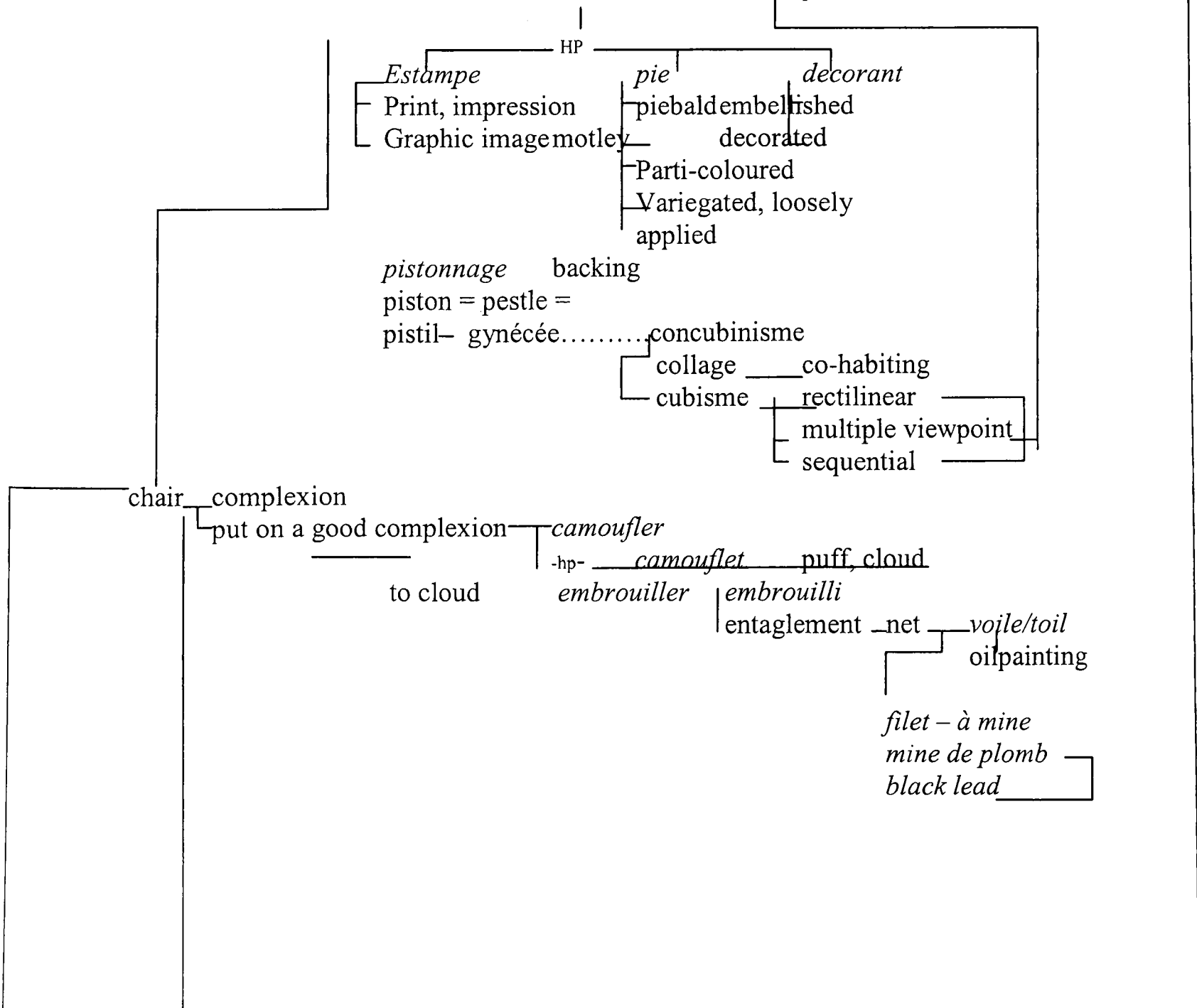
(i) **Inventory**

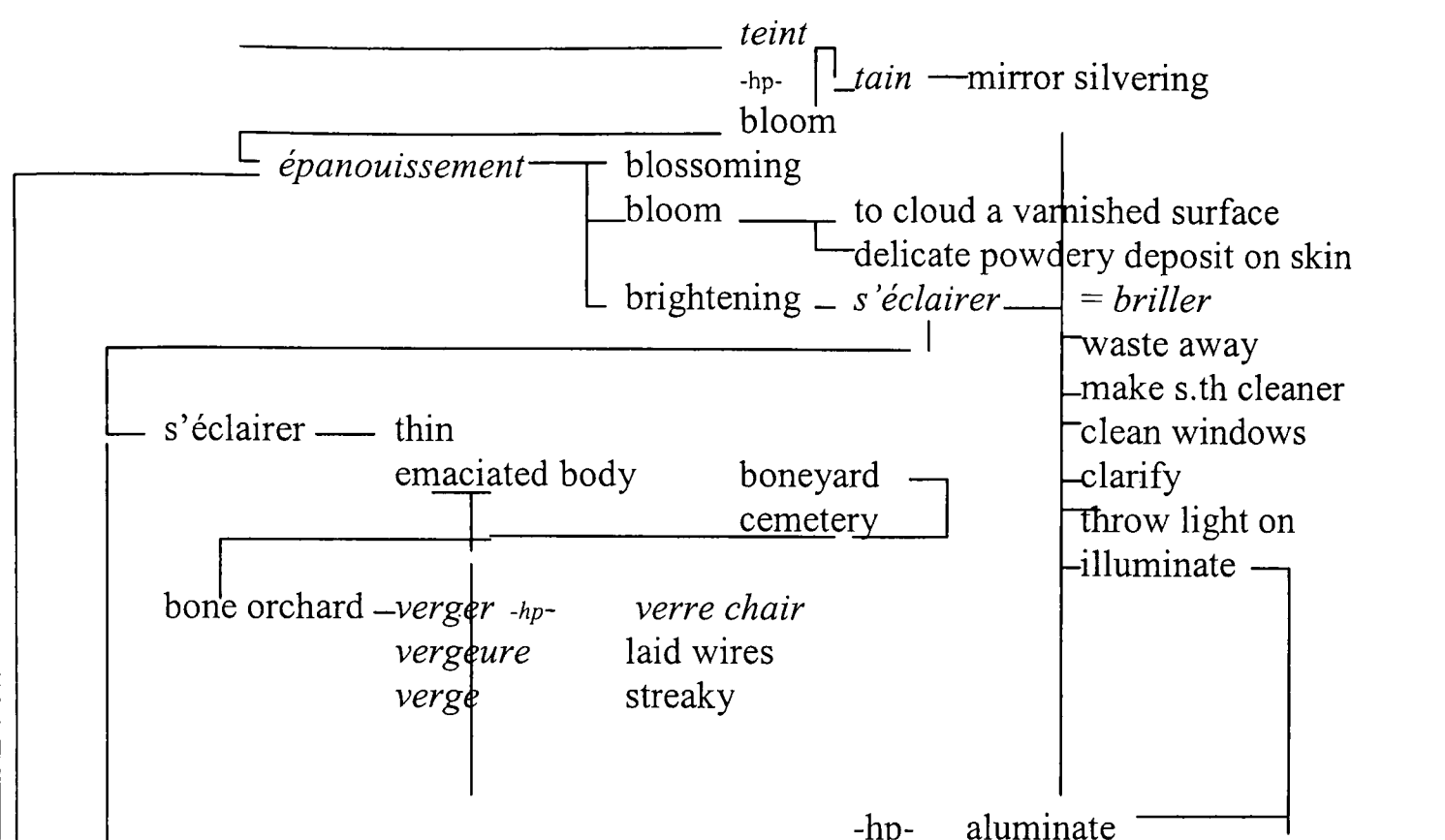
*Voie Lactée Chair:*

*Pistons de courant d'air*

pictures of motion

*actée*

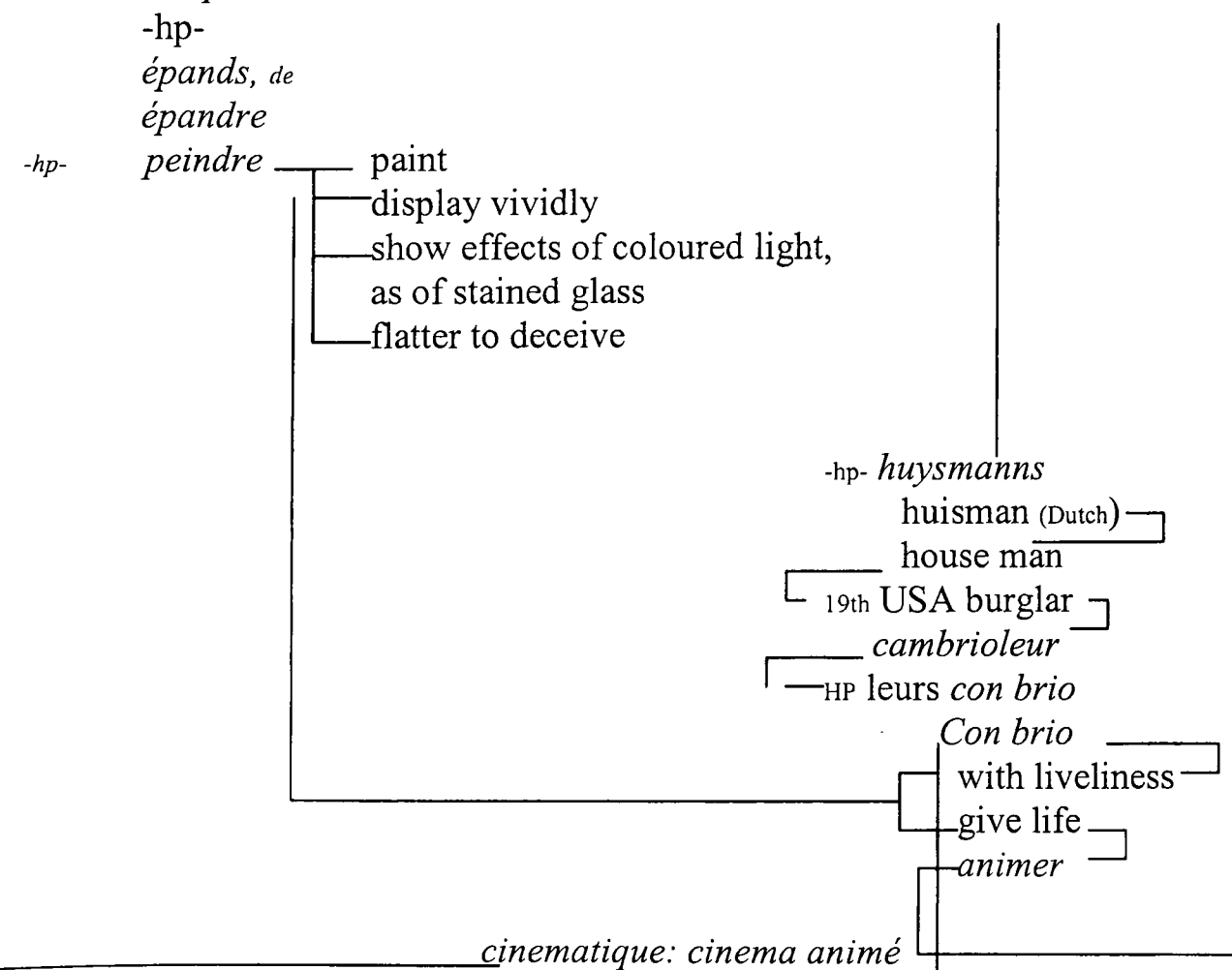




>>>soda ash  
*alcaliser*  
 alkali + metal sulphide = Liver coloured substances: reddish brown  
 = livery ( liver like)

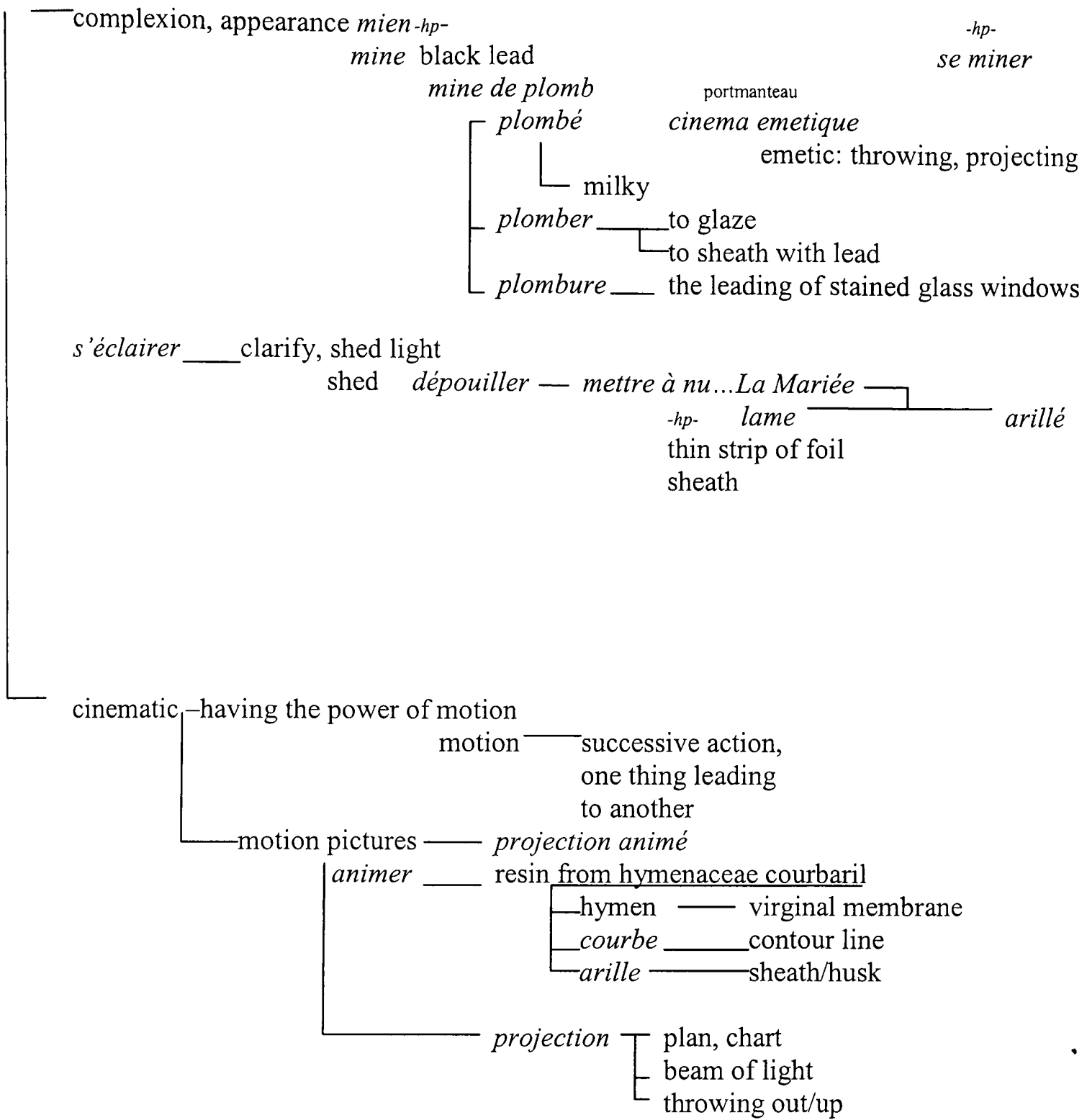
aluminate —hp- alumelle blade

épanouissement: épan.....ouissement



cinématique: cinema animé

cinema



HUILE VERNIS FEUILLE DE PLOMB FIL DE PLOMB POUSSIÈRE VERRE FEUILLE D'ALUMINUM



## APPENDIX B

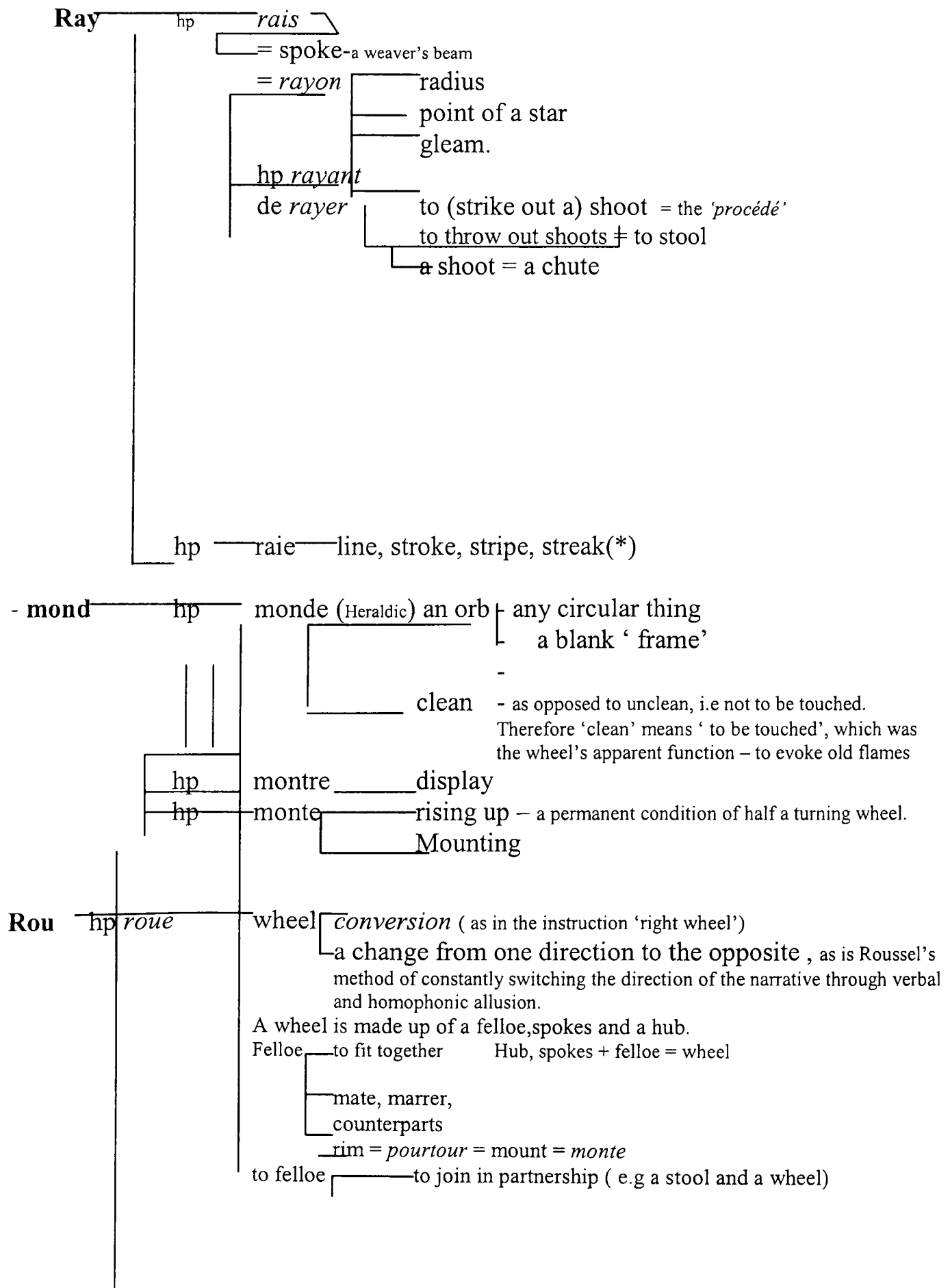
Note: annotations are in 8 point type.

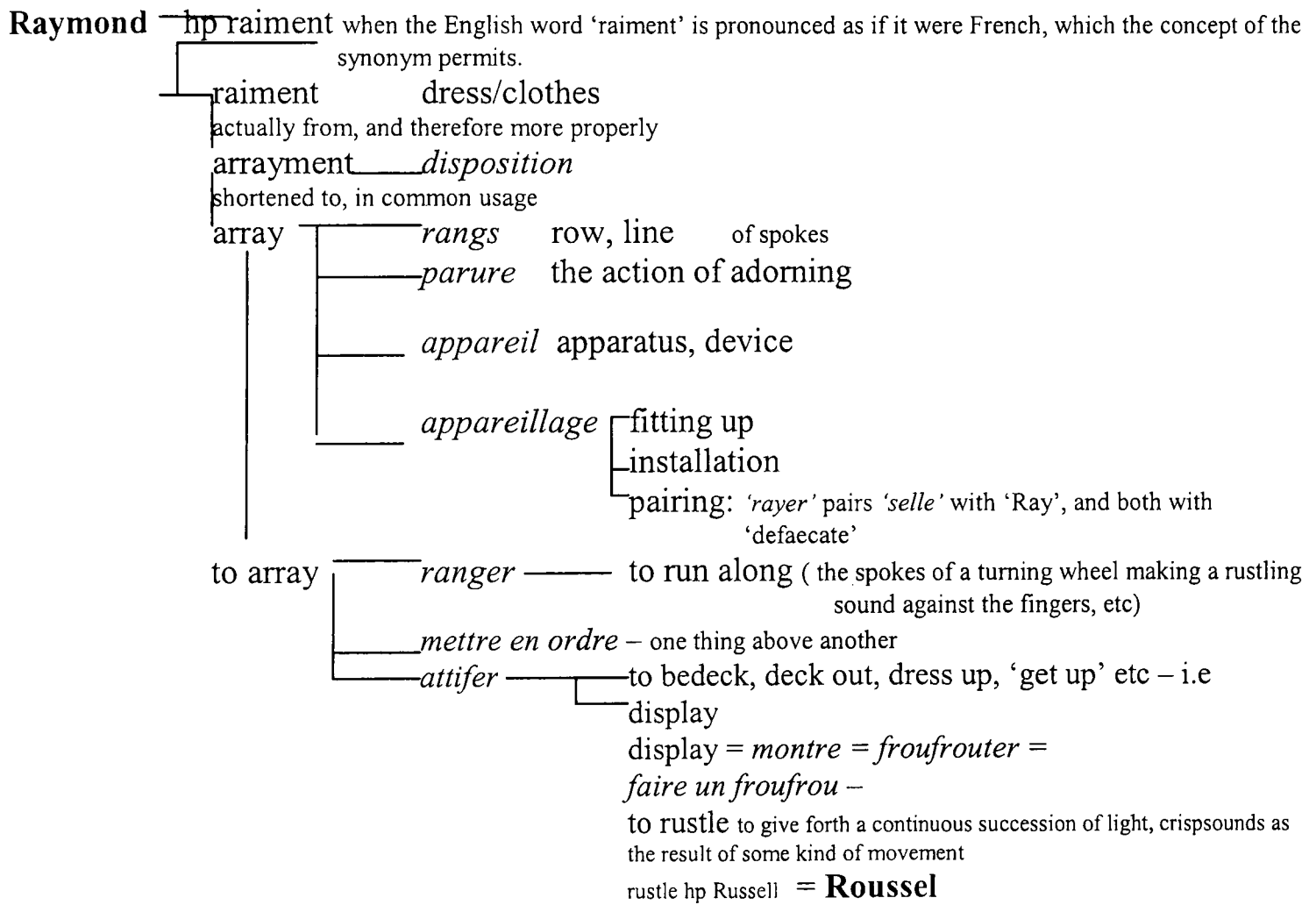
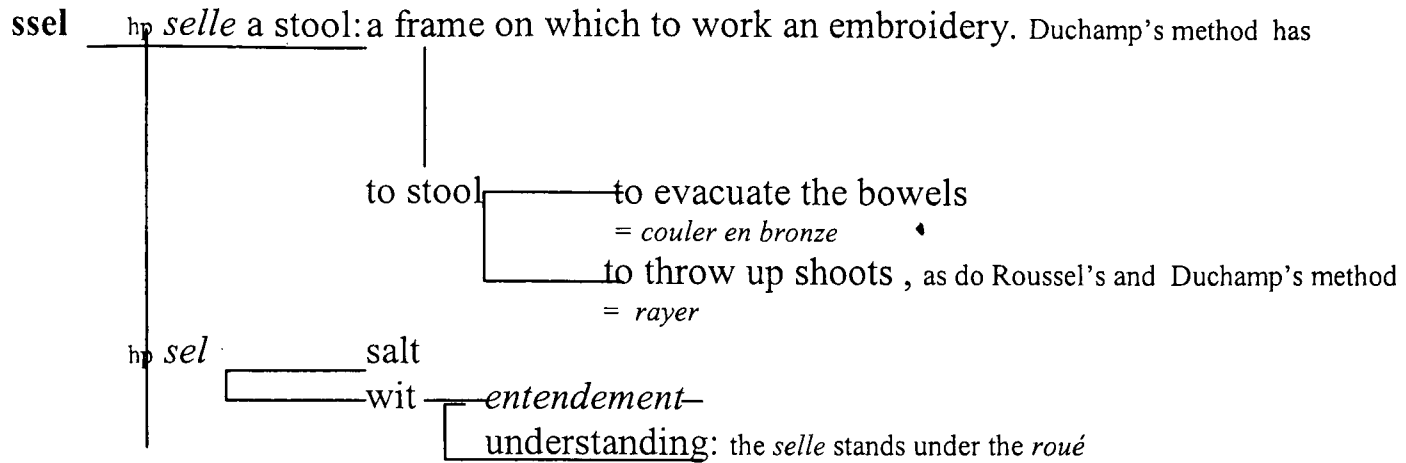
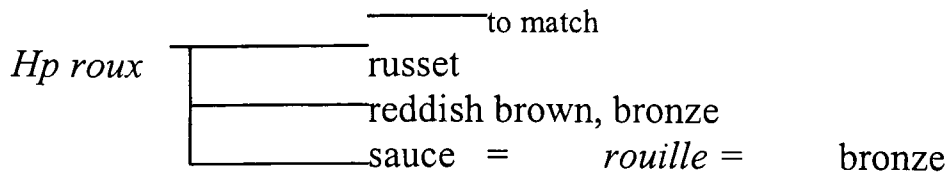
### Proposition.

that 'Roue de Bicyclette' = **Ray/mond Rou/ssel**

└─┬─┘
|
└─┬─┘
|
└─┬─┘

**Rais**      **monde**      **roue**      **selle**

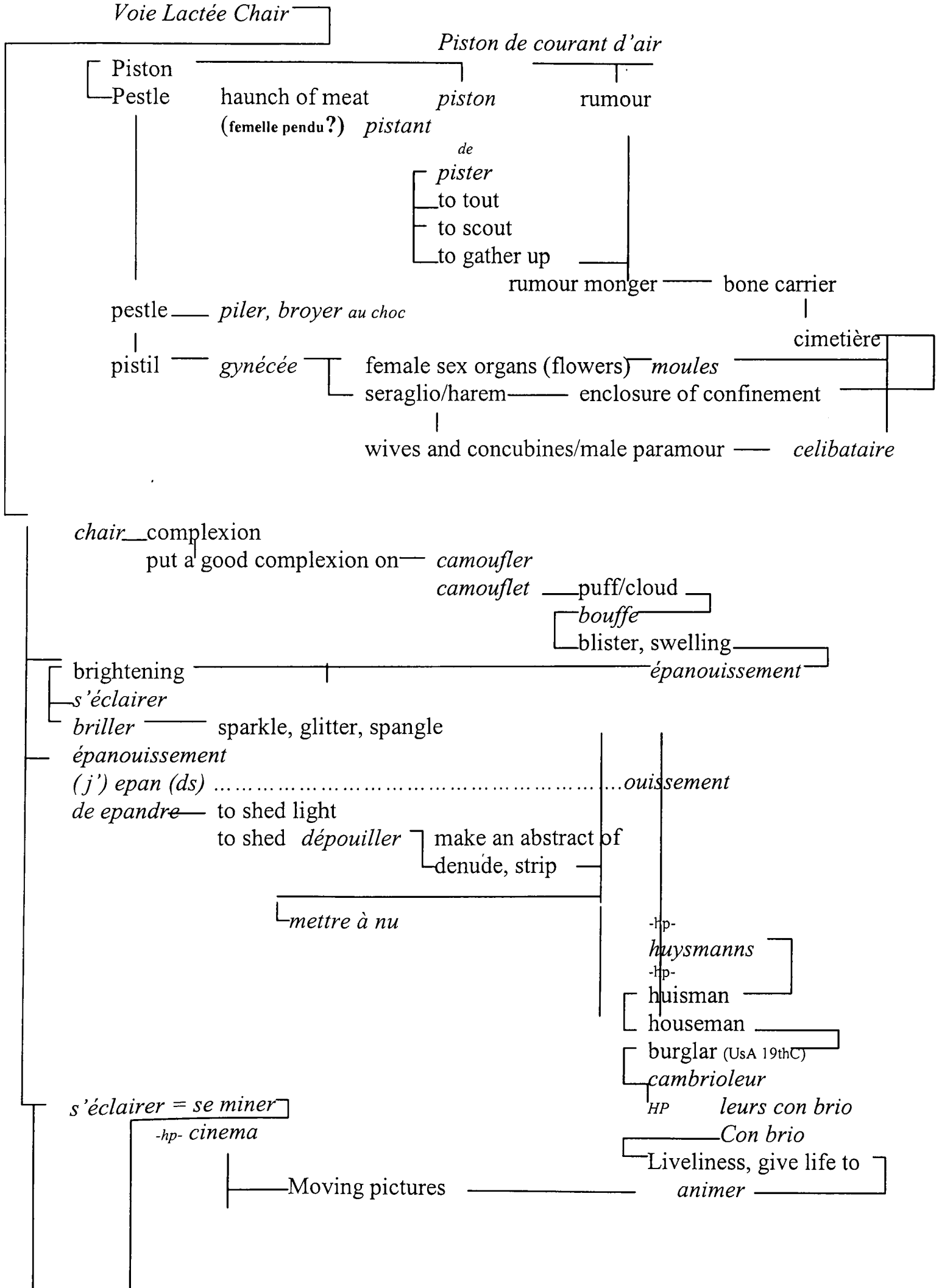




**Appendix C**

- (i) Iconography
- (ii) Liaisons
- (iii) Subtext.

**(i) Iconography**



*animer* — move to mechanical activity  
— Excite into action  
— Resin obtained from hymenaceae courbaril

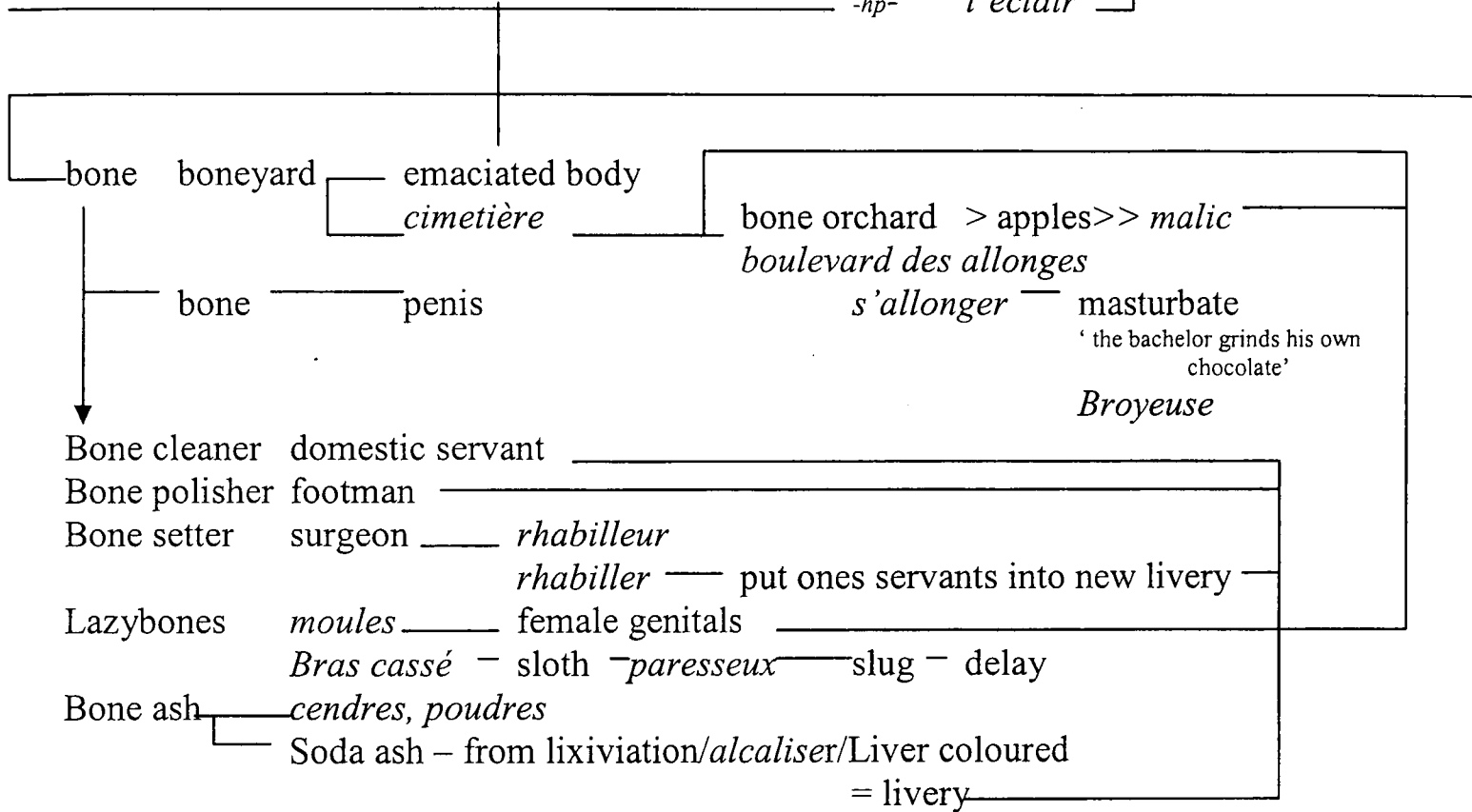
*hymen* — virginal membrane  
*courbe* — contour line  
*arille* — sheath

*mine de plomb* — lead

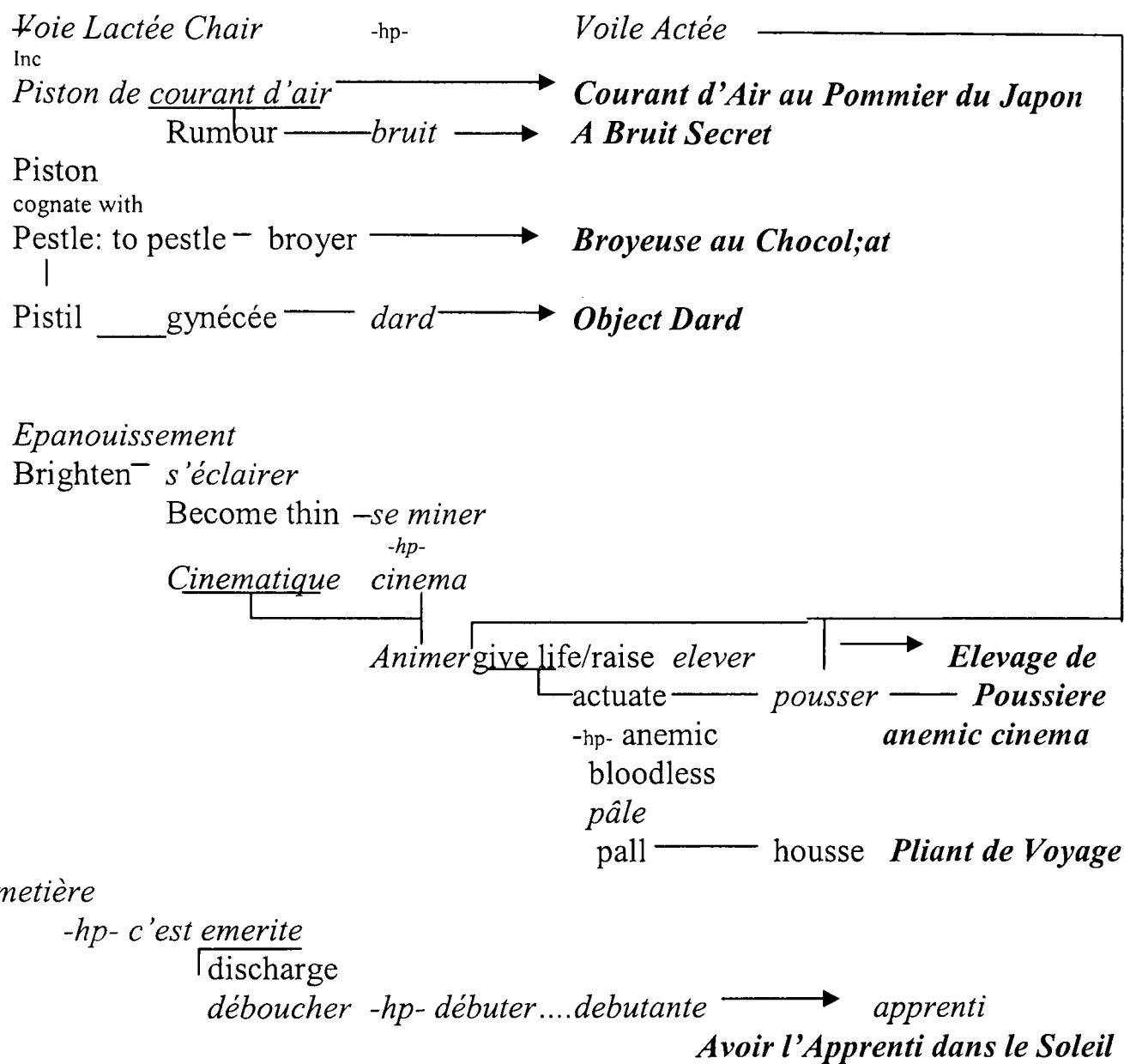
*plombé* — infected with syphilis

*vérolé* -hp- *verre au lait* — glass with milky whey

whey *lait clair*  
-hp- *l'éclair*



(ii) Liaisons



(iii) Subtext: Venereal Disease

*Voie Lactée* and  
*Piston de Courant d'air*

*Pister* — tout, solicit

Cog: pestle = pistil — *gynécée* — female sex organs  
Seraglio/harem

*Concubinage* — concubines

-hp-  
con ubiquitous — body everywhere

arse

*Epanouissement*  
*cinématique*

Brightening

*S'éclairer* — *briller*

*Briller par son absence* — be conspicuous by your absence

Eileptic vertigo

Falling sickness — (fem. *Pendu*)

*Mal caduc*

Caduc — decaying, decrepit

Caducary — lapse

*Caducée* — caduceus — Mercury's wand

Deciduous, falling off of part after it  
has served its purpose, e.g. placenta

*cinématique -HP-*

*mine* ..... *ascétique*

*mien*

appearance  
complexion

austere  
grim  
bitter

austere complexion  
grim countenance  
bitter expression

black lead

*mine de plomb*

*mien de plomb*

livid complexion

*plombé*

livid

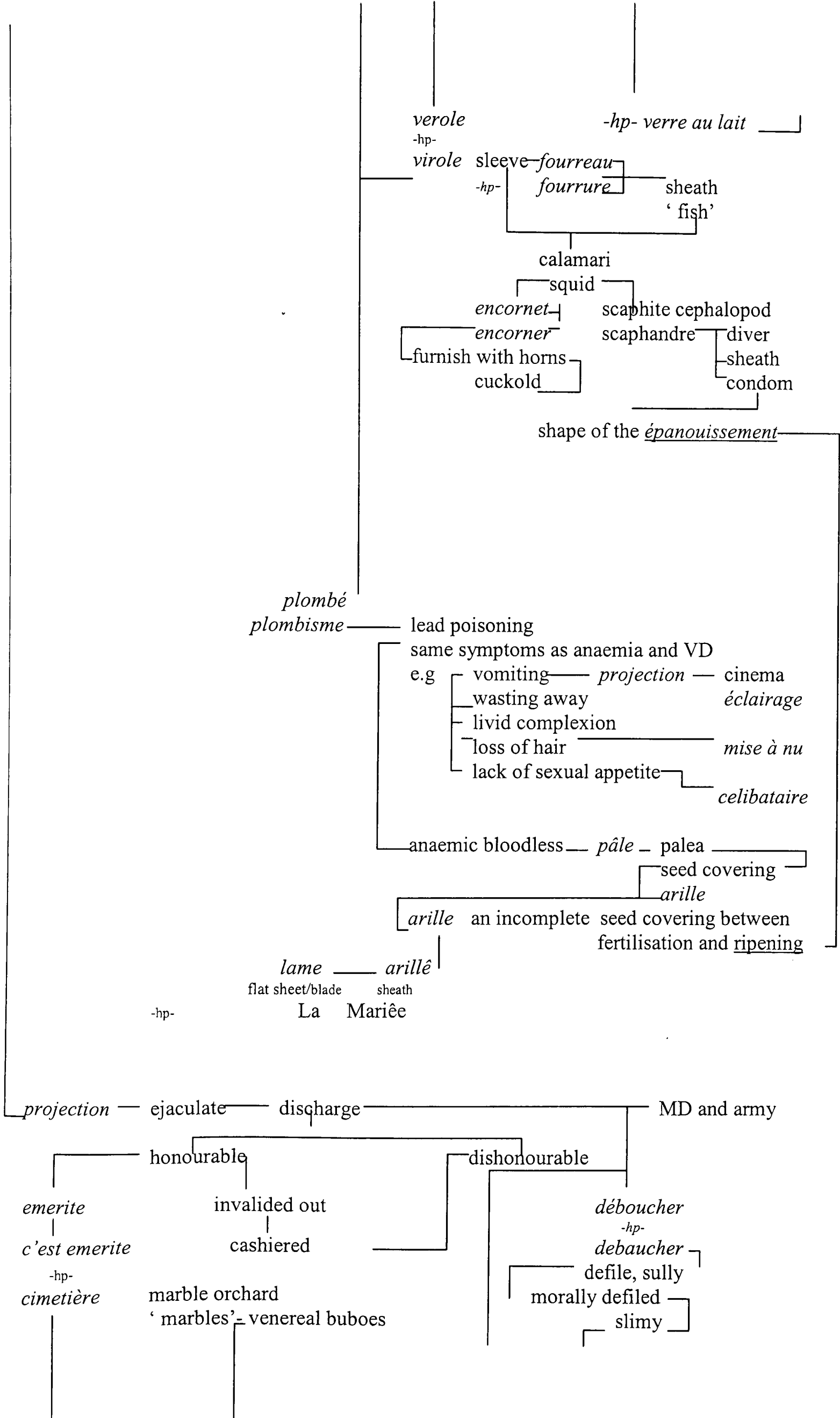
milky

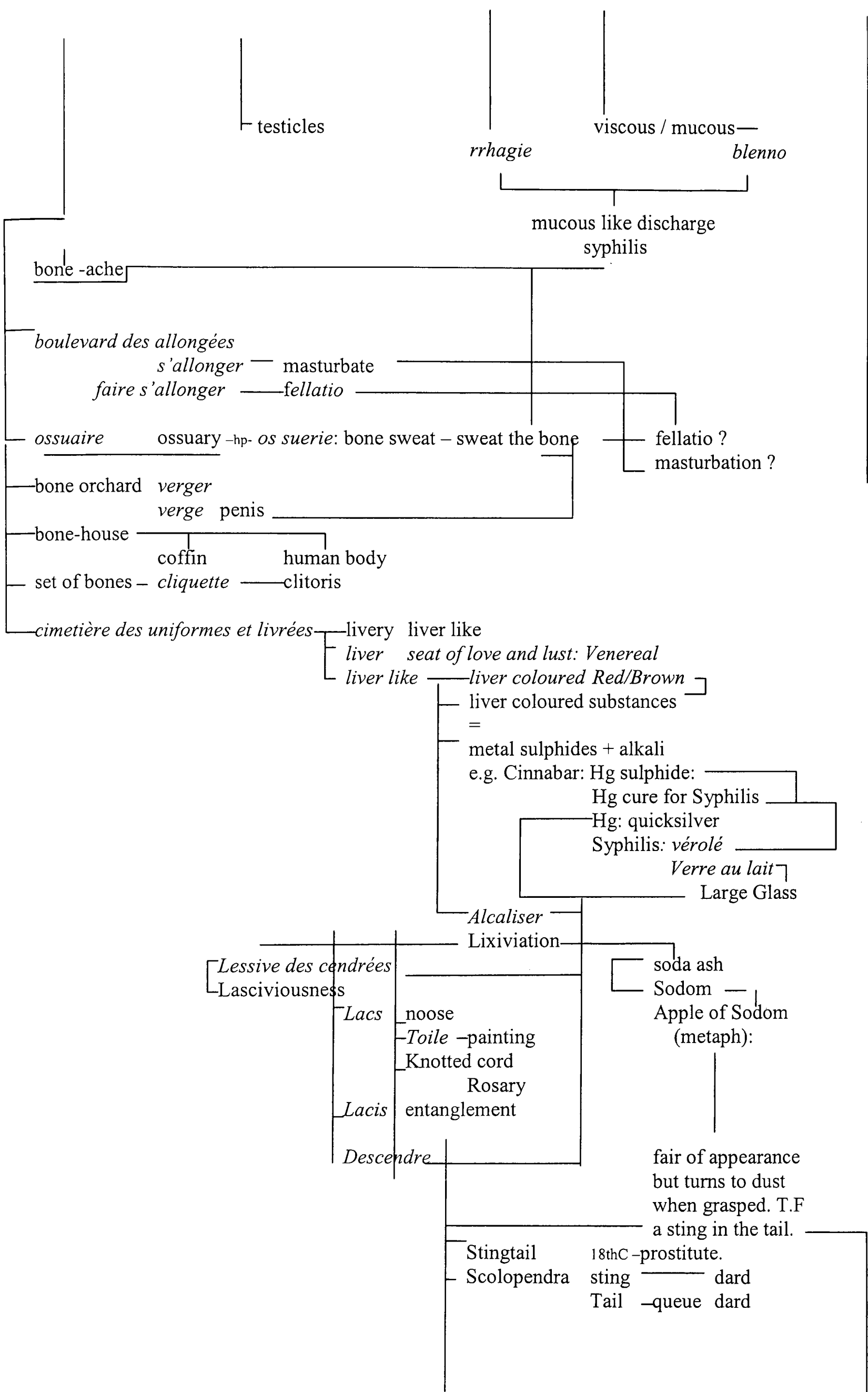
infected with syphilis

Milky

Whey  
Glass

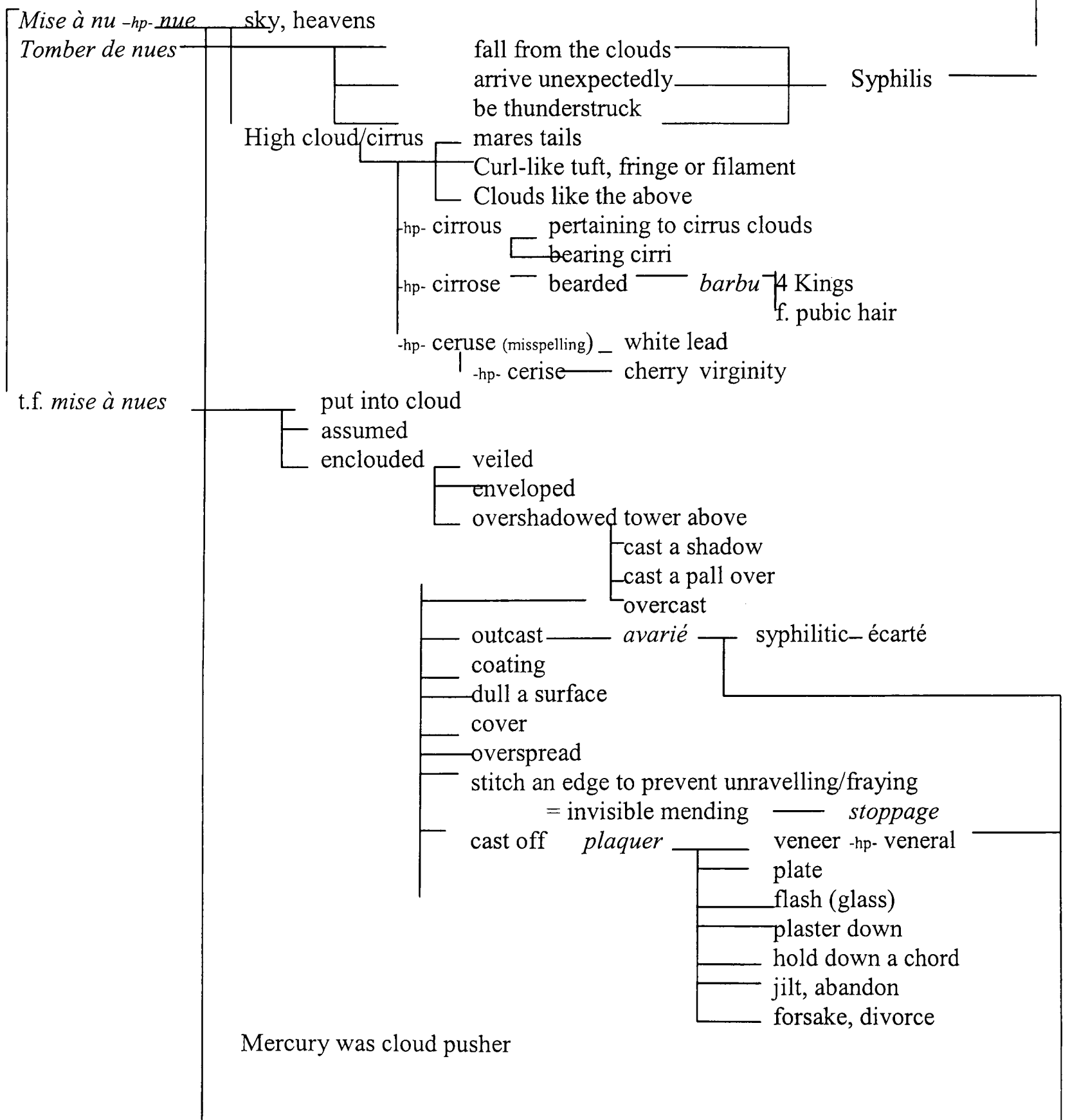
*vérolé*

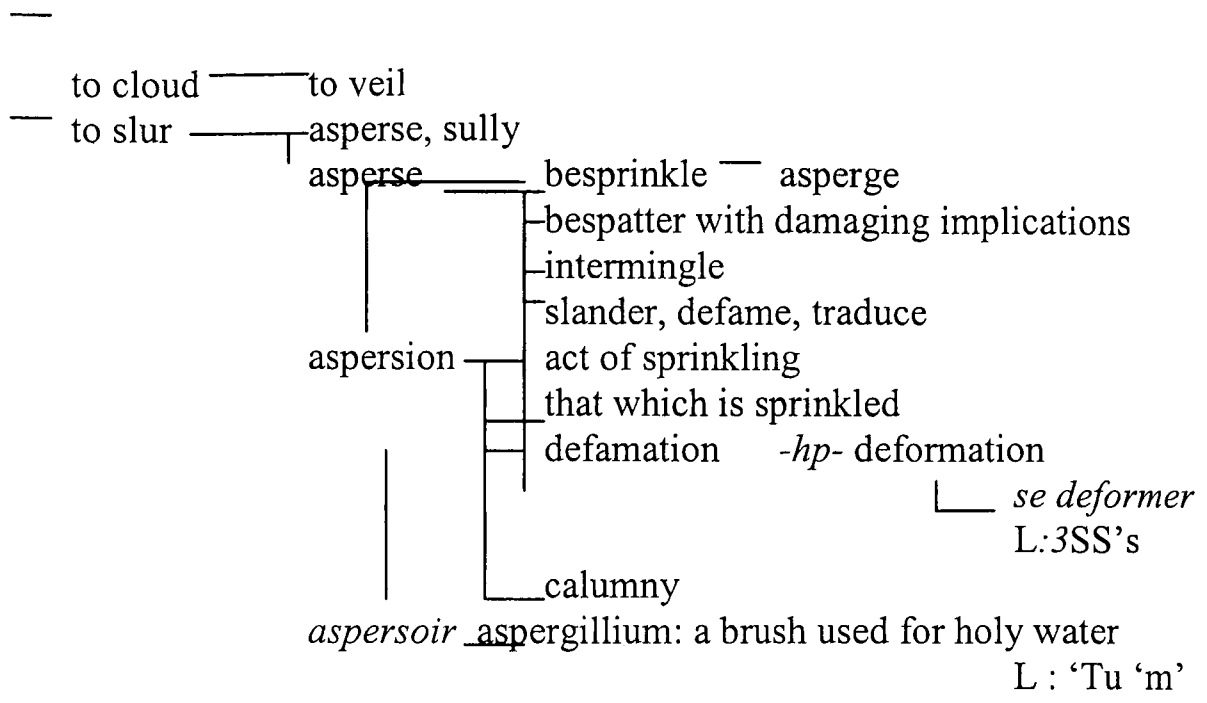






Liaisons  
Inventory





Syphilis

: cause given as a malefic planetary conjunction of Jupiter, Saturn and Mars in Scorpio.

Conjunction ——— *conjonction* union conjugate ——— *marier*  
 Conjunctival ——— conjunctivitis pertinent to the mucous membranes (of the eye), the target of Syphilis

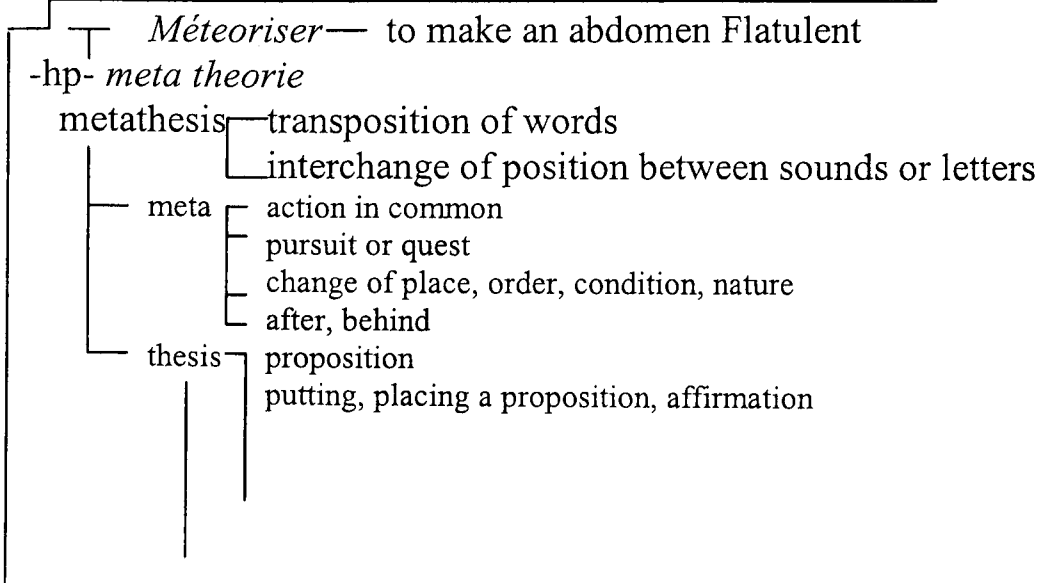
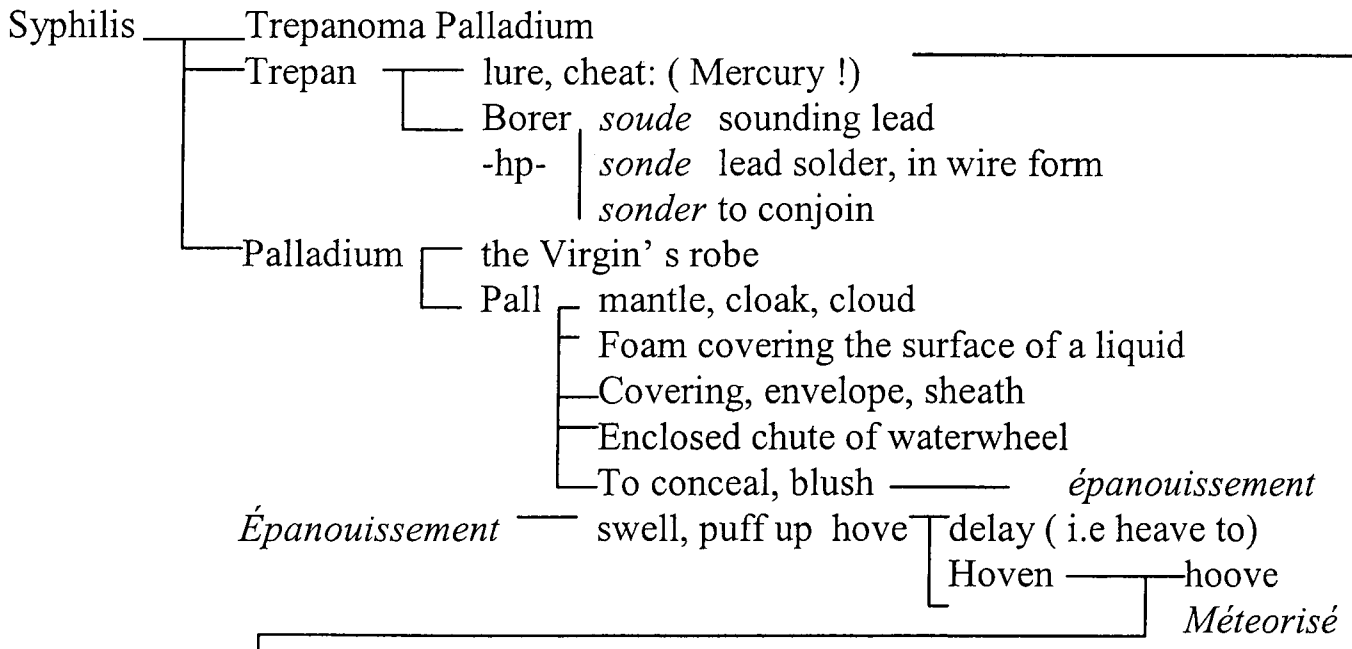
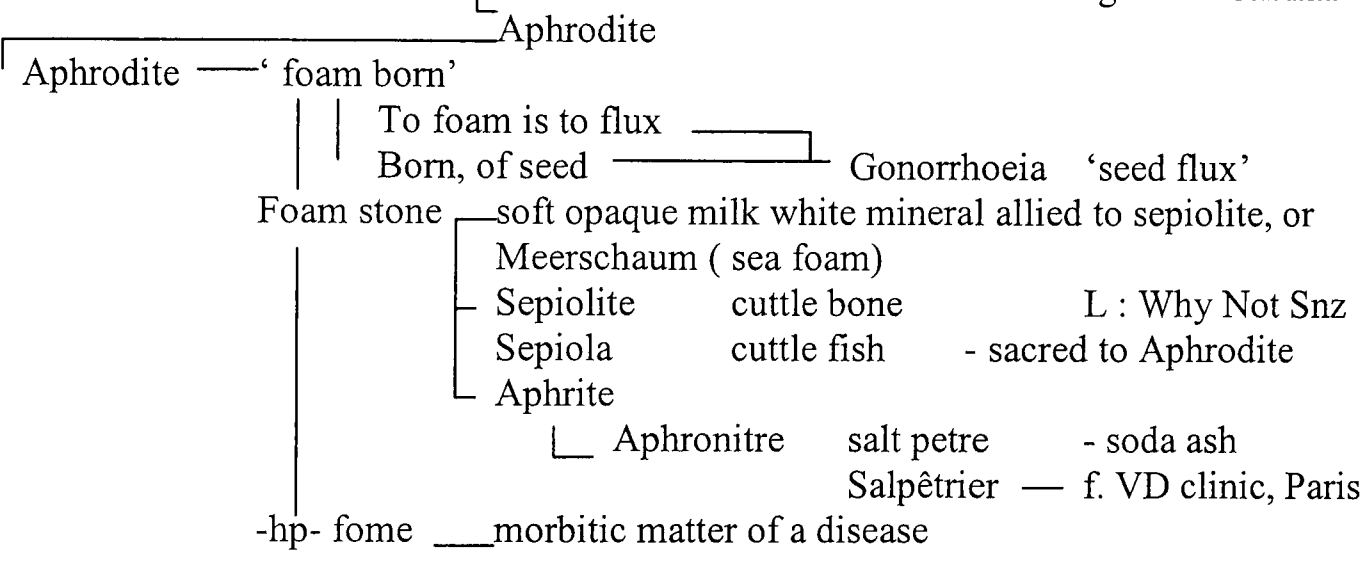
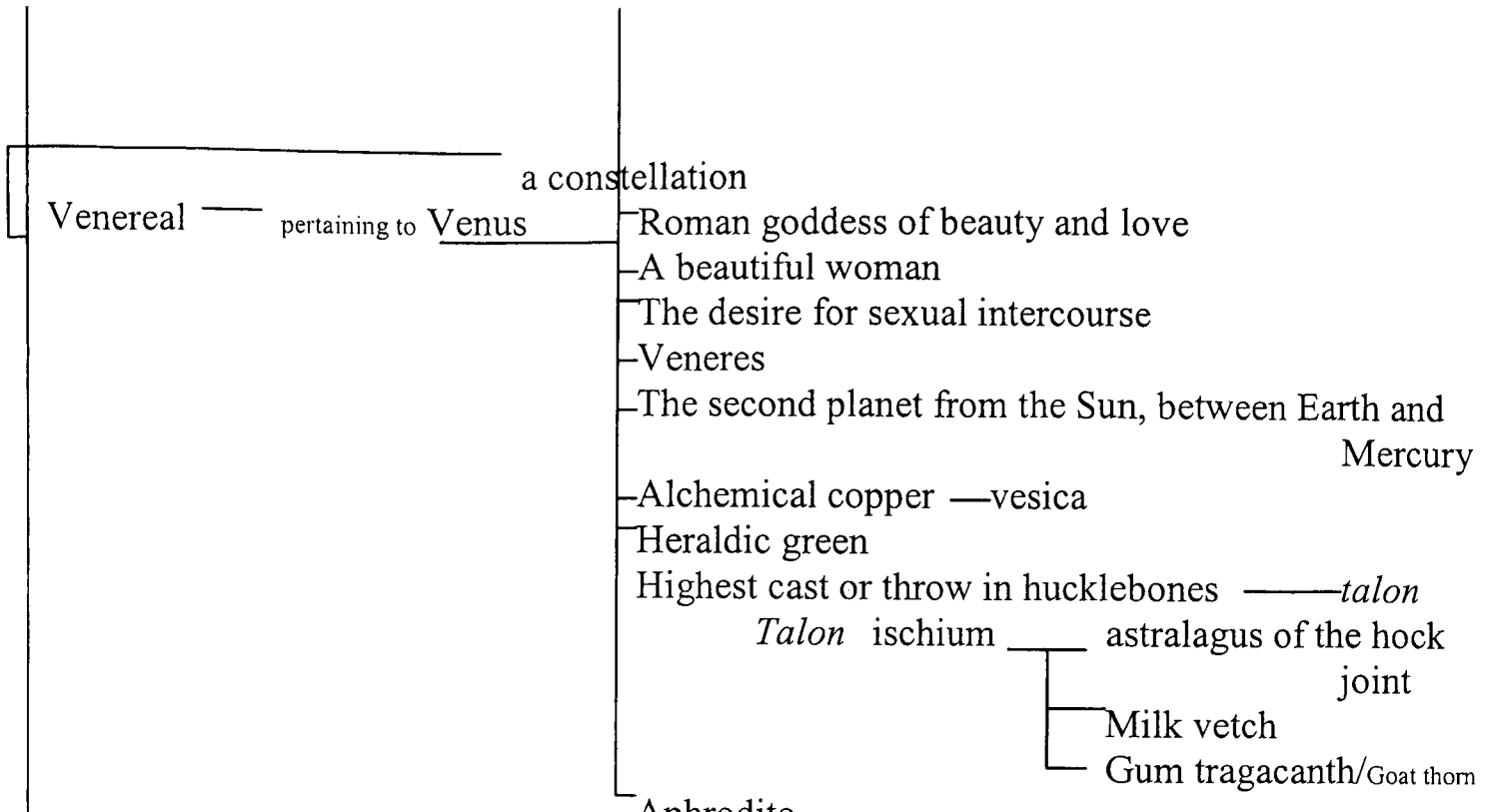
*Conjonctivité*

- mucous membrane
- conjunctive proposition or syllogism (Logic)
- a syzygetic function of a given set of functions (maths)
- syzygy (Gk: yoke)

- conjunction/opposition of 2 heavenly bodies, usu Sun and Moon
- Suture
- conjunction of 2 bodies without loss of identity
- dipody – 2 feet in one metre
- complementary pair of opposites (Gnostic theology)
- a group of rational integral functions so related that, their being severally multiplied by other rational integral functions, the sum of the products vanishes identically
- *syzygie*
- *les marées de syzygie* spring tides
- —hp- *j'ai zizi*
- — zizi m. and f. genitals
- —HP- *j'ai zizi de lame arille*
- spring tide = spring water — *eau de fontaine*
- spring — *source*
- — *pelerinage au source* cunilingus
- *la mariée de syzygie* the bride of conjunction

= Syphilis: Venus – venereal

in the Milky Way —hp- milky weigh — L: Why Not Sneeze  
 (poetic) — the region of a woman's breasts  
 galaxy — a brilliant crowd of beautiful women



— setting down the foot or hand  
 — stress: ictus — on a syllable  
 sunstroke — L: Avoir l'Apprenti  
 per arsin et thesin — by raising and lowering  
 | inversion; rising and falling parts correspond]

meteor — raised, lofty  
 — fireball, comet  
 — falling, shooting star —VD portent  
 — aurora borealis

heave — *décharger* — discharge  
 — *lancer, jeter* — ejaculate, project  
 — *balancer* — masturbate  
 — *se soulever sur la lame*  
 — *se gonfler* — inflate  
 — *faire des efforts pour vomir*

— Avarié

Avarie — damage, debauch  
 — Average, equalise, make uniform — L: Cimetière

'Les Avariés' by Eugene Brieux, first staged in 1915, Paris  
 1906, Belgium; 1913 Broadway and Washington  
*capote anglais* recently invented

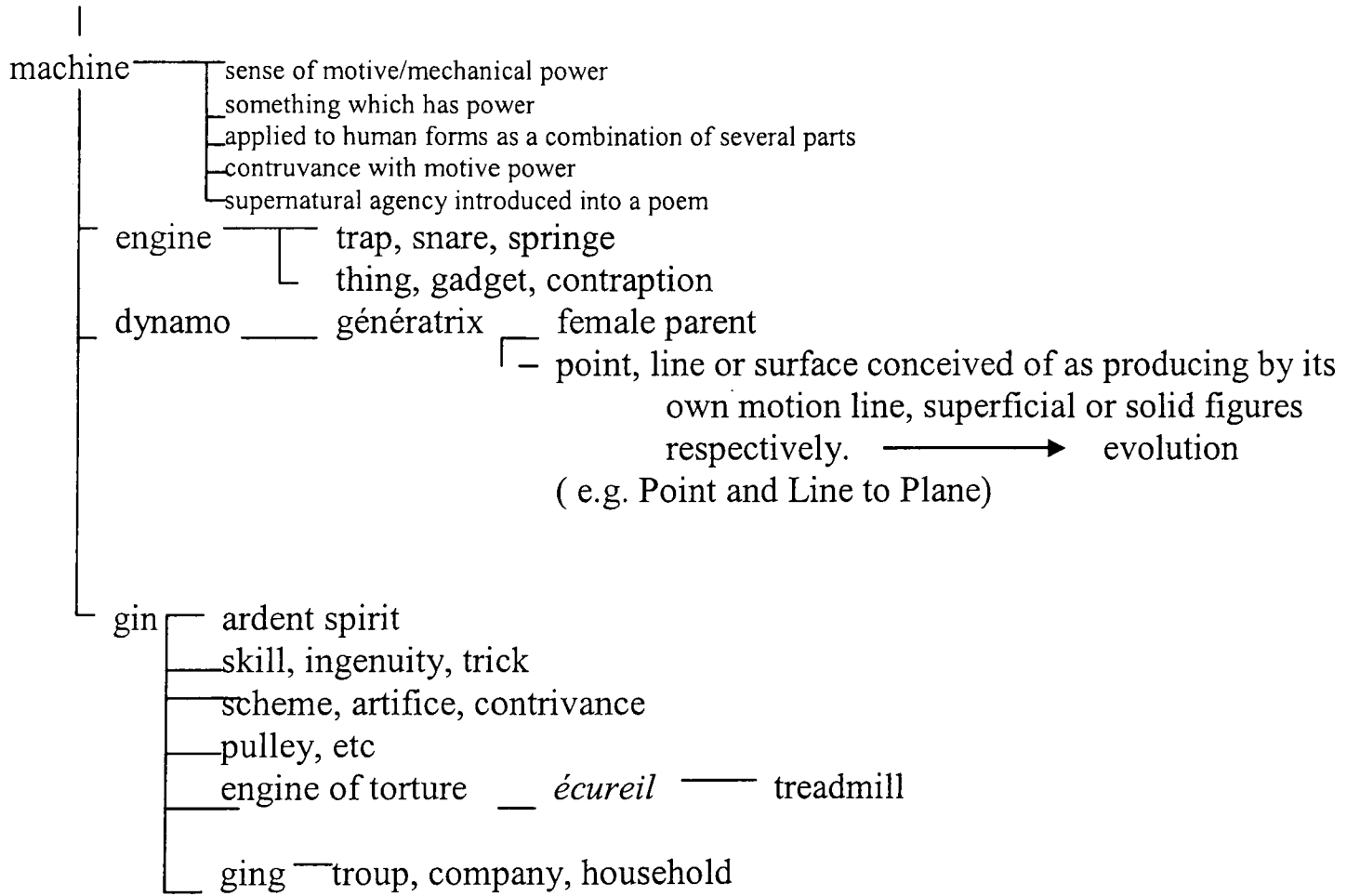
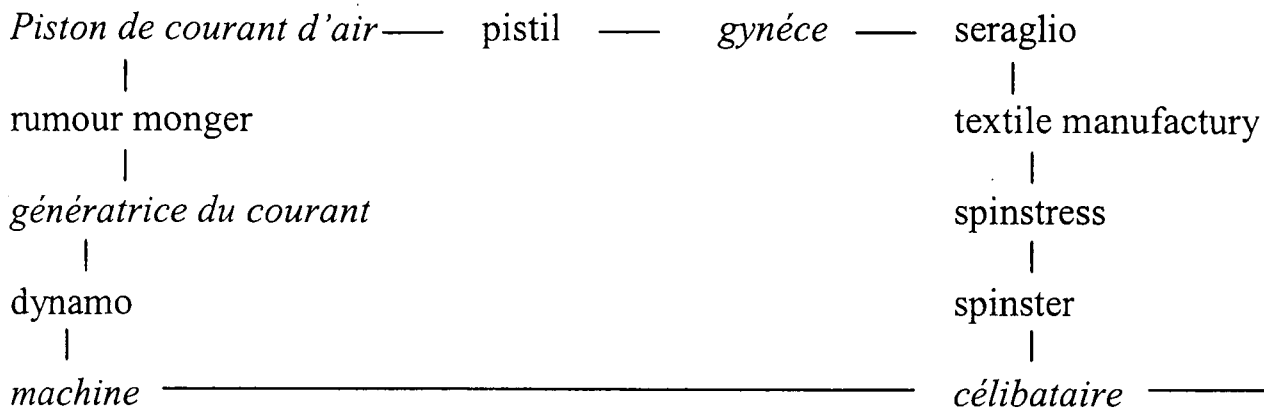
1889 first international congress on Syphilis at Hôpital St Louis  
 remedy: Mercury and potassium iodide — L: Allegorie de Genre

Syphilis, a spirochaete: a bacteria with a twisted spiral form

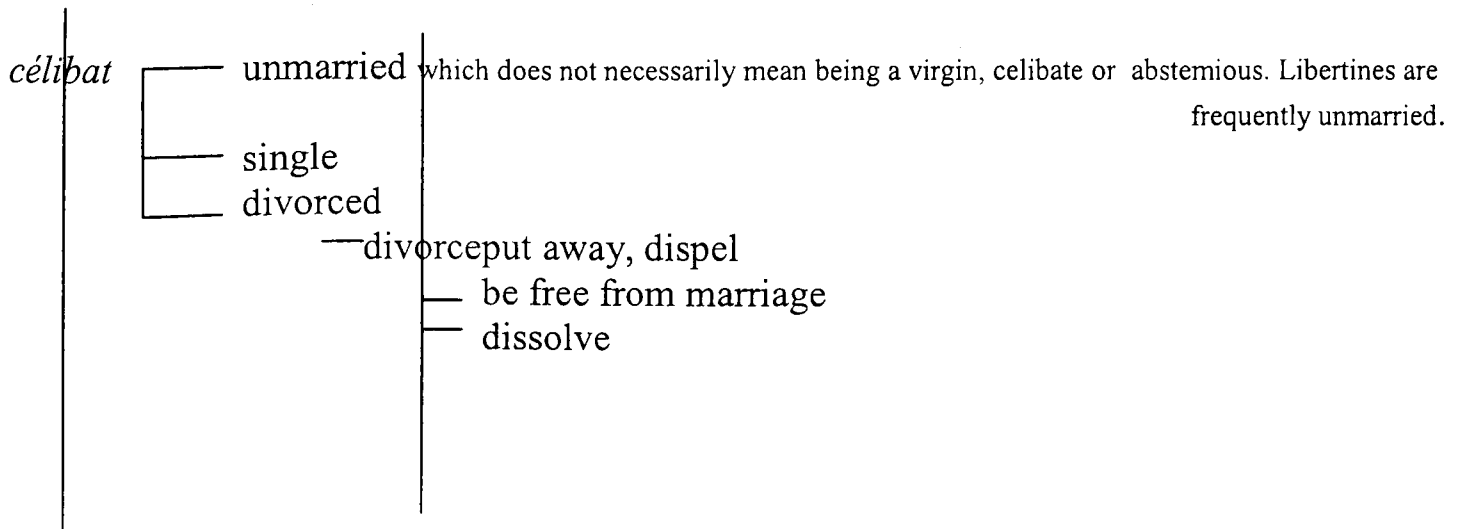
*Spire* — turn, whirl  
 — twirl (Conch) — curved line

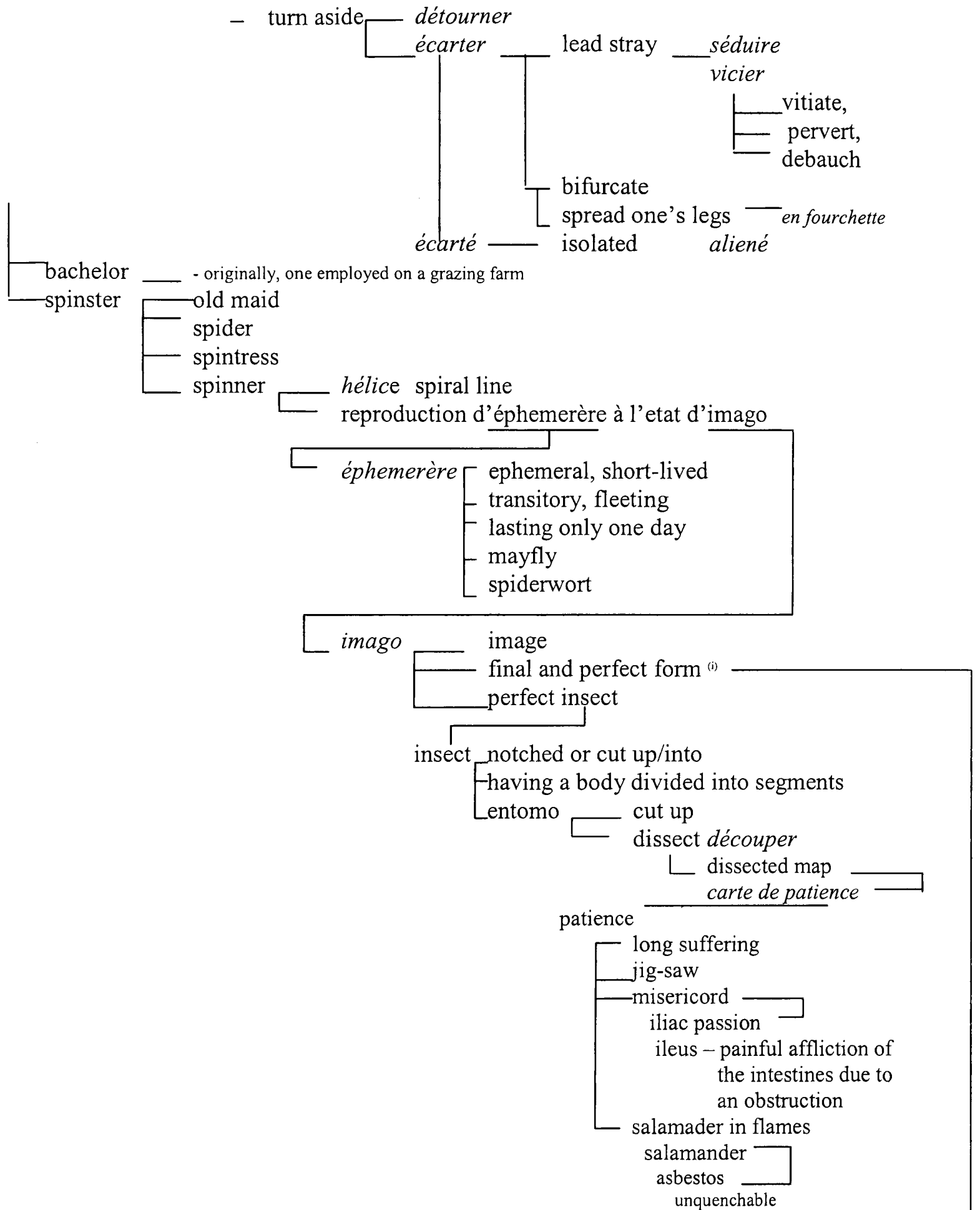
— Avarie -hp- *hâve arille* — *haver* undercut  
 — *haveron* — wild oats

(iv) Machine Célibataire



*célibataire* -hp- c'est libataire/ ' it is libertarian/libertine' ?



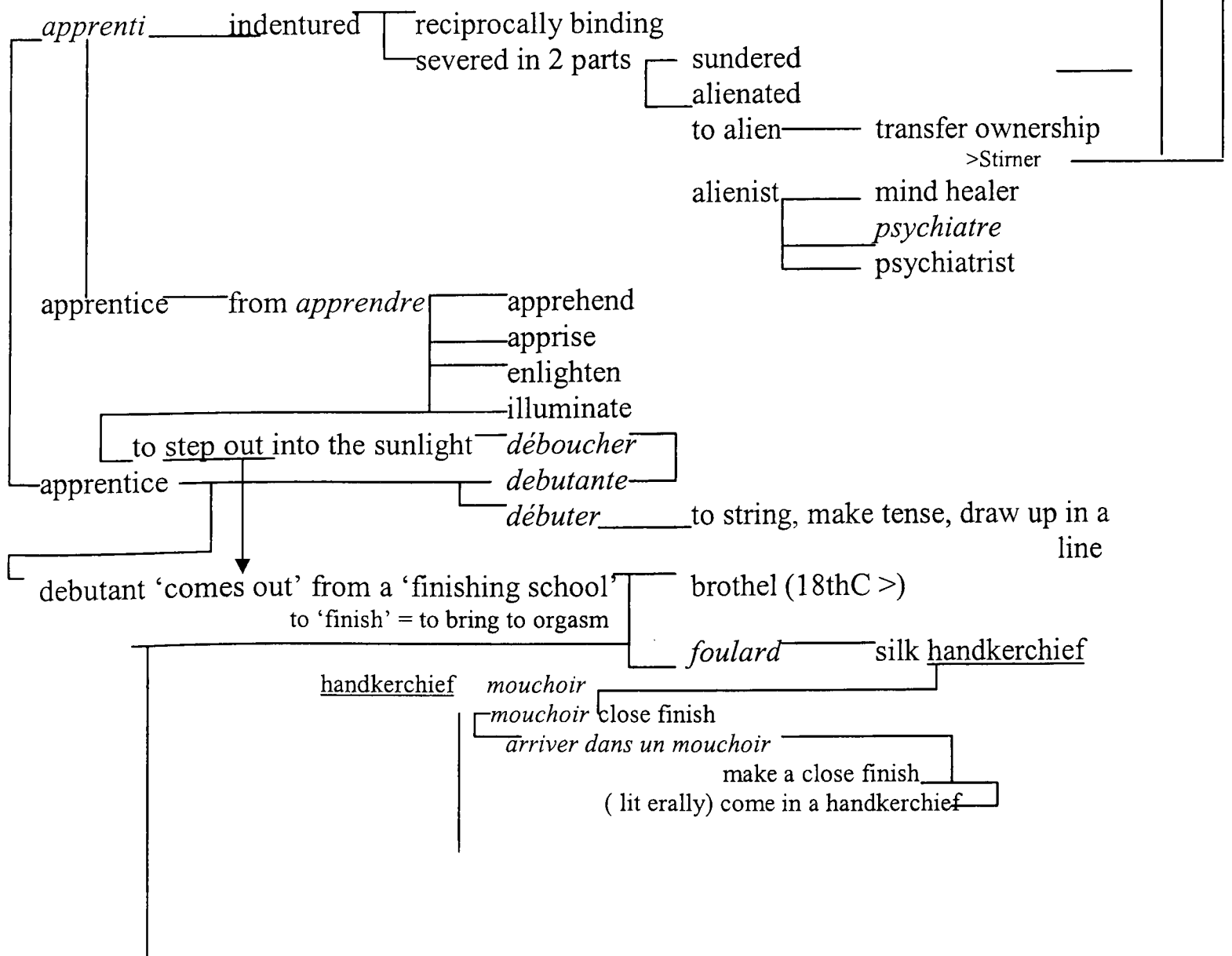
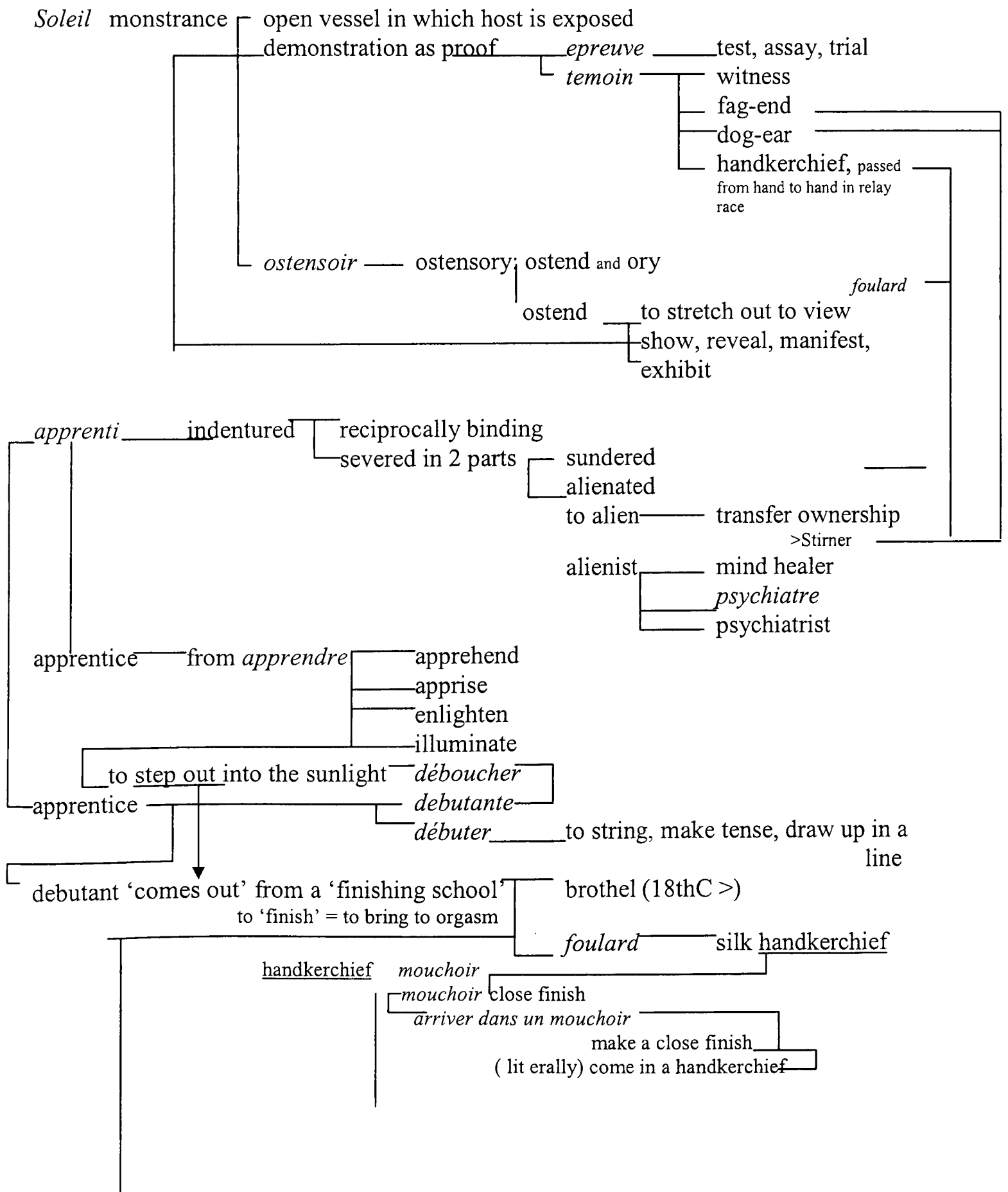


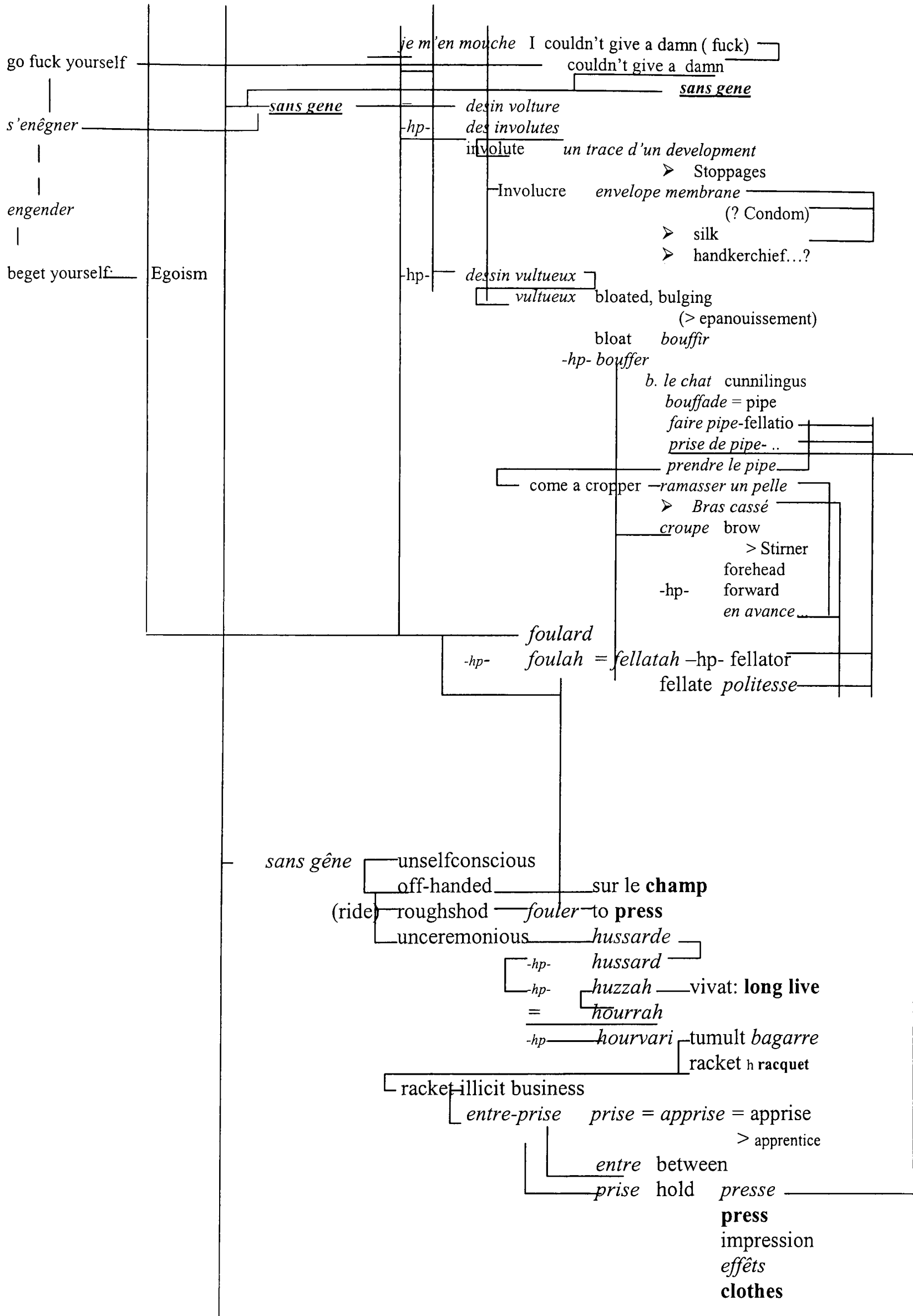
(i) the note to the drawing of the 'Mariée...' diagram on the plaster wall of the 23 Rue St Hippolyte studio which reads '..grande mise au point du tableau définitif sur plâtre..' A *definition* is a cross-word clue.

## Appendix D

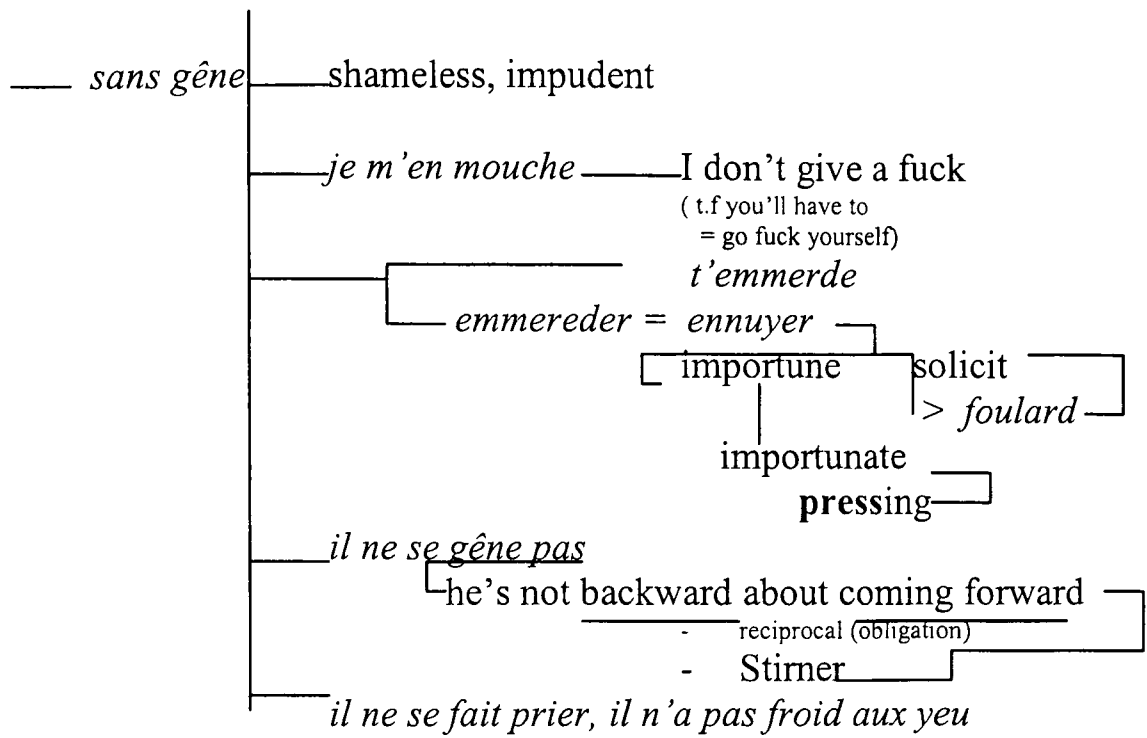
As suggested by its limited application below, the *procédé* would seem to offer the view that each note generates elements of another, producing a linear structure equivalent to that of the Large Glass, in the form of column.

Avoir l'Apprenti dans le Soleil → Long live clothes and the racquet press.









The hill that the cyclist is ascending is a high-wire. Therefore he is a trick cyclist,  
*fuambulist* ropewalker note: Man Ray 1916 +1918 'The Ropedance accompanies her own shadow'  
 the 'hill' is steep: *ardu*. The struggle is 'uphill' : *ardu -hp- ardeur*: eagerness, appropriate to an apprentice

### The 'Large Glass' of 1913/14

The ability of the *procédé* to select an already existing object as an apt vehicle could also produce from a set of a priori 'givens' or starting points a means of creating an inventory of processes and materials from which new forms might be constructed, such as those of the Large Glass as represented by its first manifestation, a drawing, from 1913/14. The degree to which those givens which will have comprised the programmatic elements Duchamp had already identified and which thus predate the physical object itself are manifested in the drawing - in the form of graphic notation - will be taken as an indicator of the value and credibility of our approach. As becomes immediately apparent, the *procédé* easily furnished Duchamp with the wherewithal to transform a blue-print of an idea into an embryo of the physical object we largely recognise today. This wherewithal was an inventory of tools, materials, forms and visual effects from which the elements of a familiar iconography - images, themes, and subjects - could be made. Entirely distinct from but reciprocating with this came the latent subject proper alongside elements which anticipate the later augmentations to the conceptual and visual lexicon of the work: also, liaisons between both the existing 1913 details and subsequent additional elements to both the Glass and to other works by the artist, such as '*Pliant de Voyage*', etc. This means that Duchamp now had a tool which could create a subject from an existing object, or vice versa. The following analysis demonstrates this power.

The potential given starting points for the generation of an inventory of *matière* and *facteur* of what becomes recognisable as the iconography of the Large Glass as we know it exist by 1914. They fall into three categories. In the first are those elements appearing in the drawing of 1913 entitled *La Mariée mise à nu par ces Célibataires, même*, the right-hand tip of the *Epanouissement*, the *Vièrge* and *Femelle Pendu* etc of the top half and the major structural elements of the lower. The second is a series of preparatory studies starting with the *Machinerie célibataire* and running through the *Combat de Boxe*, the *Roue de Moulin*, *Cimetière des Uniformes* et

*Livrées, Broyeuse de Chocolat, Tamis, Réseaux des Stoppages, Pistons de Courant d'Air, Neuf Moules Malic* and *Glissière*. The third is the series of drawings and paintings beginning in Munich in 1912 traditionally associated with the evolution of the Glass.

For the purpose of providing a snap-shot of that inventory we shall restrict ourselves initially to the *Voie Lactée Chair*, the *Pistons de Courant d'Air* and the *Epanouissement*, which are assumed to have existed at least conceptually by 1913.

The full title of the *Voie Lactée* includes the suffix *chair*, which means complexion or appearance, retranslating as *mine*, black lead, as in *mine de plomb*, graphite. *Plombé* means milky, an attribute of the Milky Way in the Glass. *Plomber* means to both glaze and sheathe with lead, as Duchamp does here; *plombure* is the leading of a stained glass window, which the Glass emulates. *Se miner*, an inversion of *cinema*, to which we shall return, means to grow thin, which retranslates as *s'éclairer*, meaning to clarify or shed light, which in effect selects the glass as support and medium. To shed is *dépouiller* whose synonymic verb is *mettre à nu*, the key verb of the title; the stripping of the bride is revelatory. The homophonic equivalent of *La Mariée* is *lame arillé*, more of which later; suffice it to say here that a *lame* is a thin strip of foil or a sheath, both of which appear in both inventory and work in a variety of forms and material expressions.

To put on a good complexion is *camoufler*, its homophone *camouflé*, a puff or cloud. To cloud is *embrouiller*, and an *embrouilli* is an entanglement or network, which can be a *voile* or *toile* – a painting, say in oil, of a network of stoppages perhaps - or a *filet*, which is a thin streak or thread. *Filet de mine* is *mine de plomb*, and *filetage* is wire-drawing: drawing in lead wire was one of the methods Duchamp used to construct the image.

*Chair* as complexion is *teint* and *tain* is mirror silvering. *Teint* also translates as bloom, which is a blossoming, an *épanouissement*. To bloom is to cloud a varnished surface, as Duchamp does in the construction of the *tamis* with his *élevage de poussière*. It is also a delicate powdery deposit on skin. But an *épanouissement* is also a brightening and to brighten is *s'éclairer*, to throw light on and to clarify: *briller*. What better material than glass? It also means to clean windows and to waste away or make thin. A body which is emaciated is a boneyard, slang for a cemetery, a bone orchard, which is a *verger*, a homophone of *verre chair*, a complexion – or appearance - in glass. Since *verge* means streaky and *vergeure* means laid wires, the

inventory grows apace. *S'éclairer* also translates as to illuminate, a homophone of which is aluminate, better known as soda ash, made from alkali and a metal sulphide, in general a liver-coloured substance, reddish-brown or livery, the uniform colour of the malic moulds in the *cimetière*. An *alumelle* is a blade, a flat sheet, a *lame*.

*Epanouissement* can be homophonically rendered as *épands huysmanns*. *J'épands* is the first person singular of *épandre*, a homophone of which is *peindre*, to paint, to display vividly, to show the effects of coloured light such as stained glass and to flatter to deceive. *Huysmanns* derives from the Flemish 'huisman', a houseman, which in American 19<sup>th</sup> century slang meant a burglar, a *cambricoleur*; *leurs con brio*; con brio means 'with liveliness', lifegiving, *animé*. *Animer* is to animate, to put into motion, the root of the Greek word which gives us cinema, Kino. So *cinema* and *animer* are synonymous, and are synonymous with *Anemic-cinema*, the title of Duchamp's later work. Cinema is cinematic. It is a projection or throwing out; it is therefore emetic, and *cinématique*, a portmanteau compression of *cinéma emétique* is an attribute of the *épanouissement*. So cinematic means having the power of motion, which is successive action, one thing leading to another much in the way the *pistons* were created; in French, motion pictures are *projection animé*. *Animer* is also a resin from the plant Hymenaceae courbaril. A hymen is a virginal membrane, a *mariée en verre* perhaps. *Courbe* is a contour line and an *arille* is a husk; and *lame arillé*, a sheathed laminate, is *La mariée*, whose material identity in the Glass is that of a sheathed laminate. So the region of the bride, dominated by the sheath-like form of the *épanouissement cinématique* and containing the *pistons* can be made from a contour line describing a sheath-like husk representing a virginal membrane. As will be seen, this analysis is amplified in the augmented discussion of the Glass below. *Projection* translates not only as the synonymous 'throwing out' but also a beam of light and a plan or chart, such as that under analysis.

The *pistons* are motion pictures made by projection; they are three sequential frames of the same square metre of gauze photographed being distorted by a draught of air. Since the homophone of *voie lactée* is *voiles actées*, the process whereby by that section of the Glass may be constructed is introduced; veils are to be activated. This produces the *pistons de courant d'air*, a homophonic inversion of which is *estampe pie decorant*. An *estampe* is a graphic image, a print or impression. *Pie* is piebald, motley, parti-coloured, variegated, loosely applied; the *épanouissement* is such a decoration. *Pistonage* is backing, and the images the Glass projects are sealed

between layers of supporting material. A piston is a pestel, the etymological equivalent of pistil, *gynécée*: do I hear *Rrose* quip “*gynécée quoi ?*”. But *gynecée* is also a gynæceum, the women’s quarters of a harem, which means concubinage, cohabiting, *collage*, the style characterising cubo-futurist images of motion such as appear in the Munich paintings from 1912. Like them, the images of the *pistons* are rectilinear, sequential, in multiple-viewpoint. And so on.

This inventory then includes the following materials, processes, effects, images and forms. Black lead, graphite, sheathing with lead, window leading, thread, oil paint, wire drawing, mirror silvering, varnish, fine powdery deposit, laid wires, glass, picture, graphic image, collage, clarify, emaciate, illuminate, project, throw out, animate, thin streak, network, the effect of coloured glass, milky, parti-coloured, variegated, cinematic, sequential, reddish brown, blossoming, veil, virginal membrane, sheathed laminate and seed case, providing Duchamp with the means to translate a sketch of a blueprint into the object we recognise today. However, further analysis of just one element of its iconography, the *épanouissement cinématique*, seems to disinter Duchamp’s involute subject in the manner of earlier applications of the *procédé*.

*Cinématique* can transmute into its homophonic inversion *mine ascétique*, meaning a grim, bitter austere appearance or complexion; *mine* is *mine de plomb*, black lead. The phrase can also translate as livid complexion, since *plombé* means livid. *Plombé* also means milky and infected with syphilis, which is then signified by the milky appearance of the Milky Way. Milky whey equates with the austere complexion of the whey-faced which is the *mine ascétique*, the grim countenance of the *avarié*, the syphilitic, who is *vérolé*, a homophone of which is *verre au lait* – glass with milk, the Milky Way. *Verole*, syphilis, is a homophone of *virole*, a sleeve, which translates as *fourreau*. Its homophone *fourrure* means sheath, vagina, and the sheath associated not with the propagation but the inhibition of syphilis in this analysis is the condom, whose form appears in the *épanouissement* of the Milky Way. French slang for the sheath-like condom is *scaphandre* or diver, and the scaphite cephalopod whose form corresponds most closely to both the *épanouissement* and a used condom of the period is the *calamari* or squid, the sleeve fish, whose pulsating lateral undulations mimic the concertina’d walls of the vagina. Squid translates as *encornet*, and *encorner* is to furnish with horns, to cuckold.

If you are unfortunate enough to be *plombé* you will suffer from *plombisme*, lead poisoning, symptoms of which mirror those of anaemia and venereal disease; livid complexion, loss of hair – *dépouillé, mise à nu*, lack of sexual appetite – *célibataire*, wasting away – *éclairage* and vomiting – *projection cinématique; anemic cinema / cinema emetique*. Anaemic means bloodless, *pâle*, in English, palea, a seed covering, which is an *arille*, in fact an incomplete seed covering, rather like a split condom, evolving during the period between the fertilisation and ripening in the *gynécée*, translating as female sex organs, seraglio and pistil, which through its synonym pestle equates with piston, a *piston*. We recall here that a *lame arillé*, a sheath-like laminate much like a flat used condom or the *épanouissement* of the *voie l'actée* is a homophone of *La Mariée*.

It is clear then that the iconography of the Large Glass reciprocates through its forms, *facteur and matière* with the subject of venereal disease and prophylactics. This is reinforced by further analysis.

A *projection* is an ejaculation, a discharge, which Duchamp enjoyed from active military service due to his 'dicky' heart and, according to the artist, his apolitical pacifism; both excuses are suspect. In case of the former, he lived another sixty-odd cigar smoke-filled years. This 'honourable' discharge was, after the outbreak of WWI considered to be dishonourable by, inter alia, his close relatives, particularly his sisters-in-law, accelerating his emigration.

To discharge is *déboucher*. Its homophone, *debaucher*, means to defile or sully. *Debauché* means both morally defiled and slimy, viscous, mucous – *blenno* in French. But discharge also translates as *rrhagie*, and *blennorrhagie* is the mucous-like discharge of syphilis. Discharge, or retirement, is *émerite*, and *c'est émerite* is a homophonic inversion of *cimetière*, or boneyard, a final retreat, perhaps; at this point it should be noted that in both French and English slang a bone is an erection, which further develops the association between the iconography of the glass and Duchamp's embedded subject.

One descriptive slang expression for syphilis is bone ache. The coincidence is sustained in the translations of *cimetière* in English slang as marble orchard; marbles are both testicles and venereal buboes. It is also a *boulevard des allongées*, and *s'allonger* is to masturbate. *Faire s'allonger* is to practise fellatio, and to masturbate is to sweat the bone. Bone sweat translates as *os suerie*, the homophone of ossuary, a bone house. This is a bone orchard or *verger*, and a *verge* is a penis. A set of bones is a

*cliquette*, which is also a clitoris. Since a bone cleaner is a domestic servant, a bone polisher, a footman and a bone setter is a surgeon, a *rhabilleur*, and since the verb it conjugates from, *rhabiller*, means to put one's servants into new livery, it would indeed seem that the *cimetière des uniformes et livrées* of the *célibataires* has a venereal subtext. Perhaps this is the cause of their non-consummation and endless masturbation, the promise of release represented by the condom, the prophylactic rather than venereal sleeve of the *mariée's* vagina, to which they direct their desire in the upper half of the Glass. The power of the condom to arrest the propagation of venereal disease, passed down like the Original Sin we have inherited from Adam after the Lapse and Fall must then inform our thesis.

*Livrées* means livery, short for delivery. But livery also means liver-like. Since the liver is the seat of love and lust it is Venereal. Red-brown liver coloured substances, the colour of the uniforms and liveries, are produced from lixiviation, the combination of metal sulphides and alkali, alkalisation. One such is Cinnabar, Mercuric Sulphide, traditionally used in the treatment but not cure of syphilis and associated skin diseases; there was no liberating cure but death. Mercury is quicksilver, used for the mirror silvering in the Large Glass. Mercury's wand, his caduceus, is a medical emblem. The root of the word caduceus is caduc, meaning decaying and decrepit. Caducary means lapse, and shares with caduceus the meaning of deciduousness, of the falling off of a part or organ after it has fulfilled its biological destiny, such as befalls the placenta.

To alkalisate is to lixivate, *lessiver*, the product of which is soda ash, *lessive les cendrées*, the juxtalineal translation of which further develops, enriches and confirms our subject. *Lessive* can be rendered homophonically as *lascive*, lasciviousness, and *lessive des cendrées* can be rendered as *lasis descendre*. A *lasis* is what lasciviousness can ensnare us in, an entanglement or network, a *lacs*, which is also a noose and a knotted cord, such as is a rosary or scourge, which can redeem us. *Descendre* means to fall or degerate. Soda ash shares its obscure etymological origins with Sodom, with which it is associated for Biblio-minerological reasons. Metaphorically equivalent to Sodom's pillars of salt but bearing greater allegorical power is the Apple of Sodom, fair of appearance but which turns to dust when grasped, itself a metaphor for the rewards of sexual immorality, since it too has a sting in its tail, venereal disease; since the 18<sup>th</sup> century prostitutes have been called stingtails, scolopendra, since the delights

they offered invariably guaranteed venereal infection. The word is a warning of which other tail will get stung, since a sting is a *dard*, a penis.

The syphilitic is *écarté* or *avarié*; outcast. To be outcast is to have a pall cast over one, to be overcast, which is to have a coating, a dulled surface, as do those parts of the Glass supporting imagery, here and there. To be *écarté* is to be cast off from society. To cast off is *plaquer*, which is to veneer, to plate, to flash glass, all of which techniques apply to the fabrication of the Glass; and veneer is 'veneereal'. *Plaquer* is also to divorce; a divorcee is *célibat*.

To cast a pall is to overshadow, to envelope, veil, encloud, as in an assumption or apotheosis. To put into clouds is to *mettre à nues*; *nue* is the sky, the heavens, so stripping bare, revealing, '*mettre à nu*', is synonymous with apotheosis - '*mettre à nues*'. *Nue* is also high cloud, cirrus, those fringe-like filaments which are cirrose, bearded, *barbu*, which means female pubic hair. Cirrus, cirrous and cirrose are homophones of ceruse, the white lead Duchamp used as pigment, and cerise, cherry, virginity.

Syphilis was held to emanate unexpectedly from the clouds onto its thunderstruck victims. To do so is *tomber de nues* as the result of a malefic conjunction of Jupiter, Saturn and Mars in Scorpio, a stingtail if ever there was one. A *conjunction* is a union; to conjugate is *marier*, a homophone of *mariée*. Syphilis targets such mucous membranes as the conjunctival, in the eye, the *conjunctivité*, which also translates as a conjunctive proposition or syllogism, as are the *matière* and *facteur* of the Glass in uniting its sense as well as its construction. It also translates as a syzygetic function of a given set of functions, a syzygy, from the Greek for 'yoke', being the conjunction and /or opposition of two heavenly bodies – often the sun and moon; more generally, it is the conjunction of two bodies without loss of identity, not merged but, one might suggest, with a film of infra-mince between them. It is a complementary pair of opposites, such as the two parts of a *traduction juxtalinéaire*, and as a group of rational integral functions so related that, their being severally multiplied by others, the sum of their products vanishes identically, it can be a mathematical metaphor for Duchamp's literary inversions. Thereby is his mathematics rendered, as he said, 'poetic'.

*Les marées de syzygie* are spring tides, tied like menstruation to the phases of the moon. Spring water is *eau de fontaine*. A spring is a *source*, a *pelerinage au source* is cunnilingus and M. Mutts soon-to-be urinal was entitled Fontain. A



homophone of *les marées de syzygie* is *la mariée de syzygie* which translates as the bride of conjunction, a title not unsuited to venereal disease, not least since *zizi* means genitals in slang, and *j'ai zizi de lame arillé* is a homophonic inversion of *les marées de syzygie*.

Syphilis is of course venereal, an attribute of *Veneres*, the Roman goddess of love and lust – Venus, which is the heraldic term for green, *vert*, when describing the planets. Since *vert* is a homophone of *verre*, glass then signifies venereal lust. Aphrodite, Venus' Greek forebear, means foam born, and derives from her mythological origins in her father's castrated testicles. She therefore signifies venereal disease since to foam is to flux and one is born from seed; 'seed flux' translates as gonorrhoeia. The cephalopod sacred to Aphrodite, the cuttle fish, has a bone of sepiolite or foam stone, also the term for the soft opaque milk-white mineral allied to it known as Meerschaum, which means sea foam. It is also aphrite, a synonym of aphronite or salt petre, both a constituent of soda ash and the name of the leading Parisian venereal disease clinic in Duchamp's youth, the *Salpêtrier*. That foam is the term for the morbitic matter of disease, such as the discharge from a syphilitic chancre, seems apposite. The foam from which Aphrodite emerged tightens linguistically the conceptual integrity both of Duchamp's work and our analysis since it was a pall, which is mantle, cloak or cloud, an envelope or sheath, our *épanouissement*, which is a blushing, and to blush is to pall. Syphilis, *Treponema Pallidum*, is a spirochaete, a bacteria whose twisting spiral form reflects its etymological root since it bores its way to its destiny; a borer is a trepan, which is also a lure and, like Mercury, a cheat. Syphilis, like quicksilver, is fugitive in form; it is known as The Great Imitator since it mimics the symptoms of other diseases and was thus difficult to diagnose. A borer is in French a *soude* which is also a sounding lead, its homophone *sonde*, lead solder in wire form without which the construction of the *Broyeuse de Chocolat No 2, in huile, fil et mine de plomb sur toile* could not have rehearsed its replica in the Glass. Significantly here, a pall is also the enclosed chute of a waterwheel, and a *chute* is fall; the *Chute* was the Fall of Man. And *sonder* is to conjoin.

The *Hôpital St Louis* in Paris hosted the first international congress on Syphilis in 1889, about the time the *capote anglais*, the condom became more widely available. The condom was welcomed by enlightened liberals who sought to remove the barriers of moral and religious censure to medical advance in the treatment of the

scourge of venereal disease. This aim was progressed by the public debate raised by Eugene Brieux' play *Les Avariés* which was first staged in Paris in 1915 and ultimately played on Broadway and in Washington. The homophone of *avarier*, to damage or infect with syphilis, *avariger*, reinforces the venereal reading of the *cimetière*, since it means to make uniform

Thus the *procédé* then connects Syphilis, the orthodox iconography and the form of the Glass itself. That is, the *procédé* affords Duchamp the means to veil the subject with the iconography in the same forms. Why should he do so ? In it's metaphorical identity with the astrological origins of creativity ( a subject comprehensively addressed by Frances Yates in her chapter on Dürer's 'Melancholy 1' (12), which reveals the livid Saturnine humour to be the source of the divine furor and inspired melancholy of creative genius, as was for example, venereal disease for de Maupassant ) Syphilis sits neatly within the Orphic ambience of Apollinare's iconographical pantheon (13) However, since Duchamp was notoriously debauched, pursuing a high-risk sexual existence, sociological and autobiographical reasons for the artist's interest cannot be ruled out. That Syphilis informed the lives and work of Duchamp's contemporaries is barely worthy of comment, the deaths of Manet, Maupassant, Baudelaire et al, the 'Blue Period' paintings of Picasso and almost all of Lautrec's mature oeuvre being the most celebrated pictorial representatives of the subject. The sociological context to this is amply rehearsed by Sweetman (14).

To précis Sweetman, it is clear that by the late 19<sup>th</sup> century, congenital and transmitted Syphilis were seen as a terrifying scourge, and it was not until the early 20<sup>th</sup> century that the disease was finally defined. The discovery of penicillin in 1929 eventually lead to a cure during the 1940's – Venus finally conquered by Mars, provoked by the Second World War, so to speak. 15% of all deaths in France were ascribed to it. The cause, unknown since its appearance during the Renaissance, was ascribed to the return of the Conquistadors, to a spontaneous irruption of a long dormant terror or a maleficent conjunction of the stars, all seen as examples of Divine Retribution. Ironically, its appearance can be seen to be the impetus for the development of pan-European printing and mass literacy, a point perhaps not lost on Duchamp himself. Guaiacum, Mercury and Potassium iodide treated the symptoms but not the cause. Fournier, an acquaintance of Lautrec, pioneered the pathological and moral treatment of the disease at the Hôpital St Louis. The inhibiting of the promotion of the '*capote anglaise*' by the catholic authorities was typical of the moral

climate of opinion in which any artist addressed the subject; it is ironic that a *mercuriale* is a reprimand, lecture and price-list. Duchamp was catholic, but as a result of his predilections, seemingly irredeemably lapsed. The evaluation of the extent to which this has an autobiographical significance must wait for an authentic 'Life' of the artist. However, the subject does provide a rich vein of subject matter and imagery which reciprocates with the orthodox iconography of the 'Glass' through the image of the Virgin/Venus/ Aphrodite/ vamp/ *femme fatale* to be lightly dismissed. Duchamp had in 1907 addressed the subject in his image of the *fiacre* abandoned by the two-timing temptress and her trick in '*Femme-cocher*': *St Fiacre* is the leading *Saint Medecin* to whom a syphilitic catholic could appeal. A *fiacre* is a 'hackney', something let out for hire, and from the 17<sup>th</sup> century meant prostitute. Hackneyed translates as *formule stéréotypé*, a description of Duchamp's compositional method. To hackney is to render something vulgar and dyslogistic. This is opprobrium, the opposite of eulogistic, and so is an inverted apotheosis. The parody of the sacramental in a wicked inversion is characteristic of the iconography of Syphilis from the time of Hogarth, best known in the scenes of *The Visit to the Quack Doctor* and *The Death of the Earl* in the '*Marriage à la Mode*'.

The key moralising motif connecting the subject of venereal disease to the orthodox iconography of the Glass is the symbol of Nemesis, naked, with her scourge, reins, sword, scales and steering wheel, personifying retribution. The commentary for item 290. of the catalogue raisonnée of the *Musée nationale d'Art Moderne* of 1977 posits an iconographical equivalence between Nemesis and the Bride and between those motifs and the artist's state of mind via Tarot card XXI. Nemesis is not to be confused with the Roman Fortuna, as our analysis of the term '*à son gré*' in our discussion of the *Trois Stoppages Etalons* makes clear. She carries to the debate the theme of the morally destructive power of perverted sexuality and its consequences. These motifs inevitably inform those moral, theological and pathological debates apropos venereal disease and birth control which we have already touched upon.

Nemesis was, like Aphrodite, a 'death-in-life' goddess - Nemesis too was 'foam born' and in some senses identical with Aphrodite - who acted as a moral control on Tyche

( Fortune), who had the power to decide the fortunes of men. In her normal representation, juggling a ball, she emphasises the arbitrariness of Chance, the Wheel of Fortune, sometimes up, sometimes down. However, should a mortal blessed by her largesse fail to appease her by honouring the Gods and favouring the less fortunate, and, what is worse, further boast of his good fortune, Nemesis would humiliate him. Therefore, like Dice, Tyche was the personification of Natural Justice and Law. The Actaeon stags which Nemesis wears on her crown represented self-destruction through submission to carnal passion, since Actaeon was torn to pieces by his dogs for breaking the taboo of viewing the naked Diana ritually purifying herself at a source. Nemesis' sisters the Erinyes were personifications of pangs of conscience after the breaking of such a taboo. Eros, Aphrodite's son by, in turn, her father Zeus, representing incest, by Hermes, represented by the hermaphroditic phallic pillar and by Ares, the god of war, and symbolising aggressive lust since war was held to increase sexual desire in Greek women, became the agent of uncontrolled passion. He was a Ker, a winged Spite; uncontrolled sexual passion could disturb an ordered society. The Spites were heretically released by the 'all-giving' Pandora, the foolish, idle, mischievous and beautiful model for the femme fatale, taking in Eve on the way. All except Hope flew out, stung her and Epimetheus all over, and then proceeded to attack the race of mortals. She was the sting in the tail of beauty Hesiod identified as the cause of man's mortality and all his ills and for married women's frivolous and unseemly behaviour. So Nemesis is retribution, *châtiment*, which is castigation, emendation, and to emendate is to improve by alteration and correction, to remove errors and corruptions - by juxtaposition. To emend is to free from fault or lapse, to forgive actual sin. Retribution is reciprocal repayment, recompense in another life for one's good and bad deeds in this world. To lapse is to descend gradually. A lapse is a gliding flow of water – a *chute d'eau*. It is *encoulement*. This sense of flowing is held in common by the slang translations of *coulant*, milk and venereal disease, uniting above with below in the Glass..

So this mere shard of the 'Glass' which the drawing of 1913 is has provided us with an alternative text via the workings of the *procédé*, its subject - Syphilis. That this is so should come as no surprise to anyone familiar with the details of Duchamp's erotic interests or his later work, which is similarly 'debauched'. Its ostensible iconography, e.g. the *épanouissement*/Milky Way is identifiable with its subject - the schaphite, arillate 'capote anglaise': the *Voie Lactée* is a prophylactic – that which

preserves against disease. Once again the *procédé* reinforces the reading, since a 'prophylactic' is a *phylactère*, a phylactery, which is a safeguard or amulet against disease, a reminder, a charm, a reliquary. However, of significance to our claim for the synonymy between our subject and the iconography of the Glass is that a phylactery is also a record or scroll, or, more precisely, a scroll emanating from the mouth of a figure in a religious painting bearing the words of the message he is carrying. Significantly, later additions to *Voie Lactée* included the *inscription du haut* and the *bôîtes aux lettres*; a phylactery is also a small leather box containing levitical texts.

This phylactery is thus a *banderole à l'inscription*, which is usually found floating in the upper part of a religious image. It translates as tapering streamer, a *lance-pennon*. *Lance* is

both slang for venereal disease and a pennon, a long narrow flag or streamer of a knight bachelor. It is synonymous with pendant, something which hangs - *pendue*, and a thing forming a parallel, counterpart or complementary statement. A pendant is pendulous, meaning 'floating in space', impending, undecided, doubtful, oscillating and wandering between two tendencies, *flottante*, like Adam's Rib. *Banderole à l'inscription* also means a balloon, as in a shape containing text in a newspaper or animated cartoon (much appreciated by Duchamp during his sojourn in New York, particularly Mutt and Jeff, allegedly), a 'thought bubble' containing text which provides commentary on narrative visual action. This occurs in the region of the '*épanouissement cinématique*'. An *épanouissement* is a bulging or ballooning out.

*Prophylactère* can be homophonically rendered as *profil lactaire*. A *profil* is a profile, contour, outline or shape. *Profilé* means streamlined, and a *profilée* is a side-view. *Lactaire* means lacteous – resembling milk in colour. It also means lacteal – conveying a milky fluid, such as a syphilitic vagina, an ejaculating penis and/or an 'infra-mincing' condom. Thus the attributes of the form of the *Voie Lactée* are rendered synonymous with content, subject and iconography.

The '*capote anglaise*' posed the catholic church an enigma, since as a preventative of transmission it performed two mutually inimical theological functions, simultaneously inhibiting the transmission of the soul in the propagation of the species and, as is evidenced by its familiar French appellation '*preservatif*', preventing the tradician of the wages of original sin, venereal disease. The French

expression for birth control, *Malthusianism*, expresses this paradox perfectly. Malthusianism was the belief, established by 1833, that as a population increased faster than the means of its subsistence, that increase should be checked, mainly by moral restraint properly viewed as a proposal to check marriage. According to Malthusianism and the teachings of the church, the condom was irrelevant. However, any arithmetical reduction in marital sex, propagation of the species and the transmission of venereal disease would provoke a geometric increase in their extra-marital incidence which only the '*capote anglaise*' could inhibit. The proscription of one sin would prosecute another. The *procédé* exposes the irony of this enigma, since '*malthusianism*' can be homophonically rendered as '*mal*' '*toussaint*' '*enigme*', '*Mal*' meaning disease, '*Enigme*' meaning enigma, or riddle, and '*Toussaint*' meaning All Saints: Hallow E'en. (15) Since '*Saint*' is something sanctified, apotheosised, and 'Hallow' means, variously, an incitement to hounds to take up the chase and therefore 'licence to venery', and 'Hallow' is an ejaculation. '*Mal Toussaint Enigme*' then reads as the Dali-esque 'The Enigma of the Apotheosis of Venereal Disease'.

(16)

The involuntary and therefore venial form of male sexual release pragmatically accommodated on behalf of celibate priests by the church known in English as a 'wet dream' or nocturnal emission is sublimated euphemistically, as is implied in the entry for 25.8.1912 of the 'Ephemerides, in a postcard from Duchamp in Munich in 1912 to Julia Paulin Bertrand.

He describes how in a dream he is lacerated by the elytra of a huge insect into which the 'Bride/Wasp/Sex cylinder' have mutated in their nocturnal visit. The French for 'wet dream' is '*carte [de France]*'. Elytra, from the Greek for sheath, means both the wing covers of a coleopteroid insect and a vagina – sheath, condom.

It would then not seem unreasonable in the light of the above to suggest that the orthodox view of the glass as an 'allegory of frustrated desire' could be subsumed into an apotheosis of redemption from transmission of original sin, as exemplified by venereal disease, through the *capote anglaise*, since an identity between Redemption and prophylactic can be demonstrated etymologically. The theory of redemption is 'soteriology', meaning salvation, from the Greek sOtEr, the root of both saviour and preserver, and a prophylactic preserves; a modern synonym of sOtEr is 'creosote', meaning flesh preserver, reminding us of its ancient use as an embalming agent. The

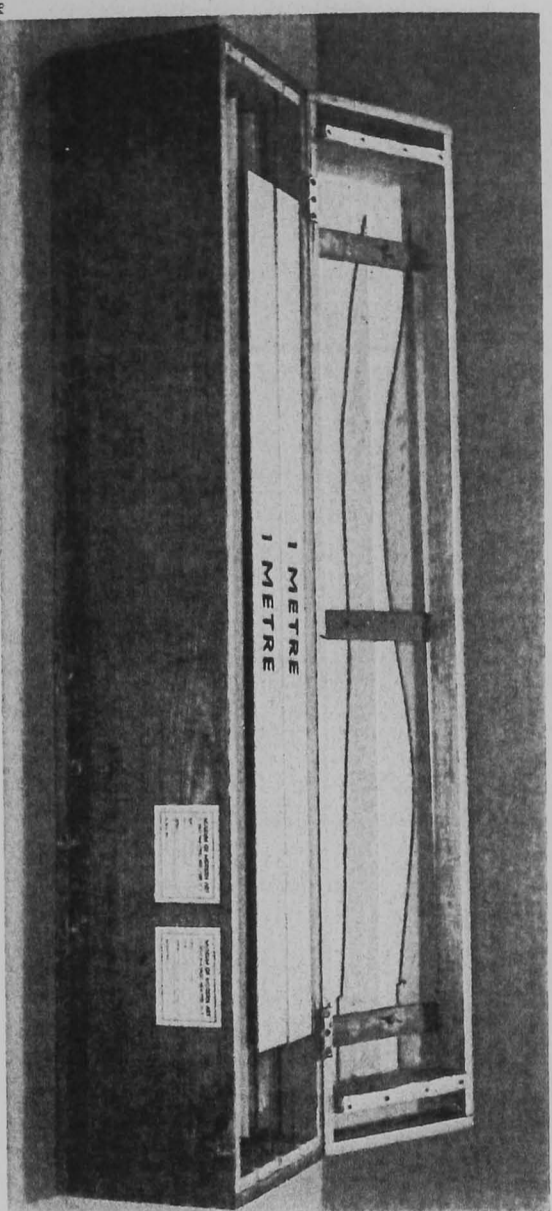
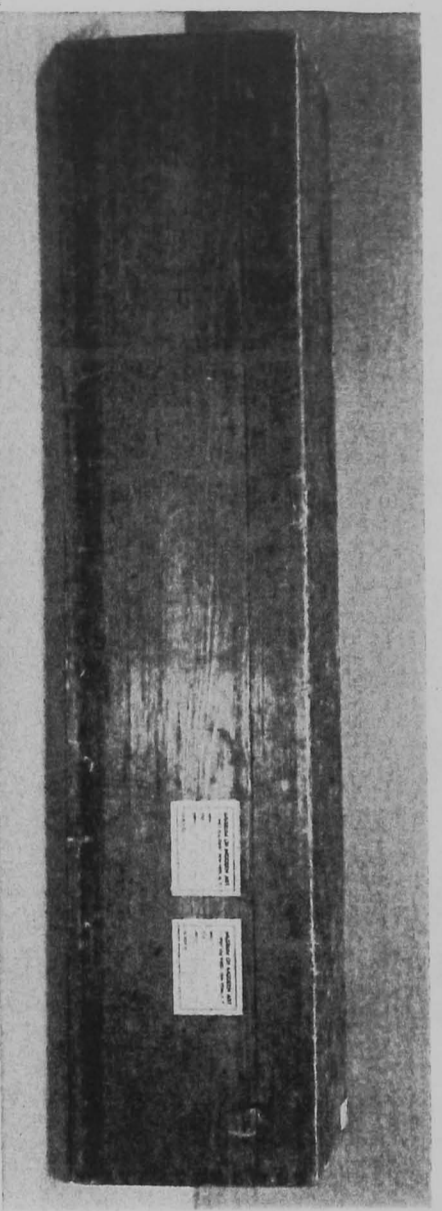
chromatic range of creosote is that of such '*monde en jaune*' paintings as the *Mariée*' of 1912 or the '*Broyeuse de Chocolat No 2*' of 1914.

In short, embedded content leads to form which then becomes the pretext for the reciprocating familiar iconography with its ostensible subject.

It is important to remember that Duchamp stressed that the Glass should be 'read' from and with certain notes, cast by him in the role of an 'operating manual', thereby implying an alternative or augmented meaning. This shift of locus of meaning away from the external visual form of the work towards an accompanying text of notes recalls an equivalent inversion seen in the change from Wagner's youthful to mature works in which visual representation, the acting, serves to illustrate the narrative carried by the musical score – the notes, meaning suspended in the dialogue between the two. Wagner was cited by the American interviewer of Duchamp Kreymbourg, in 1915, as an enthusiasm of the artist. Thus the form of the *traduction juxtalinéaire* is reinforced; hereafter each 'work' will comprise two components, a visual object reciprocating linguistically with some form of literary text which unlocks a meaning which hovers between them. According to the orthodox view the notes as represented by the Box of 1914 and the Green Box signally fail to achieve this aim. Their opacity seems as fugitive as the transparency of the meaning of the work they allegedly illuminate.

**Stirner (*Stirner Stuff*)**

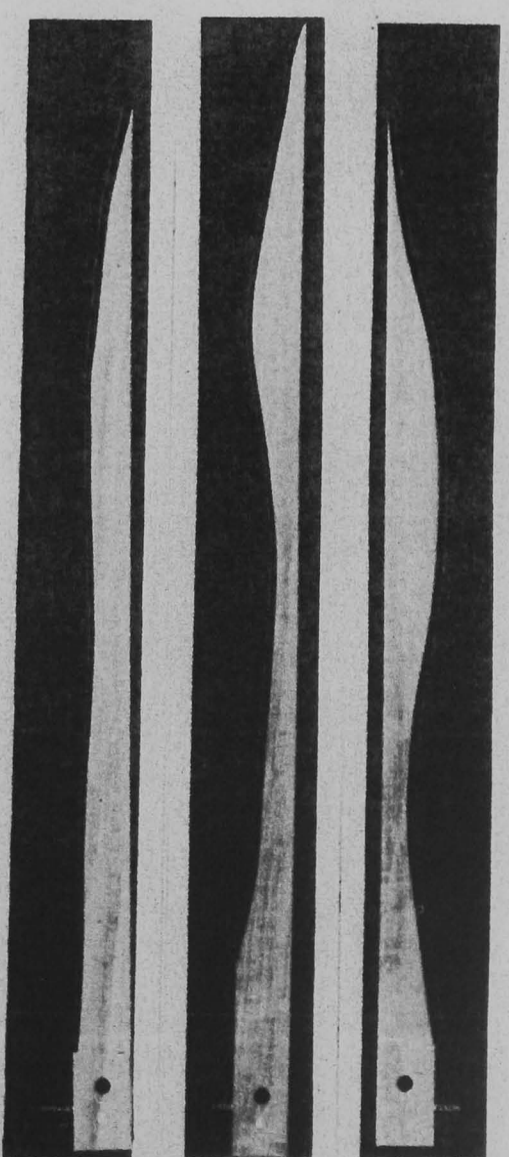




94  
Trois Stoppages-Étalon  
1913-14 (Paris)

Assemblage : 3 fils de moins d'un mètre fixés sur des bandes de toile collées sur verre. Ces 3 stoppages-étalon sont accompagnés de leurs règles à tracer, épousant les formes des fils.  
3 fils moins d'un mètre  
3 panneaux de toile 120 x 13,3 cm  
3 bandes de verre 125,4 x 18,3 cm  
Imprimé en lettres d'or sur une étiquette de cuir noir, au bout de chaque bande de toile : 3 STOP-PAGES ÉTALON / 1913-14.

Inscription au verso sur les bandes de toile, visible à travers le verre : *Un mètre de fil droit, horizontal, tombé d'un mètre de haut. (3) Stoppages Étalon; appartenant à Marcel Duchamp / 1913-14.*  
Cat. : L. 105, S. 206, Ph. 101.  
Hut. : Coll. Katherine S. Dreier, West Redding, Connecticut.  
The Museum of Modern Art, New York, Legs Katherine S. Dreier, 1953.  
Leur réalisation vient de la note contenue dans la Boîte de 1914 concernant « L'idée de fabrication » : « ... Si un fil droit horizontal d'un mètre de longueur tombe d'un mètre de hauteur sur un plan horizontal en se déformant à son gré et donne une figure nouvelle de l'unité de longueur... »  
Réalisée en 1913, l'« expérience » consistait à obtenir et à conserver des formes obtenues par le



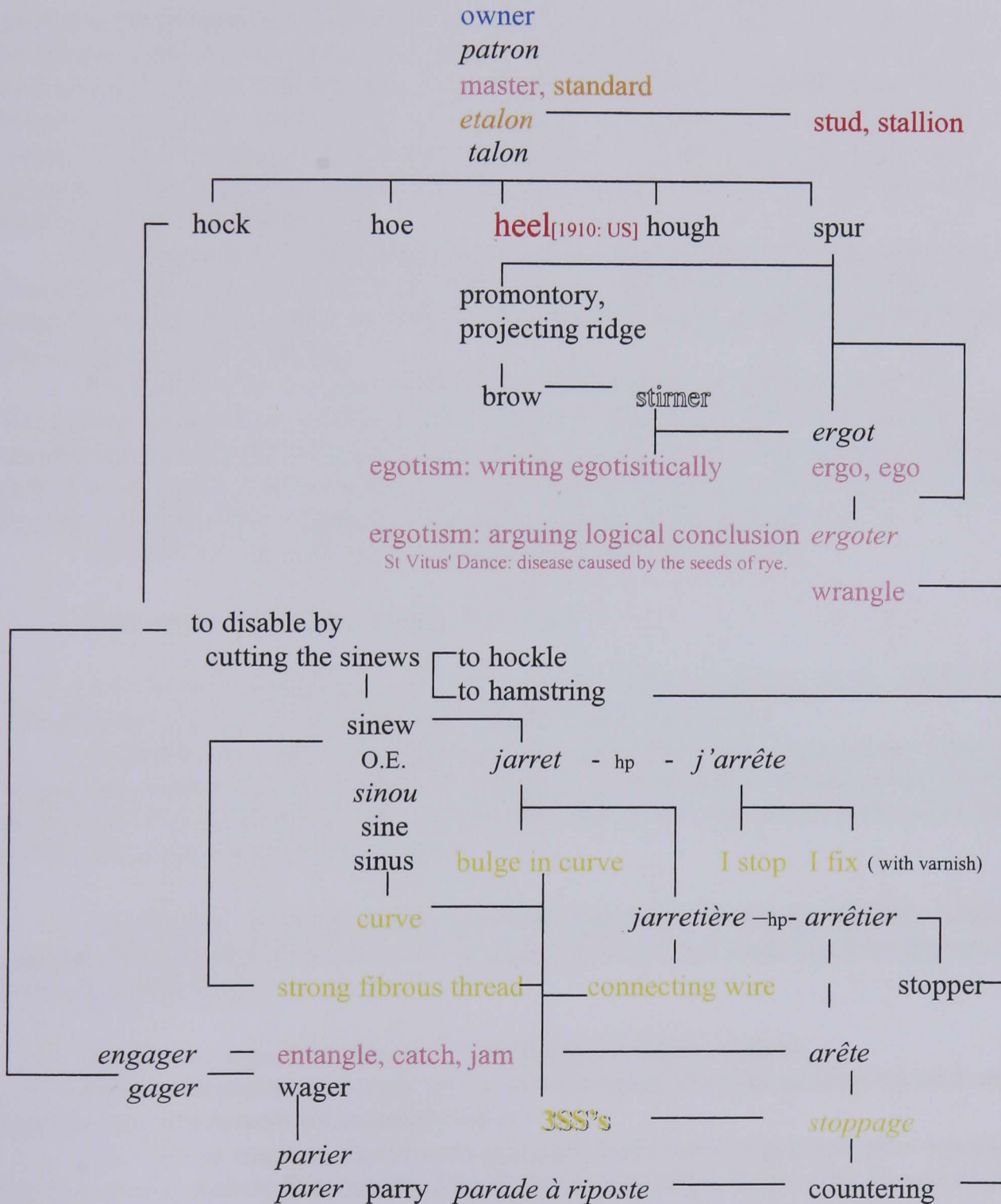
hasard, à faire du « hasard en conservé ». Il faut voir son origine dans l'intérêt que portait alors Duchamp aux géométries non-euclidiennes, ou du moins l'idée qu'il pouvait s'en faire à travers des lectures plus ou moins hâtives. Dans un univers non-euclidien, de même que les lois de la physique y seraient « dispendues », de même l'unité de longueur serait le profil aléatoire d'un fil abandonné à lui-même. L'expérience fut répétée trois fois pour satisfaire à une sorte de mysticisme que Duchamp se faisait des nombres : un figurant l'unité, deux le couple (et la procréation), trois déjà la multitude, c'est-à-dire l'infinité ; répéter trois fois l'expérience c'était donc lui donner toutes les chances possibles d'exactitude. Ce même chiffre 3 gouvernera l'ensemble du Verre : les trois pistons de la Voie lactée, les trois fois trois Célabaïraies, les trois fois trois Tirés, etc.

On peut remarquer que, par un curieux phénomène de retour, alors que Duchamp s'était orienté vers une peinture d'« indifférence », de « précision », de « sécheresse », pour précisément éliminer tout ce qui, dans la peinture traditionnelle, (« rétinienne », était hasard — hasard de la main, hasard des taches, hasard des touches — c'est en revanche au hasard même qu'il laissera le soin de décider des figures du Verre : le réseau des tubes capillaires, les neuf Tirés, les Pistons de la Voie Lactée, etc.  
Parallèlement, si la technique fait appel à l'altérité absolue, l'œuvre achevée sera soumise au nécessaire strict de sa conservation : tout comme le mètre-étalon est gardé dans une vitrine spéciale, à l'abri des changements de température, de même une boîte, là encore, sera destinée à garder et sauvegarder les trois nouvelles unités de mesure.

# Stirner stuff

Marcel : *ondulation* - permanent wave (in Hairdressing)

Code: 'Givens' / Attributes of The Ego and Its Own  
/ Attributes of the Troas Stoppages Etalons  
/ Attributes of the Authors.



Between 1913 and 1914 Duchamp made what he later maintained, in 1960, was his single most important work, the *Three Standard Stoppages*.

Naumann<sup>(1)</sup> quotes Duchamp as specifically citing Max Stirner's *The Ego and Its Own*<sup>(2)</sup> as having motivated his conception of this work<sup>(3)</sup> Typically this conflicts with the later statement by Duchamp that an invisible mending shop sign was the starting point, itself contradicted by a 'recollection' that the title thus derived was added last.

It is relatively easy to draw a parallel between Stirner's philosophy of life and the concept of the autonomous work of art as, say, expressed in the ReadyMade, making Stirner the spiritual father of Conceptual Art. But Duchamp did not make this connection, at least in print; oddly, he did not cite Stirner as the source which lead to his revolutionary innovation. However, what is not so obvious is how Duchamp's various forms of threads and templates making up the *3 Stoppages Etalons* can express Stirner's view of the individual, since Duchamp's alleged parodying of the concept of an absolute standard runs counter to Stirner's expressed desire for nothing less.

It is not particularly difficult to perceive aspects of Duchamp's behaviour, such as his treatment of others, particularly some women (and their resources), as symptomatic of Stirner's concept of the egoist: he later confessed rather proudly to Bill Copley that he had "*got parasitism off to a fine art.*"

Little inquiry has been undertaken into Stirner's influence on Duchamp. Consequently, inconsistencies in the latter's position, such as the difficulty of reconciling concepts advanced by Stirner with his interest in 'playful physics' or the 'laws' of chance, generally assumed to mean 'accident', as expressed by a specific work of art such as the *3 Stoppages Etalons / Three Standard Stoppages*, have been largely neglected.

Neither 'law' nor 'physics' sit easily within Stirner's rationale.

This fabrication passed through four stages.

Firstly, according to Duchamp, three profile curves resulted from the dropping, from a height of one meter, of three one metre lengths of darning thread.

[However, it could be argued that had Duchamp followed this procedure rigorously, and not intervened in any way, the final configurations of the three threads should have been much closer to each other than they actually are, quite clearly raising questions about the role in their production of the 'laws of chance'.]

Second, these were then fixed to a canvas backing with varnish, the three 'profiles' progressively diverging from a casually straight line in the first stage to a form approximating a sine-wave in the third.

Third, they were then mounted individually on sheets of glass.

Finally templates were made out of wooden sheets from the profiles drawn from the fixed threads, which were subsequently boxed.

The various stages in this process produced forms used to generate other works, in part or in whole, such as *Réseaux des Stoppages*, the capillary tubes for the *Moules Malic*, and the diagrammatic linear structure 'supporting' the shadow of the *Porte Chapeau* in *Tu m.*

According to the entry for the 19<sup>th</sup> of May, 1914, of the '*Ephemerides..*'<sup>(5)</sup>, the origins of these forms lay in the procedure Duchamp used to create the three 'stoppages':

*"If a horizontal thread one metre long falls from a height of one metre on to a horizontal plane twisting as it pleases and creates a new image of the unit of length." [Box of 1914]*

*"Without controlling the distortion" Duchamp performed the operation three times. "The shape thus obtained was fixed onto the canvas by drops of varnish.*

The entry continues:

*"Duchamp's starting point is 'Stoppages et Talons' a shop sign in the Rue Claude Bernard advertising invisible mending and heel repairs to socks and stockings. It follows that Duchamp's metre etalon or standard metre should be made with sewing thread, therefore, rather than any other material.'*

It would seem reasonable to presume that the subject of the work in question had a starting point. Since absolute standards would not seem to be particularly associated with invisible mending shops, for the purposes of our analysis this is assumed to have been attributes of Stirner's work, 'Ego', Own(er)', 'Max ' and 'Stirner'. This is typical of Duchamp's procedure, his routine modus operandum, providing him with the raw materials from was generated, through the application of his compositional method *trauduction juxtalinéaire*<sup>(6)</sup> the *matère* and *facture* of his discrete works

As becomes clear from the following analysis, a single starting point, the word Owner( the status of the egoist) would suffice to generate his requirements, but we take in addition those of Ego and Stirner, since this trinity converge on the word *etalon* (and its near homonym *talon*, meaning heel) meaning standard, the apparent subject of the work.

Key.

; = translating into.

: = equating with, as synonym, homonym, homophone, antonym.



***Trois Stoppages Étalon / Max Stirner / Ego - Own.***

Owner; *patron*; master or standard ;*etalon*.

Stirner; brow: projecting ridge or promontory; hock:hough:hoe; *talon: etalon*.

Ego: *ergot*; spur; *talon*.

So *e/talon* is the key in the form of a standard unit of measurement through which the predicates and attributes of the givens, Stirner's work, and those of their product, Duchamp's, reciprocate.

Max, diminutive of Maximilian and Maxim.

Maxim, repeated; Standard. (Ironically, Marx's waspish response to his old 'young Hegelian' comrade's magnum opus, *The Ego and Its Own*, was ' *repetitio et mater studiorum*' – repetition is the mother of learning ; a truth demonstrated by the reading of it.)

Standard; *étendard: étendre*; stretch out, as must Duchamp's threads.

Standard; authorised exemplar; measuring device; lofty erection (dropped from a metre / *metre*.)

Standard; yardstick.

Standard; packing case (third stage)

Maxim; Axiom; self-evident proposition assumed as a premise: aphoristic or sententious form expressing a general truth: a universally constant unit of measurement: metre rule, yardstick or *règle*: a rule of conduct: maxim: concise statement of principle.

Maxim; precept; rule or standard: preconception; something ready made.

Axiom (such as those which litter Stirner's text) ; self-evident proposition assumed as a premise; preformed, beforehand, readymade, one might say.

Axiom; proposition that commends itself to general acceptance (= maxim)

Axiom - turns on an axis of empirical truth since it is an axis; imaginary straight line, such as that of a stretched thread representing a metre: line about which forms are generated.

Maxim; Syllogism; specious tricky argument expressed in the form of two propositions (called the premises) with a third premise called the conclusion resulting from the other two. This third premise is introduced by the term 'ergo'.

Ergo, the three threads of the standard stoppages are propositions representing a dialectic of a truth about the metre reflecting the structure of Stirner's argument.

Syllogism; aphorism: terse general reflection; to reflect: reciprocate, as do Stirner's and Duchamp's works.

Reciprocate; counterpart or equivalent, such as a recipe; set of ingredients and procedures; prescribed set of forms, written before: means of attaining an end; *Recette: Trois Stoppages Etalons*.

Stirner's and Duchamp's works are then axiomatic, as indeed are the latter's threads, since an axiomatic operation is one in which the addition of equal quantities to other equal quantities produces equal results; however the threads fall, they remain metres.

Max's work was in a sense eponymous since to maximise means to maintain the most rigorous interpretation of a doctrine, in Stirner's case through scolding, hectoring and censorious argument – vulgar loquacity, jawing, which is also cutting in a concave curve. It is apt then that the jaw bone is the maxilla

Stirner; brow, in French, *echaffaudage*; scaffold: erection, the structure of an argument: the building up of a social order (all predicates or aims of Stirner's argument.)

Stirner; projecting edge a brow; *passevante: passage*, conjugations of *passer*, to disappear or become invisible – like *Stoppage*; invisible mending.

Passe: fil; brim, edge.

*Fil*; thread, the first stage of the work: wire (stage two).

*Fil*; grain of wood (stage three.)

*Filer*; to draw out (the process by which the materials embodied the form of the argument.)

*Filer*; to shadow (Duchamp's forms cast by Stirner's meanings.)

*Filer*; to outline and make stand out (the consequences of the dialectical evolution of the form.)

*Filet*; small thread: drop (Material and method coincide.)

*Fil*: continuous series or succession and a narrative sequence of events (Duchamp's method employed in making the work)

Stirner, brow: *passer*: *fil*. (The meaning of Duchamp's work originates and proceeds from the *files* which are then synonymous with 'stirner', the brow.)

*passer* and *filer*; to proceed; *procéder*; to originate: *procédé* (Roussel's method.)

*Filet*; thread (Duchamp's material, also used in invisible mending; *passerfiler*.)

*Prendre un filet*; take a string.

*Prendre le filet*; drop into place (inaugural sequence of actions generating the piece are linguistically synonymous)

Drop; *omettre*, to omit.

Omettre: *au metre* (material and procedure.)

Invisible mending, *reprise perdu*; *repriser*; do it again: resume: return to the beginning: make several attempts (Duchamp method for creating the three 'stoppages'.) (The Invisibles; sixteenth century German protestants who, in denying the visibility of the church, anticipated the critique of organised religion in *The Ego and Its Own*.)

Stirner; brow: side of the forehead or temple; *temple*: *templet*: *templet*/template; instrument used as a gauge: guide in bringing any piece of work to the desired shape.

Templet; flat piece of wood having one edge shaped to correspond to the outline of the finished work.

Correspond in shape; *marier*; *mariée*.

Templet; *réglet*; carpenter's rule.

*Réglet*: *régler*; compose a dispute: settle a question: order one's life.

(attributes of Stirner's philosophy.)

Template; *garabit*; mould; *calibre*: *calibrer*; turn a profile: cast off a copy.

Template; *échantillon*; sample pattern: standard dimension: mething of a regular pattern.

*Échantillon*: *échantillonner*: to make up samples: gauge: verify by checking.

(the function of the profiles to generate forms of other works.)

That the forms of Duchamp's response coincide with the raw material of Stirner's arguments is born out by a consideration of the essence of the latter's method, his dialectic Duchamp's work critiques.

Stirner substituted Egoism for Hegelian Idealism which itself had rejected Realism. The evolutionary development of Duchamp's forms articulates these modes of philosophical

thought, e.g: Thesis / Realism is replaced by Antithesis / Idealism, which are then reconciled in Synthesis / Egosim.

Therefore, in respect then of Duchamp's work;

Realism, the belief in the absolute existence of universals as expressed as objects, is represented by a metre in length expressed in a piece of thread.

Idealism, which posits that objects are projections of ideas, and that an idea is an archetype, pattern, plan, cipher or standard, an externally existing pattern or class of thing, a plan, intention, type or outline, a sketch or draft, something undeveloped, a mental image, an absolute truth underlying appearances, is expressed by the metre length as confirmed by three variations expressed in curved threads.

Egoism, proposing that the world and its objects, Real or Ideal, is a conception of the subject, subsumes Thesis/Antithesis into the higher synthesis of itself.

An egoist is selfish; be selfish; *agir par calcul*.

*Calcul*; calculating: cynical. ( Stirner was a Cynic.)

Calculus; concretion: growth by assimilation.

Concretism; the belief that what is abstract is concrete; *concretiser* ; to realise ideas in forms.

Abstract; separate from matter: perfect: paradigmatic: not real.

Concrete; real: embodied in matter.

( Stirner's Egoism subsumed both in a higher synthesis: they were both either real or unreal according to the degree to which he allowed them to be.)

*Crête*: *cime*; ridge: brow

*Cime*; cyme; cyma reversa; concave/convex S-shaped curve in the form of an ogee moulding, a dado; embossing form: a beading or railing.( the final form of the *Trois Stoppages Étalons*.)

Thus, Duchamp's *procédé* generates, from the starting points of Max, Stirner, Ego and Own, an inventory of components by means of which the form of a work logically entitled *Trois Stoppages Étalon* may be constructed, simultaneously inscribing the attributes of its subject, Stirner's own procedures and product.

*The Ego and its Own* expresses Stirner's ideal of egoism through his concepts of personal freedom, self-interest, self-government, self-determination of the will and the conceit that nothing exists beyond ones own mind – in short, autonomy.



Autonomy; *autonomie*: *auto-amputation*.

Autonomy: autonomous; *autonome*: 'auto nom' : 'self naming' ( Herr caspar Schmidt: Herr Max Stirner / slave:egoist ( '*Max Stirner*' was the *pseudonym/nom-de-plume* of Johann Caspar Schmidt, John Smith being a name perhaps a little too mundane for a self-regarding *übermensch/ Sûrmaie* of Stirner's ilk: 'Stirner' was a soubriquet meaning 'prominent brow' or 'large forehead', a physiognomic characteristic of the juvenile Johann Schmidt.)

Self-naming ; autonomy: heteronomy; *heteronome* ; 'different names'.

Heteronymous: heteronomous; subject to different and/or external laws, having different laws or modes of growth: two different names as two co - relatives, ( such as husband and wife, Ludwidge Dogson and Lewis Carroll, Schmidt and Stirner , or Duchamp and Selavy): two different images of one object seen in looking at a point beyond it, where the left image is seen by the right eye, and the right by the left. (All his life, Duchamp was fascinated by anaglyphs; space limits further rehearsal of this subject, and it would also seem unnecessary to do more than remark here that the co-existence of opposites characterises the dialectic process, from which, and only from which, Synthesis is produced from Antithesis.)

Leopold's observations on the structure of Stirner's text are instructive. For example:

*'Despite it's appearance as an inchoate mélange of aphorisms and wordplays, The Ego and Its Own has a decipherable, if complex, architecture, structured around Stirner's tripartite division of human experience into the categories of realism, idealism and egoism, embodied in his accounts of individual development, of human history, and in his racial rereading of that history.*

*This division is introduced in Stirner's account of 'A human life', which treats individual development as a difficult process of self-discovery divided into three chronological stages of childhood, youth and adulthood. Children are realistic, their development frustrated by the external forces of their world ( parental disapproval, for example). This initial and inadequate stage is overthrown when, with the self-discovery of mind, children discover in their own courage and shrewdness a means to outwit these powers. However, this liberation is simultaneously a new enslavement, since the youth is released into a still more exhausting battle with conscience and reason which constitute the period of idealism. This dialectic of progression as curse is broken only with the transition to adulthood which takes place with a second self-discovery, of the corporeal self, in which individuals discover their own embodiment, their existence as individuals with material interests of their own. In this adulthood of egoism, individuals deal with everything as they wish, setting their personal satisfaction above all else'.*

In the light of what we know of the form and conventions of Roussel's *procédé* as adapted by Duchamp, it may be instructive at this point to quote Leopold on Stirner's style as illustrated by *The Ego and Its Own*, (page xiii):

*'...yet almost every feature of his writing seems calculated to un-nerve. The use of aphorism and metaphor, the neologisms, the mixture of self-consciously obscure terminology with colloquial language, the excessive italicisation and hyperbole all confound the received framework in which the (philosophical) argument is conducted. Perhaps most striking is Stirner's juxtaposition of words with formal similarities or related meanings not simply for humorous effect, but as a way of presenting his views. The method of proceeding by assertion rather than by argument exploits etymological connections – for example, between words with connotations of individuality and words referring to ownership, as in the play between *Eigentum* and *Eigenheit* ('property' and 'ownness', or 'belonging distinctively to oneself')- in order to insist on (rather than demonstrate) a claim – here, the Hegelian assertion that property is expressive of selfhood.....'*

Leopold could easily be mistaken for describing Duchamp's own style, procedure and products here and so it is worth noting his highlighting of Stirner's own 'didactic' literary style as a '*method of proceeding by assertion rather than by argument...*' So whilst identifying egoism as that philosophy which is largely taken to be Stirner's bequest to Duchamp as the template of his life, Leopold equally importantly describes a formal structure to *The Ego and Its Own* as a tripartite division generated by a process of composition in the form of a dialectic of progression, elements precisely reciprocated in the form, *matière and facteur* of the 3 Standard Stoppages.

If Duchamp's acknowledgement of Stirner's influence on his work is to be accepted then the Standard Stoppages are a mathematical expression reciprocating with a work of moral philosophy. Since geometry is the science which investigates the properties and relations of magnitudes as lines, surfaces and solids - point and line to plane, one might say – the almost purely geometric form of the Standard Stoppages presents something of a problem for Duchamp, since mathematics is expressive of the Idealism and Realism Stirner rejects, being concerned with the positing of theoretically possible - and the measurement of objectively verifiable - qualities and quantities. However, since Stirner does concede that the egoist is obliged to operate in the objective world, as the following quotation makes clear,

*'...If the point is to have myself understood and to make communications, then assuredly I can make use only of human means, which are at my command because I am at the same time man...'*

then engaging with that world would seem to legitimatise the extending of material expression to include maths. This insubstantial, almost purely mathematical set of threads which are the Stoppages clearly evoke geomatism, the tendency to grow symmetrically in a horizontal plane, symmetrical here meaning that which is applied to an expression or function whose value is unaltered by interchanging the value of the variables or unknown quantities. This can apply to the Standard Stoppages in the sense that as the threads mutate towards symmetrical consummation in the third stoppage their axes progressively shorten as their lengths remain constant at one metre.

Symmetry: symmetral; commensurate with, proportional.

The reciprocal synonymity between Duchamp's mathematical and Stirner's philosophical expression is reinforced etymologically, as maths and philosophy reciprocate through their common *sine qua non*, logic, which denotes both mathematical proof and reason. Both logistic and logarithm refer to the art of arithmetical calculation – *calculs* – and also to reasoning.

In that they exhibit a progressive development from two dimensions to three, the Three Standard Stoppages can be conceived of as illustrating the evolution of a logarithmic

curve, one having its ordinates in arithmetical progression so that the abscissas are the logarithms of the corresponding ordinates.

Ordinate; arrange in a row and to conform to order.

Ordinate; ordination; the classification into orders: the giving and taking of Holy Orders.

Arithmetic: the art of computation; *calculs*; to count: to make a judgement: to 'take a count of': to 'take account' of.

Arithmetic: arithmancy; divination by numbers.

So 'scientific' maths affords not merely the verification of objective material values but, since maths and philosophy can be seen as logically synonymous, also the evocation of philosophical logic. Duchamp's sinical work mirrors Stirner's Cynical text. Duchamp's elegant mathematical expression can therefore be seen as a poetic counterpart to Stirner's convoluted propositions, in which sinuous arguments go off at tangents and constantly intersect and cut across one another.

Sinuous; bend-like.

Sinuous: sine; curve: the length of a straight line drawn from one end of a circular arc, parallel to the tangent at the other end and terminated by the radius'.

( the axis of the third Standard Stoppage.)

Tangential: erratic: divergent: digressive. (Stirner's method.)

Tangential: a line in contact with another but not cutting it: (the profile of the first Standard Stoppage in relation to its axis.)

The *Standard Stoppages* exist on a two-dimensional arithmetical plane as projection of their 'ideal' axes while at the same time, on a geometrical plane perpendicular to the arithmetical, they demonstrate the dialectical evolution of which they are also a projection, thus somewhat undermining any claims to their construction 'according to the laws of chance'. The consummation of their development is the S-curve of the last stoppage, whose form qualifies it as a *cyma reversa*, and it is therefore synonymous with dies – gaming dices, the old name for which is Knucklebones or Hucklebones, since they were originally made from the appropriately shaped bones of the ankle, or hock: and a hock is a *talon*, which translating as 'fag end' retranslates as *temoin*. *Talon* also means a sample or reference solution, a standard against which something is measured; an *etalon*. A *talon* is also a 'dog-ear': 'dog' in Latin is *cyne*, the root of the philosophical soubriquet 'Cynic'. *Cyne* is a homophone of sine. As a sceptic, the dogged Stirner was a C/cynic. Duchamp's sinical threads of argument mirror those of the cynical Stirner. <sup>(7)</sup>

Sines, tangents and secants are the functions of trigonometry, which is, in its application to the values of angles and sides of triangles, the measurement of things that come in threes. A trigram is a character formed from three strokes (Stirner denoted by three threads), an inscription of three letters (such as M, A and X) and a set of three lines in one

plane, not intersecting at any point (clearly a description applicable to the Three Standard Stoppages). A table of logarithms enables the substitution of addition and subtraction with multiplication and division, and multiplication and division with involution and evolution. Stirner's dialectic of Thesis/Realism, Antithesis/Idealism and Synthesis/Egoism, sedulously rooted in Hegelian dialectic, mirrors this.

A direct equivalence between the third phases of these mathematical and philosophical models is effected by the concept of 'involution' which, in arithmetical terms, is the multiplication of a quantity into itself any number of times so as to raise it to any assigned power, a perfect analogy for the process of self-mastery embedded in Stirner's concept of Egoism.

Involute; involved: intricate: obscure: entangled: (as is Stirner's text.) spiral: figure: curve: a system of pairs of points on a straight line so situated that the products of the distances of each pair from a fixed point on the line remains constant ( which establishes the relationship between the opposite ends of the thread as points in space on the axis of that thread – the straight line – in relation to any point on the thread itself irrespective of the degree of distortion to it): curve traced out by the end of a flexible inextensible string if unwound from a given curve on a plane of that curve.

Evolute: curve which is the locus of the centre of curvature of another curve (its involute, or the envelope of all its normals, so called because the end of a stretched thread unwound from the evolute will form the involute.)

Evolute: evolution; tactical movement involving change and position: the capacity to manifest change: the process of unrolling, opening out and disengaging from an envelope: the process of development from earlier form: the unfolding of a curve so that it is produced from an involute: the extraction of any root from any given power (the corollary of Egoism in the earlier analogy): the condensation of the Heavenly Bodies: growing' as opposed to 'being made' and: the hypothesis that the embryo or germ is the development of a pre-existing form which contains the rudiments of all the parts of the future organism,

( known as the Theory of Preformation' So the concept of reciprocating involution and evolution has embedded within it that of both evolving and readymade forms coexisting sui generis in a Theory of Preformation. This is directly analogous to the concept of the dialectical development of the self within Egoism . It is a short step from here to the concept of the Assisted/Ready Made as a vehicle for the articulation of meaning in three dimensional form.

The relationship between form and meaning of the 3 *Standard Stoppages* is as evolute to involute; by taking Duchamp's end product, the form and attributes of the work itself – ultimately the only reliable forensic evidence we have for his intentions and results - and applying his compositional method to it in reverse, so to speak, the form unfolds to reveal the involute meaning.

So the 3 Standard Stoppages , made according to the rules of pattern, standard and type and the laws of mathematical logic can be considered as a poetic metaphor for the structure and meaning of Stirner's philosophical text.)

Poetic: Poetry sits between Syntax and Rhetoric.

Syntax; the orderly arrangement of parts.

Rhetoric, an expression in terms calculated to persuade.

Poetry; the expression of elevated thought in metrical language.

Metre; poetic rhythm; the unit of length of the metric system. ( The threads are metric in a further sense, since the metric system is concerned with weights and measures, and as such is opposed to the graphic system; Stirner's text is a form of graphic system: the weight of each dropped thread was a determinant of its measure. However, since the graphic system is concerned with position and form, the three synthetic threads reconcile both systems. The *Standard Stoppages* can be further considered as graphic since they are composed of linear figures and symbolic curves. So the three threads of the *Standard Stoppages*, a metrical graphic work of art, can represent a graphic metrical work of philosophy, since a graphic curve can represent a syllogism - since a syllogism is an equation, as it consists of propositions and a conclusion. A traced curve of an equation is a graph, which is, further, an act of stating the identity or value of more than one quality or expression, which is what a syllogism is. A graph is a system of lines symbolising variations in occurrence, and is also the graphic representation of the forms of a function, such as a proposition- which is, again, a syllogism.)

### The Egoist work.

Stirner's philosophy would seem to require the egoist to perfect himself by interacting with the world, but he is silent on precisely which kinds of activities might be more or less appropriate. He mentions making music, but gives no guidance to artists as what might be appropriate in terms of object making. To illuminate the following discussion on the egoist's relationship to the world and its objects, it would seem appropriate to examine Stirner's own words, in Leopold's translation.

*'An object exalted above the individuality of things is the essence of things; yes, the essence is alone the thinkable in them, it is for the thinking man. Therefore, no longer direct your sense to the things, but your thoughts to the essence'.(p.295)*

*'Everyone has a relation to objects, and more, everyone is differently related to them. Let us chose as an example....the Bible...What is it, to each? Absolutely, only what he made out of it. For him who makes to himself nothing at all out of it, it is nothing at all,.....In fact, the child who tears it to pieces or plays with it, the Inca Atahualpa who lays his ear to it and throws it away contemptuously when it remains dumb, judges just as correctly about the Bible as the priest who praises in it 'The Word of God', or the critic who calls it a job of men's hands. For how we toss things about is the affair of our choice;....we use them just as we can.... What a man is, what he makes out of things, as you look at the world, so it looks at you again...You must look at it unbiasedly...One does look at things rightly when one makes of them what one makes of them what one will...And therefore the things and the looking at them are not first, but I am, my will is. One will bring thoughts out of things, will discover reason in the world...what I will seek I will determine...I exact for myself what I have a fancy for, and in electing, I show myself arbitrary....connected with this is the discernment that every judgement which I pass upon an object is the creation of my will.....not loosing myself in the .....judgement, but remaining the creator...who is ever creating anew. All predicates of objects are my.....creatures. The conception of objects is altogether diverse. In this everyone is a 'dissenter' But why should I only dissent about a thing? Why not push the thinking to it's last extremity, that of no longer having any regard for the thing, and therefore thinking its nothingness....Then the conception itself has an end, because there is no longer anything to conceive of....By the realm of thoughts...all existence becomes existence-less... the inward is all in all...'*

*'Whether what I think or do is...liberal, humane, illiberal, inhumane, what do I care. If only it accomplishes what I want, if only I satisfy myself in it, then overlay it with what predicates you will, it is alike to me....Perhaps I too at the very next moment (change my mind)...because I am no longer all in it, because.....I doubt the earlier thought, or no longer please myself in the mode of action just now practised.'*

*'.....objects are to me only material that I use up. Wherever I put my hand I grasp the truth, which I trim for myself.....'*

Stirner's philosophy offers the pretext of 'how to make a work which is not a work of art', and one can only assume from this that an egoistic artist should produce analogues of his egoistic self, that is, an autonomous object which serves its own ends, having no representational function save that of representing itself, self-made, appropriating the world, having no subject but or beyond itself, self-evidently exhibiting the manner and matter of its creation, what it is being what it means, judged only by those standards it defines, the discrete discourse it generates; absolute, beyond good or bad: anaesthetically an-aesthetic – a Readymade perhaps. This would clearly argue against any conventional form of art, and the *Three Standard Stoppages* would seem to assume these criteria. These three threads were radically unlike any of the artist's creations to date. However, they were also constrained by tradition in that they were made the way works of art were conventionally made, being

articulations of an intention via the interaction of *facteur* and *matière*, however reductively utilitarian their form. A more radical response might be to select a pre-existing form not subject to conventional aesthetic appraisal, yet susceptible to investment with meaning

Natural forms of course display the appropriate level of utility, the beauty of inevitability, of efficiency and innocent indifference, so to speak, especially so since they have been drained of their purpose of expressing Divine Intention by Stirner's demotion of the Deity. They are just 'natural engineering', not made for aesthetic delectation, however a Kantian might find them, their form merely the deterministic solution to a mechanical problem.

But the world of nature could not be induced to supply vehicles appropriate to egoist expression for the following reasons. As Leopold makes clear, the 'own-ness' which Stirner considered the essence of egoism was rehearsed in the overthrow of deference to natural relations effected by the self-discovery of mind which was the cumulative result of the intellectual history of fifth century Athens, peaking in the radical nominalism of Timon and Pyrrho, whose break with the natural world – in which all social bonds are dissolved and dismissed as burdens which diminish spiritual freedom – constituted a final successful revolt against the natural and the this-worldly, and formed the ancients' bequest to the moderns. Natural impulses, which imprison and possess, must therefore also be rejected if the egoist is to prevent an idea making him or her 'a tool of its realisation. The egoist must exercise power over both 'the exactions and violences of the world' and his own nature, in order to avoid becoming the slave of his appetites.

But where nature fails, an-aesthetic manufacture succeeds, since the anonymous forms of industrial manufacture such as aircraft propellers, bottle drainers, and urinals, in displaying the same utilitarian characteristics as forms of natural engineering, are powerfully emblematic of that ubiquitous Symbolist topos, triumph over nature. In addition to this, the essentially functional industrial products which Duchamp carefully chose as his Readymades owed their simplified, an-aesthetic value to both the rigorous demands of the uncompromising utility defining their nature and form and, no doubt to Duchamp's edification, the instrumental logic of the marketplace. They were created exclusively to be used, to be subject to the will of their owner, and their savagely reductive forms express precisely that, what they had to be subsuming what they might look like. Finally, their creation by anonymous others renders them ideal for Duchamp's appropriation.

The above demonstrates the direct causal link between, on the one hand, Roussel's *procédé* and Duchamp's compositional method and, on the other, Stirner's philosophy and Duchamp's work. The primary product of these were two symbiotic templates, one, a philosophy of life and the other, a procedure for the generation of an art form expressing its tenets; a form furnished by a formula which generated Duchamp's oeuvre. However, during the course of the working through of this analysis it has become clear that one of its major conclusions runs counter to both the central tenet of Duchamp's philosophy of communication and a central plank of the orthodoxy in respect of the Standard Stoppages in that 'laws' and 'chance' have no place in Stirner's concept of egoism, and it is difficult to see how these inimical concepts may be reconciled in a single work.

On the one hand, the analysis presents clear evidence that the 3 *Standard Stoppages* are inextricably bound up with – indeed are elegant demonstrations of – Stirner's philosophy, a view reinforced by Duchamp himself. On yet another, Duchamp, in an interview decades after the work was completed claimed that the work was about 'chance'.

In order to attempt to resolve this dilemma we shall return to primary sources, such as the *The Idea of the Fabrication* note from the Box of 1914, which reads as follows:

“ ....*Si un fil droit horizontal d'un metre de longueur tombe d'un mètre de hauteur sur un plan horizontal en se déformant à son gré et donne une figure nouvelle de l'unité de longueur...*” which is usually translated as:

*'If a straight thread one metre long falls from a height of one metre onto a horizontal plane twisting as it pleases and creates a new image of the unit of its length'*

Two other notes appear in the same box, reinforcing for some the view that collectively they constitute instructions for the execution of the Standard Stoppages. They are:

*'3 patterns obtained in more or less the same conditions: considered in relation to one another they are an approximate reconstruction of a measure of length'.*

*'The 3 Standard Stoppages are the meter diminished'.*

The phrase 'twisting as it pleases' has assumed the meaning 'according to the laws of chance' not least because that is how Duchamp himself interpreted it to us. Duchamp's reflections on the laws of chance as a determinant of the form of the Standard Stoppages come not from 1913 but from 1953, from the Janis interview, and the MOMA questionnaire, in which he also remarked that the Standard Stoppages were '*part of a reaction against retinal painting.... a joke about the metre...*' and that Stirner was an important influence at that time. It was not until 1960 that Duchamp identified the *Three Standard Stoppages* as the single most important work he ever did. There is no single discrete note in the *Box of 1914* combining the notation 'Stoppages and 'chance'. One other note refers to 'chance' in the context of a painting of luck or 'un-luck'. If this could be induced to refer to the *Stoppages*, it could be evidence of a linkage between chance as 'luck / un-luck' and that work, but by no stretch of the imagination can the *Stoppages* be conceived of as a painting. It is not until 20 years later, in the *Green Box*, that we find a discrete linking of the notations 'Stoppages' and 'chance'. If the presence of a note mentioning 'luck' in the *Box of 1914* is the sole guarantor of an association between 'chance' and the *Stoppages* then that linkage must apply equally to every other predicate, attribute and subject of every other note included in the box, presenting the possibility that the *Stoppages* are qualified by every predicate of all eighteen notes in it, a proposal which is difficult to sustain. To the best of our knowledge the notes in the *Box of 1914* could have been made at any time before that date. They were not necessarily contemporary. Their contents, which might well be pataphysical mumbo-jumbo, are linked solely by their cohabitation there, if at all. In their later replication Duchamp expended most of his energy in reproducing their physical characteristics as authentically as possible. It is not until the *Green Box* issued 20 years later that 'Stoppages' and 'chance' appear in the same note, cohabiting with the 'the Idea of the Fabrication...' note of '1914', and the orthography of that note implies no causality of content. 'Stoppages' and 'chance' are presented not as functions of one equation but in two separate propositions of two incomplete syllogisms on consecutive lines. For this note apparently linking 'chance' to 'Stoppages' to have any relevance in 1914 it would have had to have been included in the box of that year, but it wasn't. Its exclusion, therefore, seems to undermine the assumption that the *Trois Stoppages Etalons* expressed a belief in chance as a formal determinant or that in 1914 Duchamp associated 'chance' with the *Stoppages*, or meant 'chance' to mean either 'accident' or 'control relinquished'

*'En se déformant à son gré'; (?) 'twisting as it pleases': (?) 'by accident, according to the laws of chance'.*



*En se déformant à son gré: se déformer; warp: buckle: twist: become deformed: get out of shape: 'take a set'; se fausser; get out of order; get out of truth/true; on se voiler; cloud over.*

*Se voiler s'ovaliser; make oneself oval in shape <Humpty Dumpty.>*

*Ovaliste: moulineur: silk thread thrower.*

Silk thread; *fil*, thread: edge: grain of wood ( the three material stages of development of the profile and illustrating the Theory of Preformation.)

To get out of truth' is to get out of conformity with fact or of agreement with reality, or with standard or rule. It is to lose accuracy of position or contact with reality and existence: it is to deviate from conduct in accordance with an authorised standard. The identification with Stirner's Egoism is thereby confirmed, not denied as would be the case were *se déformer* to be translated as 'twisting as it pleases, according to the laws of chance', i.e beyond control. There is no place in Stirner's philosophy for 'accident': the egoist chooses. Since Stirner's dialectic is highly derivative of Hegel's, for whom history was not a chapter of accidents but a purposeful moving forward of principles of freedom and self-knowledge, we should not be surprised to find Stirner's assumption of it expressed in his work.

Duchamp was allegedly parodying the metre: physical matter will always be too coarse to perfectly embody a verifiable ideal such as a metre. Duchamp's reflection on this, cited on page 46 of Bibliographical item 4 apropos reference to the meter as a distance between two points scratched on a platinum-iridium bar kept in the International Bureau of Weights and Measures in the Pavilion de Breteuil at Sèvres , does not significantly affect our understanding, since his comment, made in the Janis interview of 1953, not in 1913, refers to the keeping of an element, not to the expression of 'chance' by the Stoppages.

*" Yes, well it was an element of chance to be kept as an element, the same as you keep the standard metre in some museum in a special vacuum because temperature changes its length".*

*A son gré; to its liking or taste: in its opinion,: as it wishes: at its pleasure: according to its will: of its own accord, of its own sweet will.*

*A son gré* does not mean by accident', but rather the opposite, the thread therefore not twisting according to the laws of chance but ordering itself as it wishes and deviating from a standard according to its own will - as does an egoist. A more precise analysis of the much younger Green Box note 'canned chance' reinforces this interpretation, since 'canned' translates as *enregistré*, and *enregistrer* means to self-register. 'Chance' translates as *sort* – destiny or fate, that which is predestined, and *chance* means 'the way in which events unfold'. 'Chance' can in a general sense mean casual, incidental, the absence of design or assignable cause: not, note, the absence of cause itself, but the absence of its assigning.

It can also mean ‘ the way in which things fall out in fortuitous *A son gré* circumstances’, a ‘possibility or probability as opposed to a certainty’. In the mathematical sense it means both a measurable quantity and a probability.

Probabilism is the theory that there is no absolute certainty of knowledge, that personal choice is justified in a matter of conscience where two equal authorities differ: in the face of the conflict between Realism and Idealism, Egoism is not merely justified since, as equivalent to Synthesis within its dialectic, it is inevitable. It was this fallibilism, the cynical, sceptical doubt at the root of probabilism, which lead to the reassessment of the credibility of the basis for the measurement of the fallible metre. Duchamp was not alone in his interest in this, and it is tempting to speculate as to whether Duchamp was aware, perhaps through Bergmann, of Frege’s contemporary, but unpublished, work in this field. It seems unlikely. However, a retrospective probabilistic glossing of this period could have been facilitated through Duchamp’s later friendship with Ettie Stettheimer who had taken her doctorate at Freiburg, on James’ metaphysics, when some form of contact with Frege, in Jena, or his work could have been possible.

It is clear now that Duchamp’s work rather than humorously undermining the credibility of the basis for the metre by positing an irrational alternative in fact confirms it. That is, the more the threads were dropped, the more their deviation confirmed a norm, since they did not replicate each other to form a new standard: *trois gouttes d’auteur* were enough, since for Duchamp’s Trinity, three represented any number to infinity. So Duchamp’s work is Hegelian by virtue of the fact that his model’s was. Stirner is Hegelian in the sense that his colleague Marx was. Marx replaced the mental and spiritual synthesis of Hegel’s dialectic with the material, Stirner, with the individual. Kantian/Hegelian dialectical approach to an analysis of the fallible metre is appropriate since it is rooted in doubt. For Kant ‘dialectic’ meant criticism showing the mutually contradictory character of the principles of science when employed to determine objects beyond the limit of experience. Hegel applied it both to processes of thought by which such contradictions are seen to merge themselves in a higher truth that comprehends them, and to the world process as the thought process on its objective side, developing similarly by a continuous unification and reconciliation of opposites. This seems to find an echo in the relationship between the material *Stoppages* to Stirner’s arguments.

It is to be noted that no mention of a new unit of measurement appears in the notes. However, the metre does; the notes state that a new image of the unit of length is created, not that a new unit of length is created. An ‘appropriate reconstruction of a measure of a length’ does not alter that length. The dropped threads are representations. The *Standard Stoppages* are diminished versions of the metre, which gets a make-over, but stubbornly remains a metre irrespective of one’s perspective. It is not the threads but their axes which shorten.

A metre rule is a physical fact; a metre, an ideal mental construct.

A metre rule is a yardstick, a standard and a material approximation of an ideal, and therefore a symbol of the ‘truth’ it embodies, but it is not that ‘truth’.

In his ‘reconstruction of a measure of length’ Duchamp’s metres of thread were ‘*considered in relation to one another*’. Had his aim been to establish a new unit of measurement it would have been necessary only to drop a single thread once. It is the comparison afforded by repetition which establishes the ‘reconstruction’, which is not a replication but a representation of an approximation. There can never be an absolute certainty that a metre length of thread, either straight, distorted, involute or evolute, is exactly a metre in length (or, for that matter, that two can therefore be identical) What we can only be certain of is the corollary. For Humpty Dumpty, the upside-down sum which ‘*seemed to be right*’ was neither confirmed nor denied by Alice’s scepticism. We can grasp yardstick manually,

but the ideal it embodies can only be grasped by our minds. Duchamp's use for the *Stoppages* as yardsticks for the manufacture of further works reaffirms this theme as the primary purpose in dropping the threads. The third statement in the *The Idea of the Fabrication* note refers to the *Standard Stoppages* as 'the metre diminished'. This can be understood as is illustrated in diagram. The axis of the straight, un-dropped metre of thread is synonymous with the ideal it embodies. When the thread is dropped, the axis, now shortened, becomes the metre diminished in both Real and Ideal forms, since it is a form of the Ideal metre projected through the Real thread.

Although Stirner's philosophy seems to have provided Duchamp with a rationale for the production of an art which liberated him from the cul-de-sac the avant-garde art had entered, his response to it also revealed an inconsistency. For example, Stirner's views reproduced above would seem to undermine the credibility of one of Duchamp's most important views, his claim for the pro-active role of the viewer in the completion of the work (which, one assumes, included his own, but which his later statement, *The Creative Act* contradicts.)

Stirner's views, quite logically for him, propose that the viewer's contribution is quite irrelevant. For him, what others made of his productions was their problem, and impinged on his practice not one whit. If an egoist is autonomous, it naturally follows that he cannot collaborate. So in order for Duchamp not to have violated the precepts of egoism, he cannot have been making at when he collaborated. Since for Stirner the egoist is quite indifferent to the views of others beyond the uses to which he can put them, (since the egoist alone creates and annihilates at will), co-authorship of meaning is out of the question. Extending this to its *reductio ad absurdum*, we enter a realm of absolute relativity in which no external verification is possible. It is not difficult to imagine that this is the context in which Duchamp would wish his work to be judged – beyond judgement. The protection that this inconsistency affords was a direct consequence of the function of the homophone, which allows two separate, sometimes diametrically opposed, meanings to co-exist simultaneously in a single expression, as can be seen in our discussion of the meaning of the word 'chance', one interpretation veiling another. Duchamp's throw-away insouciance would seem to be an exploitation of this. The results are merely patronising, perhaps intentionally so. Hidden beneath the surface of Duchamp's incomprehensible and impenetrable objects was a structure made out of the same stuff as this surface but illustrating the precepts of an egoist aesthetic.

The egoist 'artist' can fabricate an object, the form of which is generated by the reciprocity lubricating the predicates and attributes of its 'givens'. However, the function performed by such an object could equally be discharged by pre-existing objects which through selection, re-contextualisation and/or modification, effected by the appending of title or inscription, could thus be brought into reciprocal alignment with the attributes and predicates of the other 'givens', facilitating the intercourse between them. The signing of the Woolworth Building as a Ready Made, note, a purely conceptual act – Duchamp never actually did it - would seem to perfectly express the ultimate position an egoist artist could occupy. Perhaps this is the source of Roché's opinion that Duchamp's greatest work was his use of time. Since Duchamp did not continue to occupy this position, but in his subsequent work during the period of the designation of the Readymades explore a range of possible interpretations of egoist ideology, his oeuvre thereafter can be viewed as a retreat from this extremity. His preferred form of expression was for the rest of his life the assisted readymade, a material rather than purely conceptual product. The word 'assisted', instead of 'adjusted' (a more accurate term for what he in fact did since the objects he chose were already ready made and therefore needed no further assistance to be so) is significant here since it publicly cast the artist in the role of mere 'midwife'.

And of course, if the purpose of the readymade was to challenge orthodox aesthetics, to do it more than once, as Duchamp told his sister, was pleonastic. So why did he? This

retreat allowed Duchamp to substitute art for chess, which exists ultimately as a conceptual structure in the minds of the players, its form a sequence of relationships selected from an infinite range of possible permutations arising from a dialogue between actualities and possibilities, the result of which, viewed retrospectively, seems deterministically inevitable once the first move is made. This allowed Duchamp to publicly reaffirm the role of consumer in his conception of the denotation of meaning, safe in the guarantee the *procédé* offered sufficient egoistic indifference to satisfying Stirner's admonition to '*...never allow an idea to make (you) a tool of its realisation.*' But unlike his Stirneresque work, post-1912, the successful outcome of Duchamp's chess games depended not on mere selection, but judgement.

## Notes.

- (1) Naumann, Francis. 'Marcel Duchamp. *The Art of Making Art in the Age of Mechanical Reproduction*'. Harry Abrams. New York 1991. p. 46.
- (2) Leopold, David. (Ed) "*Max Stirner: The Ego and Its Own*" Cambridge Univ. Press. 2000.
- (3) For an insight into the continuing significance for Duchamp of Stirner's view of the individual in relation to society, which certainly seems to have circumscribed the artist's lifelong behaviour, see his somewhat meretricious address to the students of Hofstra College, quoted in full in the *Ephemerides* entry for the 13<sup>th</sup> of May, 1960. Duchamp tended to avoid public debates on 'society', but was happy to expound on the rôle of the individual within it.
- (4) Tomkins, C. '*Duchamp*'. Chatto and Windus. London 1997, page 258, (from the journal of H-P Roché, apropos the relationship between Duchamp and Mary Reynolds).

*"She suffers. Marcel is debauched. He loved, perhaps still loves, very vulgar women. He holds her at arms length at the edge of his mind. He fears for his freedom. She wants to attach herself to him, as she says....she has no laissez-allez with him. He comes to see her every day. Hides their relationship from everybody. Doesn't want her to speak to him at the Café de Dôme when they see each other each evening. Hides her. Gets out of her taxi a hundred yards before arriving at the home of friends. She loves him, believes him incapable of loving. Just as a butterfly goes for certain flowers, Marcel goes straight for beauty. He could not go for Mary, but he protects against her his life, his calm, his solitude, his chess games, his amorous fantasies'*

- (5) Caumont, J and Gough Cooper, J....." *Ephemerides*" .....

(6) Duchamp dovetailed Roussel's *procédé*, with its key devices the synonym and homophone, into '*traduction juxtalinéaire*', the means by which almost all classical texts have been edited in France, which then furnished the ex-élève with a way of creating, from any given set of starting points, a series of unique hermetic works whose form might provisionally be described as a matrix of reciprocating homophonic synonymity. It did so by generating an inventory of *matière* and *facteur* from which the work could be made and which simultaneously encrypted Duchamp's latent subject within the form reciprocating with but veiled by what then became the work's conventional iconography. It did this in a form whose meaning was generated from the reciprocity between the predicates of its givens, the warp and weft of meaning. In order to unlock the encrypted meaning of any particular example we need merely to apply his method in reverse, working back from his known result, the form of the work, to his starting points, his givens, literally unwinding his evolute form to reveal its involuted subject. So the application of the *procédé* to the final form of the work, the refracted reciprocate of Duchamp's a priori subject/programme/intention, produces two elements, firstly the inventory which enabled the transformation of the intention into the result, and secondly the 'givens', the subject itself: what the work is actually 'about'. In order to unwind his meaning, our application of the '*procédé*' must be the inversion of Duchamp's, for where we do not necessarily know his starting points we can only work back from his results. His procedure, triggered by his chosen 'givens', lead him from his subject towards a predictably unpredictable result unique in itself in every case. Although the *procédé* remained constant his starting point was always different in some way, but not necessarily entirely, from the preceding or following.

- (7) The tradition of scepticism and Cynical philosophy runs through our discussion, since it qualifies the works under scrutiny. Stirner, as cited by Leopold on page 26, draws on it in substantiation of his dialectical analysis thus:

*"Timon says 'The feelings and thoughts which we draw from the world contain no truth'. "According to Pyrrho's doctrine the world is neither good nor bad, neither beautiful nor ugly, but those are predicates which I give it". "Timon says that 'in itself nothing is either good or bad, but men only think of it thus or thus; to face the world, only ataraxia...and aphasia...'*

In his discussion of Duchamp's sojourn as a library assistant, as a consequence of which he encountered the philosophy of the skeptics, Tomkins proceeds thus, on Pyrrho (Op Cit, 122).

*" Since nothing was ever wholly true or false, one should cultivate an attitude of indifference and imperturbability towards life.....avoiding judgements or opinions but keeping oneself in a state of alertness to each passing moment"*

Anthony Gottlieb, in his account of Skepticism and Cynicism in *The Dream of Reason*, (Allen Lane, 2000), cites

*'Diogenes of Sinope....nicknamed Kion, the dog...Cynics known as 'dog-men' ..... because he sought the uncomplicated, instinctive and shameless life of an animal, animals being the true exponents of 'natural; values' ...'* (p. 163) and *' Sceptics: start with Pyrrho of Elis...aimed at ataraxia – freedom from disturbance...'* ( p. 324)

and on

*' Timon (who clearly anticipates our old egg-oist friend Humpty-Dumpty) ' That honey is sweet I do not affirm, but I agree that it appears so ' ( p. 333)*

## **Aeroplane (*Hydravion*)**

## Aéroplane

août-septembre 1912 (Munich)

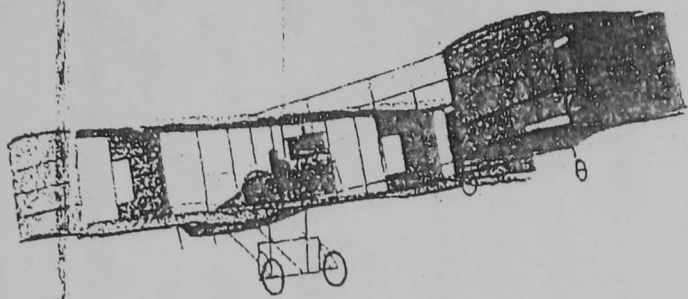
Lavis sur papier, 22,9 x 12,7.

Signé et légendé en bas, au crayon: *Aéroplane - Munich 1912 Marcel Duchamp.*

Cat.: L. 100, S. 195, Ph. 84.

Hist.: Coll. Béatrice Wood, Ojai, Californie.

Coll. Mme de Ménil, Houston, Texas.



1912, Monday, Berlin

It has already been a notable year for progress in air-travel. On 13 January Vedrines broke the record for speed by flying at 142 kilometres an hour, and since the flying men learned to navigate through cloud, many have been competing to be the first pilot to fly from Paris to Berlin nonstop. Brindejone des Moulinais made an attempt on 8 August from Villacoublay but was forced to land in Westphalia. Today this landmark in the history of aviation is reached when in the evening Edmond Audemars, who set off from Paris the previous day, lands triumphantly in Berlin.

Sometime during his stay in Munich [21.6.1912], Duchamp makes a drawing, separate from his other studies [7.8.1912], entitled *Aéroplane* in which, from a construction of metallic fuselage, a thrusting skyward movement is indicated with a small arrow.

In fact that spring Duchamp had witnessed at close range the takeoff and landing of such a craft at Toussu-le-Noble when Picabia arranged with Henri Farman, whom he had met one night at L'Âne Rouge, to take his wife flying.

"We took the Duchamps with us," remembers Gabrielle Picabia, to whom Marcel at the time gave his drawing entitled *2 Nus: un fort et un vite*. "It was an enormous field where all the future aviators trained with those who had managed to fly. I went up in an aeroplane with Farman. It was a funny machine, there was a small bicycle seat behind him. I was to sit there and was warned not to touch anything.

"We went to Chartres - and from time to time Farman turned round to see if his passenger was still alive or not. There was a dreadful noise, so I made great signs to tell him that all was well, and I was really delighted.

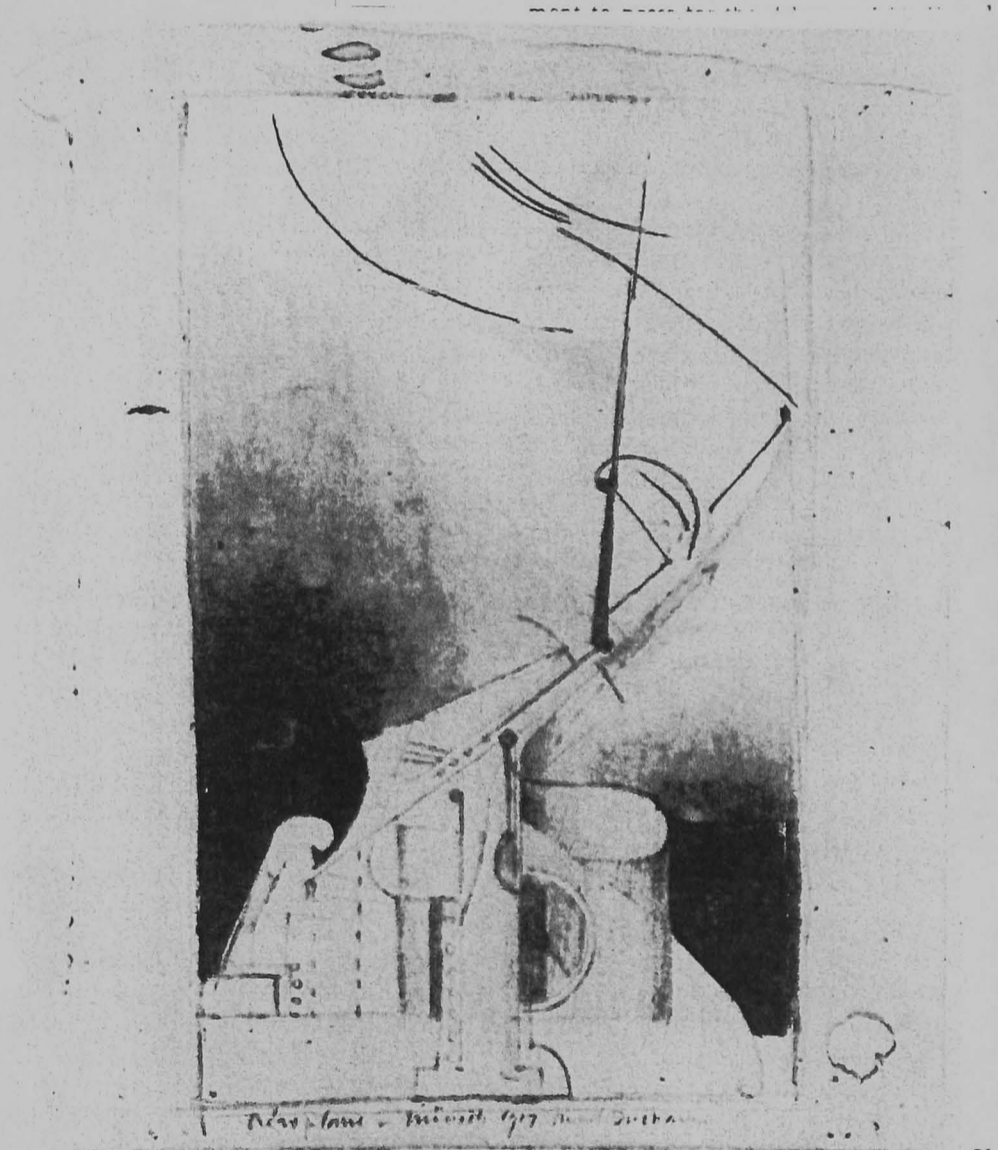
"And then we came down, which was something else. Naturally I must have thanked Farman and then I was cornered by the Duchamps, and Vilfon simply said that a mother shouldn't expose herself to danger.

"There were discussions about the Machine which, at that time, was considered as anti-artistic and an enemy of the mind."

1916, Saturday, New York City

Duchamp confirms to John Quinn of his receipt the previous day of the draft, which he

has already forwarded to Gaby, tered post, and the letters of Roderinger. "I will send you the letter soon as possible, I hope, in a c writes Duchamp and adds, "I wa and see me soon at the studio." La flèche, indiquant le mouvement de l'aéronef, rappelle celle du *Moulin à Café*, indiquant le mouvement tournant de la manivelle. Quant au thème, s'il évoque un poème d'Apollinaire, il rappelle aussi le moment où celui-ci, entreprenant de publier *Les Peintres Cubistes*, se met en rapport avec Duchamp et termine son essai sur lui par ces phrases étonnantes: «De même que l'on avait promené une œuvre de Cimabué, notre siècle a vu promener triomphalement pour être mené aux Arts et Métiers, l'aéroplane de Blériot tout chargé d'humanité, d'efforts millénaires, d'art nécessaire. Il sera peut-être réservé à un artiste aussi dégagé de préoccupations esthétiques, aussi préoccupé d'énergie que Marcel Duchamp, de réconcilier l'Art et le Peuple.»



by Eugène Znosko-Borovsky [2.9.1932], published earlier in the year by Les Cahiers de l'Échiquier Français. "I would not be surprised," Dee tells Miss Dreier, "if we had to print a second edition," and adds, "I am trying to write a sort of complement to my first book [*L'Opposition et les cases conjuguées sont réconciliées*, 15.9.1932] but this does not seem to work so far."

perspective.

While stating that he has never read a single treatise on alchemy, which he believes "must be quite inadequate", Duchamp argues that one cannot 'do alchemy' as one can, with an appropriate language, 'do law or medicine'.

"But one cannot," he declares, "do alchemy throwing words around or in full consciousness superficially."



aero - (of the air)

atmospheric air oxygen  
the 4 elements  
gases substance

any aeriform body  
unstable, effluence, odour  
more, abundant, draught, tan  
popular appearance  
popularity, colour

manually appearance, word  
symbolism, gesture, word

[thus] [solo] [concurrent] [successor] [of] [aerostatic] [sounds] [L.F.L.]  
musical sounds [L.F.L.]

aerostatics - the branch of pneumatics  
which treats of the equilibrium  
(equilibrium) of dim of air & of gases and  
(= rope dancer) of the bodies suspended  
(F. plan lay) by the air

aerostation  
[aerial navigation]  
the art of raising and  
sailing of balloons

pneumatology

avion

by  
avion - avium  
windlike

an aerostat  
- one who sails  
through the air  
- a gossamer  
spear

aerostat

aerostatic

equilibrium | state of balance  
condition of union  
of undifferentiated  
produced by opposing  
influences

equilibrium | state of balance

condition of union  
of undifferentiated  
produced by opposing  
influences

name in Greek theology  
for a spiritual being  
in high order

aerostatic air pump, wheel  
(air + (aerostatic) to be hoisted)  
situated + motion

flat cord surface  
to make plane  
operation, displacement

a place for aerostatic experiments

balloon or machine capable of  
sustaining weight of 2400 lbs  
= aerostatic - science of aerostatics

pertaining to the balancing or  
weighing of the air

pneumatics

that treats of the mechanical  
parts with the discussion  
of properties of density, elasticity  
+ pressure, strain and elastic  
fluids + gases.

pneumatics

properties of wind or air,  
weight, resistance

transmission of spirit  
pneumatic by spirit

pneumatic system

of air or gases

the doctrine of the Holy Spirit

the science of the history of spirits  
or spiritual beings; considered as  
collaborating with doctrine of God  
as known by natural history -  
of angels, demons, & souls etc  
later the source of the natural and  
supernatural of the human soul and  
mind now known as psychology

Abraham Lincoln  
George Washington  
John Adams  
Thomas Jefferson  
James Madison  
James Monroe  
John Quincy Adams  
Andrew Jackson  
Martin Van Buren  
William Henry Harrison  
John Tyler  
Zachary Taylor  
Franklin Pierce  
Millard Fillmore  
Frederick Douglass  
Abraham Lincoln

apostles

spiritual  
Spirit: that which  
is in the soul

normal, not abnormal  
Kant: not phenomenal  
is aspect of purity  
unaffected intuition

avoid of all phenomena  
intuition  
- apparent  
- perceptible

recess

Platonic, historical  
ground of Plato  
being in a single of  
self-like

a set of signs  
employed to indicate  
the structure of a melody

Basmati a measure of plasticity

the weight of present of that  
a measure, hence for  
for a body weight and that  
weight of an escort of a nation

straight of cars like  
closed @ top and  
filled with many

cut of some

equivalent

MECHANISM OF SPEECH  
EXPLAINS THE WAY

whenever pulling on the Marry  
in the shirt with a float  
with a cord attached which  
pulled over a pulley, and  
marks an index

air column = pressure by  
oscillation  
acoustic (acoustic) by  
pressure of air (oscillation)  
elasticity of a box or cavity  
of air (medium)

vacuum  
large glass glass vessel  
with one or more short  
tubes used to receive the  
products of distillation  
(= a can mic)

activities conducted at  
with a with a  
"speech machine"

Stinson / mythicus

Barometric  
an instrument  
designed to show  
that water in  
air case as  
much weight  
as that of the  
atmosphere

[ yardlong - 200  
sequence of 100 ft ]

level, standard  
size of air  
size of air  
percentage  
fluid - 100 ft  
fluid

Spirit level  
(Manning)  
water  
level

Barometer  
open in air

ball and wire  
y and shell  
3 + 55

envelope = sound  
7

science - M  
science - sitting / photo of  
Manning for the study of  
the instrument

- gusai - special knowledge of spiritual agencies  
 - gusai - ability to create and manipulate knowledge  
 - gusai - <sup>spiritual</sup> special knowledge of spiritual things  
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 - gusai - <sup>spiritual</sup> special knowledge of spiritual things

ce set only... logic...  
 ce set only... logic...  
 ce set only... logic...

- gusai - <sup>spiritual</sup> special knowledge of spiritual things  
 - gusai - <sup>spiritual</sup> special knowledge of spiritual things  
 - gusai - <sup>spiritual</sup> special knowledge of spiritual things  
 - gusai - <sup>spiritual</sup> special knowledge of spiritual things



... - ... - ...

terrestrial figure = ...  
terrestrial = ...

mark of clouds  
: as an ...  
a ...  
= ...

...  
...  
...

...  
...

...  
...

... layer

... plus ...

...  
...

...  
...

...

See the drawing

the birds = ground

the birds is to be

Head will - Dilla - main + cloud  
- ground, lower

while - look  
hand to  
hand  
Spiffe / class  
- sharp

- 1900 to 2000  
- a decisive dose  
- can be used  
- a case of  
- a different

the page is not being

spec -  
descends to a spiral  
- 250  
- side of  
- 1900

of the -  
- 1900  
- 1900  
- 1900

The hood  
- 1900

the

the

play was he ate from signs + sways, such as the  
flight of birds

message

many of the word

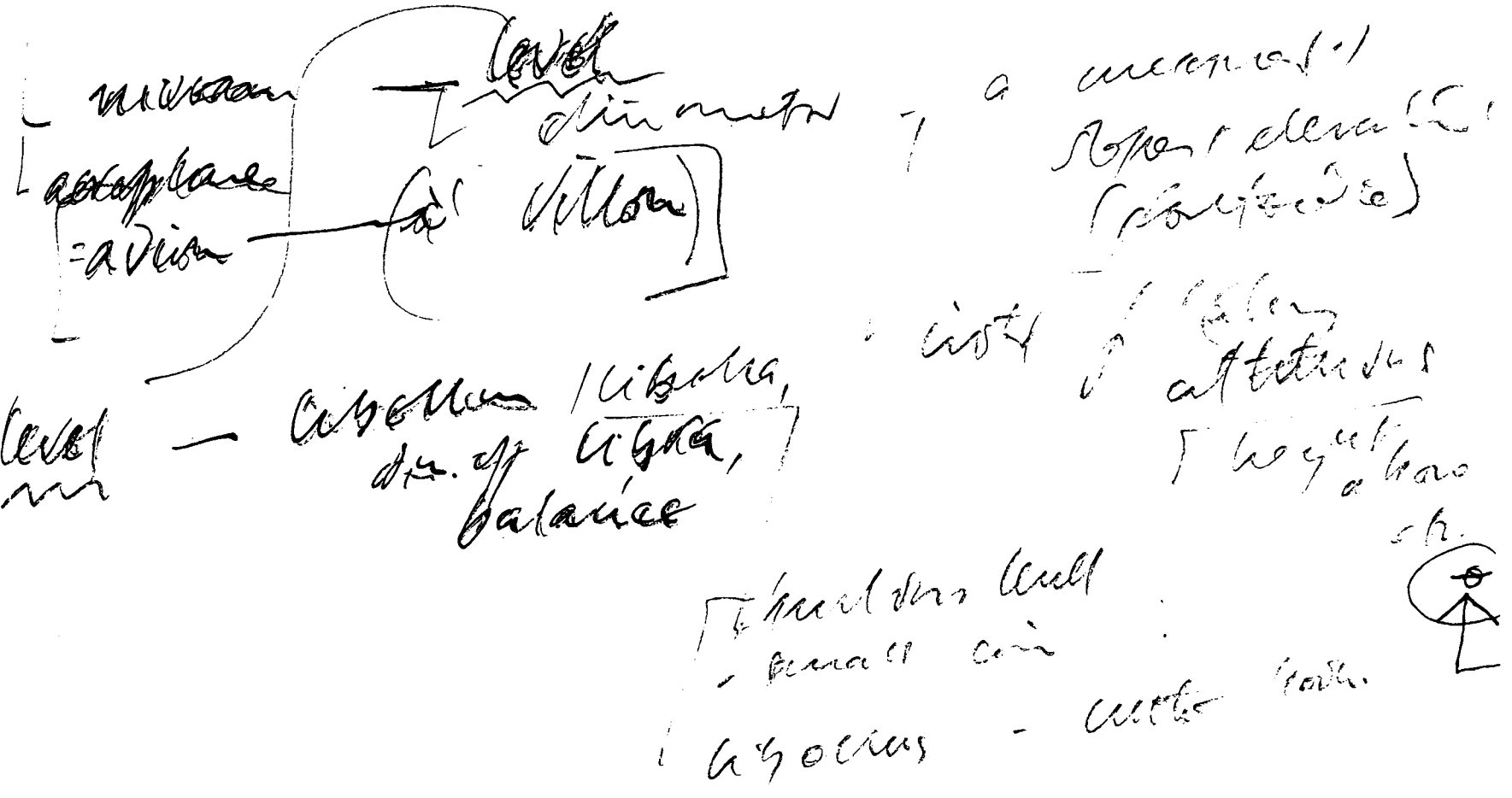
plane

tool resembling a plank  
flattened, with beveled  
ends, used by  
for smoothing a surface

tool used by carpenters  
for leveling down an

a plane surface  
a flat or level surface of a  
material or body

degree of level, grade, degree  
off to right, knowledge, moral  
grades, social rank etc  
referred to as level.





name = ... - concu ... old name ...

Spirit

spiritus: breath, breath, air - esprit - a word  
atmosphere

- the animating or vital principle  
not to immaterial part of being  
in a purely intellectual character  
incorporeal or immaterial being,  
opposed to body or matter  
the soul, as commanded to God  
supernatural being

the active essence a essential property of  
body - human

man, as perfect, feeling  
or etc

↳ the immateriality of air

one of the 4 substances named by  
alchemists, i.e. Mercury

↳ the liquid of the nature of air  
- liquid obtained by distillation, i.e. of an  
alcoholic nature

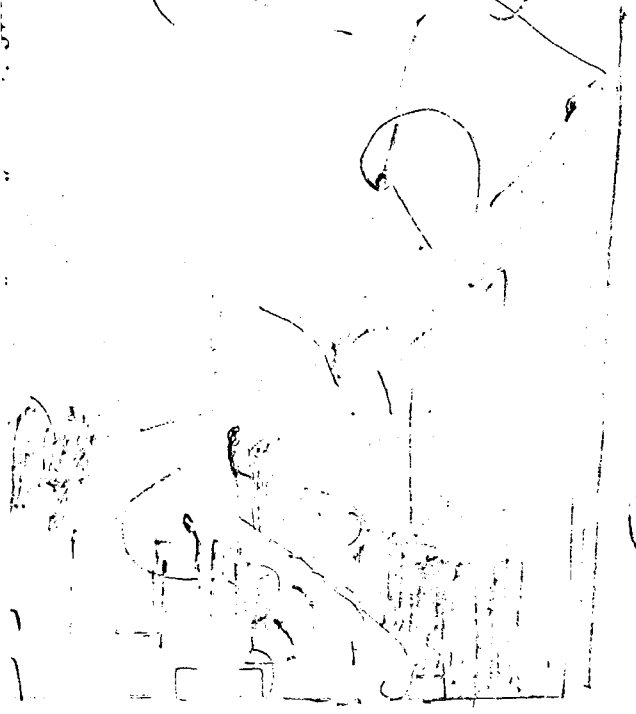
spirit - ether - medium

Do science of science  
in a  $\equiv$  epistemology

11/11/2017

(algebra)  $\rightarrow$  geometry

©



- state of balance  
between weight of  
solid and weight of  
air

③ what makes a corner thin  
and light like air?  
~~power - force~~ by which  
we can walk  
we can spirit.

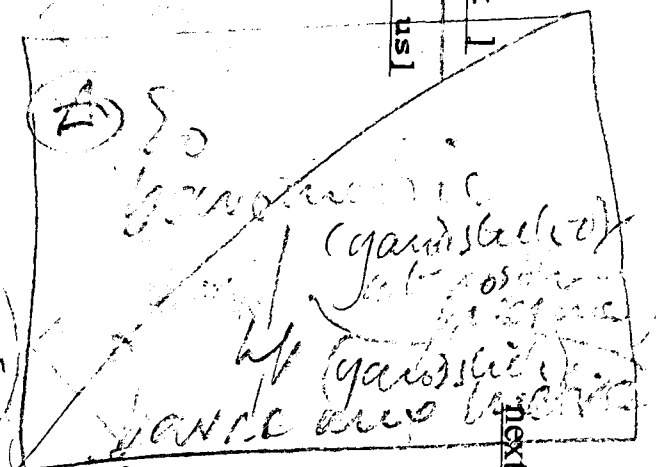
previous page

composition of  
types of barometers?

[contact us]

[back]

Diagram of set of numbers/  
a machine  $\rightarrow$  diagram  
of movement of spirit!  
(life in air)



next page

measuring distance  
vertical line above start  
barometer, want

has not  
line, date, time, bar

barometer  $\rightarrow$  bar (vertical) and sections  
bar (horizontal) eg

50 bar - equality of weight

50 bar - line connecting

place on surface  
surface @ vertical  
pressure plane

3 x 5 x 5

Kandinsky ( $\rightarrow$  theory) - weight, elasticity  
+ thickness

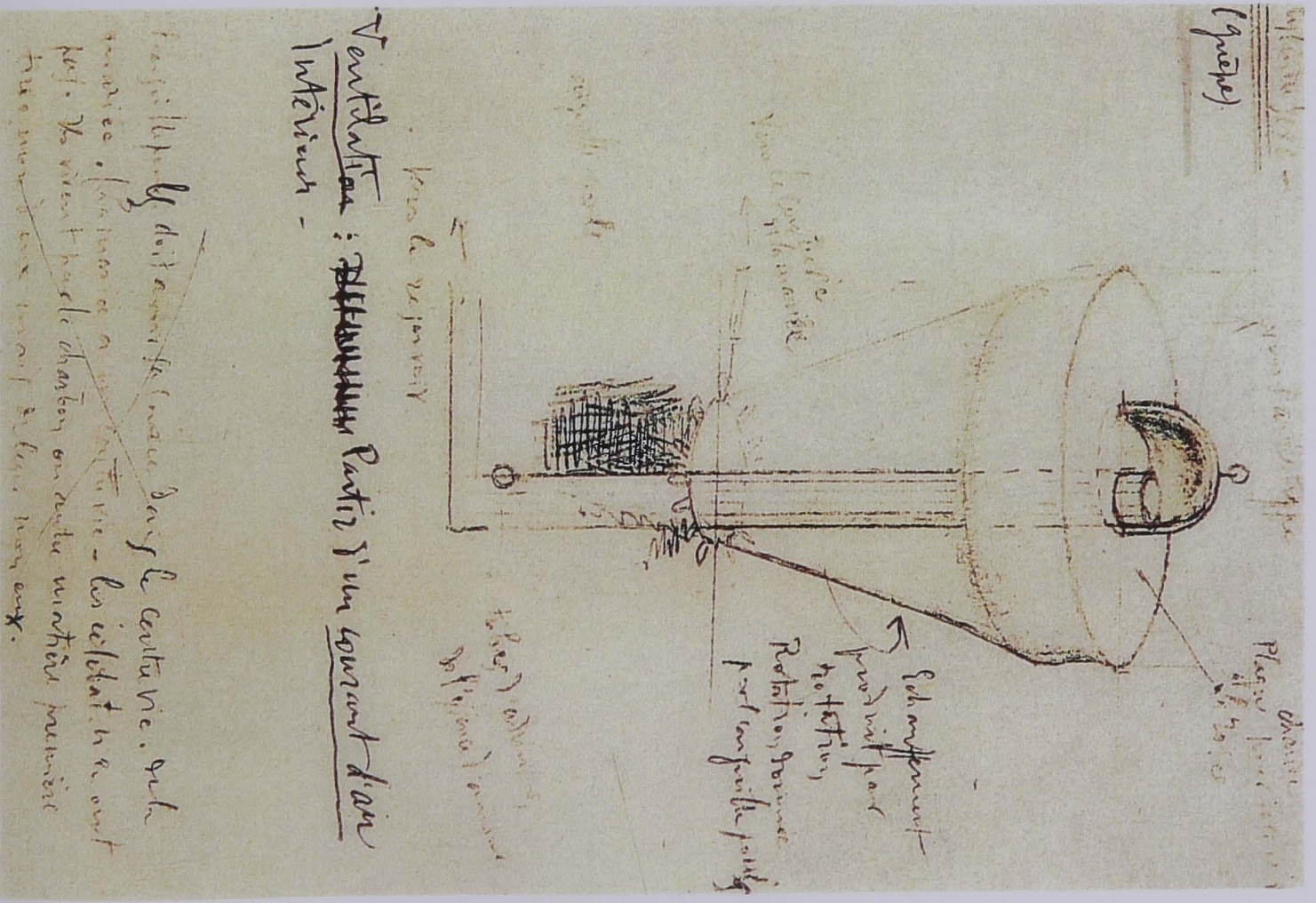
concern we should not

about

**Sting in the Tail.**

n considered in the context of *The Large Glass* (pp. 74/75) – also  
 s to the bride. As the drawing *The Female Hanged Body* shows, one  
 / version of the bride actually has a shovel at its center. The note ac-  
 panying this figure says, “At A, terminating the pole a kind of mortice  
 k for the exact term), held by a bowl and permitting movement in all  
 tions of the pole agitated by the air currents.” (Among the replicate  
 s in what is known as the *Green Box*.) Duchamp  
 ged this idea into the movement of the bride’s veil. The shovel be-  
 es three waiting surfaces and refers to what Duchamp called “draft pis-  
 ” or “nets”, which also have small shafts from which they dangle. Simi-  
 , the *Bottle Rack* – tipped onto its crown of thorns – seems to reappear  
 other sketch for the bride, serving as a model for the *Sex Cylinder*  
 p) (p. 61). Martin Kunz has recognized other ready-made aspects of  
*Large Glass*, for example, the material of glass itself as an already  
 eted background, and the yellowish dust coloring the “sieves”  
 e realm of the bachelors.<sup>37</sup>

uchamp’s readymades have usually been considered apart from his  
*e Glass*, since they came into being spontaneously as individual ob-  
 ;. However, the early readymades seem to have been chosen for their  
 ies to serve as prototypes for elements of *The Large Glass*, or, think-  
 n the other direction, to transpose the ideas for *The Large Glass* into  
 ree-dimensional space of Duchamp’s studio. (This idea makes the  
 ings of the chocolate grinder seem like paintings of a readymade  
 amp couldn’t buy.) It is interesting that Duchamp did exhibit a  
 f the early readymades in 1916 by simply hanging them up on the  
 ack of the gallery in question, which brought them into the associ-  
 sphere of clothing and bodies, as well as the hanging bride. There is  
 evidence that the first readymades constituted a spatial ensemble.  
 ygraphs of Duchamp’s studio/living space show some of the ready-  
 s suspended from his ceiling, nailed to the floor or set up in a cor-  
 ne of them, the *Sculpture for Traveling* (p. 59), was a collapsible  
 ure made from colored strips of cut-up bathing caps. It stretched  
 gh the space in abstract lines of movement, reminiscent of Du-  
 p’s self-portrait as a *Sad Young Man in a Train* (p. 24), whom he  
 bed as being almost “elastic”. Such visual affinities suggest that  
*Large Glass* was meant to reflect an entirely emotionless dimension  
 ighly personal realm.



guêpe

# Guêpe / Cylindre Sexe

Subject: metaphor for VD infection ?

Sex cylinder: any orifice/anatomical tube capable of being penetrated- *vagina, throat, rectum monde en jaune*

*Cylindre* stove pipe *tuyau de poêle monde en jaune*

Stovepipe = equiv to *spark arrester*, which is what it looks like: a spark arrester is a hot-air ventilation chimney

*sliding tube* coulante the 'pox'  
*cylinder, drum, roller, top hat/*

-hp- *gouâpe* ruffraff *merdaille*  
*canaille*

*racaille* -hp- *rocaille*: rocklike, as in Rococo: scroll and shell work

-hp- *rouscaille* grouse/grudge:spleen

*gueusaille*

bad lot *refractaire* 'conchie' ..... 'fireproof' *apyre*

-hp- *apurer* discharge (liability)

**wasp** *diploptera*—insects  
*salmon fly*

(18thC) **diseased prostitute**, ( it naturally follows, via VD)

or

'stingtail', because she has a sting in her tail .....hot tail.....>LHOOQueue

to sting *picoter* to pockmark  
pockmark

*stigmata de la petite vérole*

*stigmata* brand

mark of infamy, disgrace, censure

the wounds of Christ

pockmarked

*grélé*

set with pearls

*perle* female genital

prostitute who'se game for anything

'game'

(avoir du) *cran*

pluck: heart, lungs and liver

the heart is the eat of courage

= spleen.

À cran very touchy

Hot tempered ( i.e. tempered, hardened in the heat)

= spleen

'the sting is in the tail'

'à la queue gît le venin'

*venin* virulence: full of virus

virus

morbid principle *morbus (gallicus)*

slimy liquid *mucus blennorrhagie*

*mucus glaire phlegm*

flaw in a diamond

( milky: *vair au lait/vérolé*)

white of egg

mucous *muqueux*

-hp- *Mucha*: *femmes fatâtes and VD*

prostitute

*pute*

*putaiserie*

'old bag'

*bique*

*chouette*

she-goat ( Graves: 98 e)

owl

lone hand

anus

sodomy

lewdness

hoax  
dandy = 'Corinth'

~~chamelle~~ — camel  
~~eatia~~

**scolopendra**

-hp- **scallop**

-(17thC) **millipede**/centipede: poisonous when tropical:( myriapoda)  
-(orig) fabulous sea creature which regurgitates its entrails to throw a hook and then  
reconsumes them: see Scylla and Charybdis  
-Pasiphaë and Minos:  
Minos' many infidelities so enraged her she put a spell on him: whenever he lay with  
another woman he discharged not seed ( Note: gonorrhoea means 'Seed flux) but  
noxious serpents, scorpions and millipedes, i.e. Scolopendra  
So she gave him a sting in his tail, as far as his *amours* were concerned.

**Jealousy and Venereal disease, the twin scourges of love.**

( Aphrodite turned Scylla (i) into a dog monster due to Posiedon's infidelity. Pasiphaë filled Scylla (ii)'s  
womb with puppies due to Minos' infidelities. Minos and Posiedon = since both ruled the Mediterranean)

- **cockatrix** (18<sup>th</sup>) prostitute

hybrid monster: head, wings and feet of a cock  
barbed tail of a serpent

= to a Basilisk, whose glance and breath turns you to stone  
( and to whose venom, Basil is the antidote)

- a fabulous reptile
- large brass cannon
- lizard
- the star Regulus, in Leo

**scorpion** (resembling a miniature lobster): scorpio-Oct 23rd

**Hart's Tongue fern** *lingua cervi*

*langue de cerf*

*L'herbe à la rate*

-hp- *Lebel à rate*

spleen: melancholy>plombé

*raté* pock-marked face

**SPLEEN**

Changeable temper.  
Sudden impulse  
Whim, caprice

Melt.....roe, spawn of fish.....milt; Laitance  
fusion

Féconder  
impregnate  
make fertile  
be inventive

seat of melancholy  
dejection  
grudge  
peevishness  
irascibility  
violent ill- humour  
= *grincheux*

seat of mirth  
gaiety  
courage  
resolution

**crosspatch**

**joker clown, fool**

. I.e. 'Patch' was Cardinal Wolsey's fool, Sexton

Duality of Spleen

**whipcord** – with metal barbs ( see Athena and cowrie apron), therefore,  
instrument of torture >>>V.D.

' femme fatale' as seductive snare: symbolist theme transferring

through Lautrec to Picasso 'Blue' period imagery: the VD paintings

*fouet* scourge

( the twin scourges of love: VD and jealousy.

Jealousy *jalousie* lattice-work screen *treillage*

*Grillage*

Note: 'Guepe' is part of L.G., with its lattice of cracked glass.

Venetian blind

Sunblind

Venetian swell of organ

Sweet William

' the green-eyed monster' *la sombre jalousie*

*sombre* dull, dark, sombre, saturnine, melancholy

livid *blème* deathly pale

cadaverous

cadaver

carcass lifeless shell

husk

pierced hollow shell

*plombé*

*plombe* hour struck

*fouettard* passive sexual flagellant (>Turlupins)  
- gimp scallop-shaped linear decorations

variety of **cowrie shell**

cowrie -cauri

-hp- carie decay ( of bone, teeth)

rotting, ( see Syphilis)Wet-rot

blight, smut

cowrie genus *Cyprea*, family *Cypraeidae*

-hp- cy pres si près as near as is practicable

-hp- eypri ———— carp

eypre ———— the henna shrub

cyprès eypress, larch, cedar

galingale ———— wild ginger

any oriental aromatic root

sedge

*cyprien*

Cyprian

native of Cyprus

lewd, prostitute

licentious

seafood is an aphrodisiac

licentiousness/licence(unrestrained) saturnalian *excès, orgie*

( Saturn ( square to Venus) is archetype of instinct, and acts as constraint on individual desires, producing either asceticism or repression ( A 'spark arrester', you might say)

-sn- Saturn hp *Satan*

Alch: tech name for lead

Her: the tincture sable-black -vair

Saturnus, from to sow (seed.....flux

-hp- saturnine sluggish, cool, gloomy

= melancholy, black bile

saturnic affected with lead poisoning

*se faire plombé* infected with syphilis

saturabilis insatiable

I

*Inassouvissement*

I

Triton.....salamander.....asbestos.....unquenchable

Graves: p 50 No 3: ref to Aphrodite and triton shells

**Cyprea: a name of Venus**

Acc to Graves, Aphrodite Cyprea was a bearded goddess at Corinth.

Conch mussel *moule*  
 Shell-like cavity  
 Sea shell *coquille de mer* -hp- 'cocky' demure'  
 Any comb-like structure  
 Comb-shell / scallop  
 Pecten comb  
 Part of eye  
 Metacarpus  
 .....Pubic area  
*Coquillage* casing, housing  
 error (Typ)  
 shell(fish)  
 Empty shell  
 Chilling – of metal casting

Bivalve lamellibranchiacha *moule* f.genitals  
 Gastropd "stomach-foot"  
 Domed roof

Triton shell – blown by Triton (minor sea god)  
 'Ventilation Interieure partir d'un courant d'air'  
 triton - emblem signifying Immortality acquired by literary study

Triton: (Graves 61)Amphitrites children: (3) Triton = lucky new moon  
**Amphitrite**- the Sea: 'the third one who encircles'. Thetis, Amphitrite, Nereis  
 Like Pasiphae, a moon-sea goddess. A Nereid. Courted by Poseidon (>Triton, Rhode,  
 Benthescyeme)Changed Scylla into a barking monster due to Poseidon's infidelities  
 with her(216) Jason: 2 tripods, one seized by Triton, who (eventually) drew the Argo  
 down to the Mediterranean on its keel (Gastropod !!)(361) Charybdis, daughter of Earth  
 and Poseidon: voracious – sucked in and regurgitated huge volumes of water (Scolopendra  
 !!!)assoc with Scylla – daughter of Hecate by Phorcys  
 Or Phorbos  
 Or Echidne by Typhon  
 or Triton  
 or Thyrrhenius  
 once beautiful; now a doglike monster with 6 heads and a pathetic yelp, thanks to Amphitrite.

Triton *tritone* augmented 4<sup>th</sup>  
 '3<sup>rd</sup> queen': eldest member of the triad  
 newt *lézard d'eau*  
*lézard* idler, basker, lounge  
*lézarde* gimp  
 .....split, crack, .....crevice, cranny  
*lézarder* split, crack  
 bask

salamander: asbestos *asbeste*  
*amiante* amianthus  
 amianthus ..... 'undefiled' (Virgin)  
 asbestos (Gk) . 'the unquenchable stone' (VD)  
 stone **Pierre (Henri) Rocher (Roché)**  
**rocher to flux**  
 to froth and foam  
 to sprout and vegetate  
 -hp- rochetratchet *cliquet*  
*cliquette*  
 clitoris



since MD and Roché were fairly promiscuous and experimental, and all his work was autobio, VD is a quite likely subject.

*porcelaine* chinaware

blue-grey ( of horse)]

*pucelage*

.....maidenhead

.....virginity

puce: purply-brown

*concha*

external ear/auricle

*oreille*

*anse* cove, loop, handle,  
dolphin (cannon)

*mentonnet*

*orillon* lug, projection

*happe* cramp, staple

*langue*

(latin)

mussel

shell

Triton's trumpet

Purple fish

Pearl

Vessel or box for unguents, oils and salt

**Vulva** *volva* womb, esp a sow

*benitier*...**holy water basin** (Triton)

*millefeuille*

-hp- 'conchie' conscientious objector

( by 1910: as M.D. was for 1914-18; i.e. 'cuthbert' - s.o. who avoids national service by taking a desk job, esp civil service)

*objecteure* *objecter* interpose

*conscience*

conscience

consciousness

palette, 'conscience' ( by 1874)

breastplate

*pectoral*

*estomac*(*de vilebrequin*:

brace + bit, hand-drill,

breastdrill, crank pin of ,

Maxim gun

*Plastron* drillplate

`butt, target

shell (tortoise)

bodice

lifejacket

*cuirasse*

straps passing over the breast of  
a riding horse

-brassiere-hp- *brasier*

source of intense heat

-hp- brazier

plate for hot coals

*chaudronnier*

*dinandier*

brazen *éffronté* shameless

...Sysiphus ... *amadou*

*refractaire* default, bad character,  
insubordinate,  
recalcitrant, - unbending  
refractor - bender  
'fire-proof'....> asbestos

*conque: diffuseur de compresseur*  
(...spark arrester?)

*con queue: cunt prick*

*conquer*>>*Victor*

*conçues* - *de concevoir; imagined/conceived*

*voute d'abside*

*plafond de voute* delivery space (I.C.E.)

volute chamber

volute: spiral, scroll, convolution. Twist,  
canal collector, turn

Note: "*l'échauffage produit en rotation*"

### Echauffement

heating, constipation, overexcitement, fermentation, thrush,

#### Blennorrhagie

VD

>>(LHOQQ)

Blenno mucus

(s)chtouille

~~hp~~ ~~toouiller~~ to stir up je touille

~~naze~~ nose

broken down

*castapiane* clap

Pox *vérolé*

*Avarie* damaged

Poxy *camelote* goods, rubbish

*Tocade*

~~hp~~ *toquade* infatuation

*Blennorrhagie* lit. discharge of mucus

*Gonorrhée* discharge of mucus lit:

'seed flux'

#### Flux rocher

? and spark arresters ?

i.e. seed: to sprinkle or

cover a surface lightly:

to powder

flux: outflow

fluctuation

continued motion of

a poin

*Chaude-pisse*

*Coulante* diarrhoea

Running, flowing

Slipknot, running knot,

Noose *collet, lacet, noeud, lasso*

*Cravate de chanvre* (hemp)

Drawtube

Sliding tube *cylindre sexe*

*pisser les lames de rasoir*

## Syphilis

From the shepherd Syphilus, in the poem by Girolamo Francastoro, Verona

3 phases:

(i) **Chancre**: venereal ulcer

Gap: latent period, about a month to four months

skin and mucus membranes: pain so intense as to force the victims body into semi-foetal position. Pain more severe at night. (*avorton-monster*)

Ophthalmia: iridocyclitis-disease of the iris: irritation of eyelid or lashes.

Pustule reembling the top of an acorn, rotting with thick phlegm. Opens and splits apart and flows copiously with blood and corrupted matter.

Gap: Eighteen month period

bones, muscles and brain

knobs of 'gross and phlegmatic matter'

Treatment. Mercury and guaiacum/lignum vitae

Bronzino: Literary conceit of venereal disease and jealousy as the twin scourges of

Love ( 'Green Eyed Monster')

Personification of **Fraude** (Bronzino) : ' **sting in the tail**'

Eros and Spites

(Rose)

Eros out of Aphrodite by Hermes or Ares or Zeus: by Zeus =- incest.

**Aphrodite + Hermes = Eros**

= Hermaphrodite

**Hermaphrodite**: youth, breasts, long hair

= to **androgynous/gynandrian** ee.g. Dionysus and

bearded woman Cyprian Aphrodite/**LHOOQ**

la femme au barbe *barbu* female genitals

pubic hair

the 4 Kings

*barbelé* barbed >Cupid's darts

> stingtail

barbed wire entanglement

-hp- barber to bore > >Turlupiner

beard 18thC+19thC female genitals/pubic hair

beard jammer/splitter a promiscuous man (1920's)

beard splitter the penis hair divider *peigne*

**Hermaphrodite/Androgynous/Rosicrucians/Duchamp in Paris/Symbolism.**

(Shearer West)

(80) Androgynous: Delville – Prof at Glasgow 1902-07, then back to Brussels

Salon de la Rose et Croix: Belg exh soc 1892-98

Androgynous as representative of spiritual harmony – from Plato, Genesis and eastern mysticism.

Eg

**Kupka: Lost Soul 1989** - Kupka part of **Puteau Group!**

**Chagal: Hommage à Apollinaire. 1911/12 !**

Adam and Eve represented by an androgynous: before Eve created out of Adam's rib

Plus Jewish idea that the 4 elements were one.

Apollinaire = Air / **Cendrars** = fire ( **cendre** ) / **Walden** = wood ( **wald** ) / Canudo = water ( **eau** )

( *Nu Descendant un Escalier*: 1910 ; 'go down' = oral sex

*faire descendre* – have an abortion

- *en bas* = go downstairs: *bas* = lower part/ below)

**Péladan** (Sâr, Magus) more misogynistic ie L'Androgynous 1891

Le Gynandre 1891

(116) Symbolists.

Subject matter become the 'exotic' material which conceals the 'esoteric' meaning.

Vagueness and lack of definition

.....Nabis

increasing tendency for traditional Catholicism to become associated with the Right

all converges in the Salons de la Rose et Croix

origins in 1889 in Ordre Kabbalitique de la Rose et Croix

revived in 1992 by Péladan

Ironic, since origins are in a 16thC Lutheran satire on Catholicism, by J C Andreae

First ex 1892, + mass at St Germain l'Auxerrois

6 more, incl Delville, Knopf and Toorop

anti-realist, pro-catholic mysticism: links to powerful rightwing catholic, aristocratic, monarchic groups.

Duchamp > Paris 1904: hangs out with Puteau group: Look for connexions to all this is his early paintings (stylistically earlier than the 'Futurist' stuff, although themes continue...)  
 [Nabis at Academie Julien: Duchamp there by 1905  
 Serusier, Ranson, Denis, Bonnard + Vuillard

Venus + Mercury = VD

Or

Eros out of Iris (Rainbow) nby West Wind (Zephyr)

Eros: golden wings, barbed arrows and dreadful torches which set hearts on fire. Sexual passion.

Pictured as a Ker: a Spite. Spite = peevisness = Spleen.

Spites. Old Age, Labour, Sickness, Insanity, Vice and Passion.

The result of the last four is uncontrolled sexual passion >>

>Love, VD and jealousy

From Pandora's box: gift from Jupiter

Pandora *pandore* -hp- pander: a pimp, procurer

Box: by 1600 = the vagina = *boîte d'ouvrage* = 'hot box' (USA 20thC)

Note: a **spark arrester** is a hot box, as is a tinder box, which is a fire box, a *boîte d'amadou*: *amadou* -hp- amour doux (= s.m.)

Tinder is punk; dried mushrooms, which were the tinder of Ixion's fire wheel, the Sun. Sisyphus (-hp- Syphilis) is = to Ixion: he founded Corinth, and peopled it with men sprung from mushrooms.

Sisyphus 'shameless stone' is the Sun as a Fire Wheel (the hill up which he rolls it being the sky...)

Shameless stone: *éffronté conch*.

**Le Rocher de Sisyph** = *Le Roché décisif*: = shameless, cock-sure **Roché** Sisyphus and Aphrodite

Corinthian sun cult of Helios and Aphrodite, who held the acropolis in succession, and shared a temple there. Corinth had reputation for shamelessness: Temple of Aphrodite etc

Corinthian: mid 17thC > 19thC USA brothel  
 Rake, dandy *Viveur* cocksman, exceptionally virile man/ beard splitter

Profligate, given to dissipation: therefore, a woman who indulges his pleasure.

Idealised sportsman/gentleman – amateur: see Pierce

Egan: Day and Night Scenes in London: Tom and Jerry

Tom = prostitute.

Alloy of Gold, Silver and **Brass**:...brazen...shameless

Brass = prostitute

Vérolé

-hp- *vair au lait* squirrel fur with milk: Oppenheim 1936

Hist of Syphilis.

Fournier at the Hôpital St Louis at the turn of the century: no cure until penicillin in 1929/antidote 1943.

Eugene Brieux: 'Les Avariés' (damaged, infected with syphilis)

-hp- *avare* -miserly

miser, skinflint

*rapiat, grigou*

*ladre*

leprous

patchy,

scaly(effect of Syph on hair)

*pince maille*

*maille*

speckle, spot

albugo

leucoma

*chaude- pince* VD

*se faire plomber*

to catch Syphilis

So, livid is the colour of the skin of the jealous and of the VD infected.

Syphilis: Salomé and the Devil

(i) *La Salpêtrière* (f)  
(ii) *Bicêtre* (m)

-hp- bi ceterac: ceterach

Spleenwort  
finger fern

Syphilis. *Plomber*

To gine a leaden, livid hue  
cover, weigh with lead  
'stop' a tooth  
plumb a wall  
seal goods  
roll ground  
infect with Syphilis  
strike the hour  
have bad breath

Lead *Plombe*

( a

material used in the L.G.)

Heavy ( as in sleep)

Grey (as in sky)

Shot (Ven)

Sink (housemaids)

Roof

fuse

Plumb upright, vertically sheer

*Mine (de crayon)*

Mine

Ore

Appearance, look, mien

*Soude* sinker

Salt-wort, glass-wort (Barilla) + soda made from

*Interligne/entreligne* space between two lines

MD method: read between the lines

Adjustable line space

(>Stoppages)

Typographic lead ( ie the stuff you put

between the lines of type)

' between the lines'

'no-man's

land'

' between the lines'

aider à la letter

embellish the story

*enjoliver l'histoire* beautify

*enjoliveur* hubcap

hubcap

*couvre/chapeau de moyeu*

moyeu *preserved plu*

*broder l'histoire*

*broder sur le canevas*

complete the sense

complete the meaning

MD 'theory of art': the viewer completes the meaning

Metaphorical function of the material – lead

The French Disease (16<sup>th</sup>C – 18<sup>th</sup> C = Syphilis)

Maladie française

-hp- *mal a dire française* bad at speaking French

Since the Styettheimer sisters had been brought up in France, they didn't need Duchamp's 'french lessons'.

French lesson = instruction in oral sex: 1917; 'French' = oral sex

French crown the Ecu

Syphilis, plus baldness brought on by it

French pig syphilitic bubo

Both *blennorrhagie* and *gonorrhée* mean 'discharge of mucus'

A genital organ infected with VD discharges

Discharger *dechargeur* a **spark arrester** – the form of *Guêpe/Cylindre Sexe*

Spark arrester *Dechargeur* doffing machine

Dock labourer, lumper

*Éclateur* spark gap

Quenched spark gap *éclateur pour étincelle étouffé*

*Étouffé* suffocate, choke

*Éclater* burst out, outburst, clap, as in 'thunderclap' – *tonnère eclata*

Clap = pox

A **spark arrester** is also a contact breaker, which is also a contact maker .

Contact maker *allumeuse* lighter, igniter

Decoy, confederate of

*Amorce* beginning

Bait

Fuse *etoupille* quick-match

Firing fuse

Primer *couche d'impression*

**Puffer** at auction ('ventilation interieure....')

Flirt, vamp

Pricktease *bandeuse*

*Aiguicheuse*

19<sup>th</sup> C: spark to play the suitor, make love, pay court to

spark-box *isolateur d'étincelles*

*isolateur* insulator

*tampon d'amortisseur*

*tampon* plug, stopper, wasteplug

(>bouche evier) wad, pad

damping device

shock absorber

Rubber shock absorber = sandow

*amortisseur* -hp- *amour tisseur*

*amour tisseur* 'love weaver'

Venus/Aphrodite/Eros

The Fates assigned A one divine duty, to make love. One day Athene caught Aph weaving surreptitiously, and complained.

Thereafter, Aph hasn't done a stroke.

Also, Hephaestus caught Aph and Ares with a woven net: so Aph twice caught by weaving

Love weaver: match maker?...spark arrester

i.e. matches produce sparks; spar arrester arrests sparks made from match

to match to furnish with tongue and groove

ma\ch fuse

Lucifer lightbringing

Proper name of the morning star,

Venus, as she appears before sunrise

Fallen angel - Devil/Satan

One who seeks to dethrone God

'proud as Lucifer' *fier comme Artaban*

'pride of the morning' an erection due to a full bladder, not erotic desire

isoler insulate

isolate

isolator

insulator

*tabouret isolent*

*isoloir* public urinal(> Fntn)  
polling booth

the form very like chimney stoves, pipes, lampshades, burners etc in same **Mont Ward cat 1895** as curry comb to be found: eg Bec Auer

**Themes and possible structure etc**

Basic theme: undefiled/ incurable(?) after having passed through 'heat'.

Personifications of Lust (VirginBride ?The two Mary's ?Eve - as wife:as seducer/serpent)

i.e. Triton > Salamander > asbestos - unquenchable

amiantus - undefiled

2 aspects of Venus ? lust/VD

anadyomene / pudica

words for VD referring to unquenchable burning ? 'St Anthony's Fire' ?(inflammation of the skin - Erysipelas: 'The Rose')

Unquenchable

*inextinguible*

*Inassouvissable*

*vissable*

*Visser*

screwable

screw

Astound

Silence

'bang-up'

*assouvir*

satiate, slake, sate

*fuser*

flux

-hp *fusil*

Lebel

feast one's eyes

*Assouvissement*

satisfying, Slaking

-hp- *assoupir*

make drowsy, assuage, hush-up, suppress >  
spark arrester

-hp- *assouplir* make supple, break in-a horse,  
unbend.....*refractaire*.

(Auto)biographical ? 'conchie', 1914 and rise of Fascism in '30's  
some 'allumeuse'?

**Portrait of Lebel ?** (was he being treated for VD at the time, or suffering the pangs of  
unrequited love?)

**Lebel** -hp- *les belles: belle = belle dame* deadly nightshade  
Painted lady

-hp label *etiquette*  
*etique* consumptive  
*queue* tail/prick  
dripstone *capucine* band of a rifle: rifle = Lebel

Lebel à rate: rate\ : *spleen* = melancholy, *Irascibility*, *Peevishness*

### Spleen

Melt

milt:roe, spawn of fish

Laitance

Féconder

(-hp Fay Condé).

Fusion

Changeable temper

Sudden impulse

Whim, caprice

Seat of mirth

Gaiety

Courage, resolution

seat of melancholy

dejection

grudge

Violent ill-humour

Cross-patch

grincheure

Patch: fool, joker, clown

Card. Wolsey's fool, Sexton

-hp- *l'herbe à la rate* (Hart's tongue fern) *dard*  
*raté* pockmarked face

scolopendra sting in the tail

VD infection/tail: **LHOOQ**

**Guêpe/Cylindre Sexe.....**

### Spark arrester

(Lebel) rifle **fusil** **flint of tinder box**

*fusil* armorial bearing in shape of elongated lozenge  
spindle

*coup de fusil* (*essuyer un*) to be stung (= to be fleeced = *faire échauder*: to get your  
fingers burnt, to be taken for ride = *écailler*: scale a fish/scallop: *écaille*= mollusc  
shell)

*fusil a trois coups* 'three-way lady'

-hp- *fusile* running and flowing by force of heat  
*echauffage* = heating/*blennorrhagie*,  
therefore heat = VD



*fusée* ( *de fuser*: to slake) = *assoupie*  
to spread ( of colours)  
to fuse, melt  
to burn slowly.....*allumeuse/amadou*

**tinder box** *bôte d'amadou* – *hp amour doux*

tinder *d'amadou*

**inflammable** fungus

touchstone **irascible**

easily

**incensed**

punk Chinese **incense**

incense

prostitute

s.th that smoulders

when ignite

**allumeuse**

**amadouer**

allure

amadoueur

flatterer

**tinder maker**

*rayure* streak, line, scratch

**expunging**

*carabine*

*carabiner* to stiffen

*mousqueton* musket.....discharge / shot

*musquer* **scent with musk**

Note: the spark arrester could be seen to take the form of a censer ( -hp- censor: Lebel ?)

Censer vessel for burning incense

**Incense**

that which is set on fire

Aromatic gum/spice..>sweet smell

To inflame passion

To inflame with wrath

To incite *aiguillonner*

*Pousser*

*exiter* To stir up > *touiller*

*Schtouille*

VD

**Encens** praise, flattery

Rosemary

Thurible

One who perfumes

Cassolette

**ensevoir**

Thus far, the analysis supports the 'art' interpretation of MD's oeuvre i.e. LG iconography, of which Guepe is a part, is a summary of all previous preoccupations,

However, Ready Mades already running alongside with different *raison d'être*, but with sufficient superficial iconography acting as decoy: serves the public

myth machine for the resyt of the oeuvre,. whilst he gets on with hius  
'invisible' activities

? so the spark arrester arrests Lucifer (Venus?)

Note:

(Lust: The Herb Book. 'Blazing Star'

AdeG: *lamé* spangled

*L'âme* spirit, soul

Reseau = *lasis* network

*Lascif* lewd, lascivious, wanton

Birth of Athene, acc to Apollodorus.

Athene, born of Zeus, brought up as stepsister of Pallas (whom she later kills,) by Triton. Associated with a magical goatskin containing a serpent and bearing a Gorgon mask: Lybian origins ( source of olives, which do not grow true unless grafted onto wild olive, the Oleaster) Libian virgins wore goatskin aprons bearing cowrie shell fringes

**R Mutt's zeugnis.**

the inscription reads the words  
marchés de la ville de Paris  
à côté des vides, a public urinal  
containing a substitute for a female  
pissotière.

was a wall  
US urinal  
the public toilet  
pissotière

- on n'a que: pour femelle la pissotière et: on en vit. -

- one only has: for the female the public urinal and: one lives by it. -

If “- on n'a que;” is rendered homophonically as ‘on n'a queue’ it can be read, in accordance with its punctuation, as shorthand notation, ~~stagn~~ conventionalised, as toilet wall graffiti as ‘one does not have penis’. Who? Who does not have a penis? The ‘female’, [L.H.O.O.Q.] that’s who, since *femelle* means pistillate – without male parts such as stamens. So pistillate and female are synonymous; both translate as *femelle*. Two themes are introduced here, tautology and gender; tautology since the *femelle* which is female, which is pistillate, is *femelle*; gender translates as *genre* – genus, family, race, kind; manner, sort, way and style, fashion and taste. All individual things are also in some way representative of types and so are conventionalised. However, matters of *genre* etymology are not straightforward. Whilst *genre* is male, *gens* (people, folk, men and women) whilst now masculine was in French originally feminine, being the plural of *gent* – tribe, race, brood, and most attributive adjectives preceding *gens* take the feminine form, the group-word nevertheless ~~being~~ felt as masculine. Unsurprisingly then, males urinate in female *pissotières*, since ‘for the *pissotière* one only has the feminine’ – ‘on n'a que: pour *femelle* la pissotière’.

65,  
6/4/6

The second phrase ‘pour *femelle* la pissotière’ reiterates this since it can translate firstly as “as an example of the female gender we have ‘la pissotière’”. Saying that the *femelle* public toilet is *femelle* in gender echos the earlier tautology. The last phrase ‘on en vit’ – one lives by it – then confirms it; an individual lives by the gender of the genre.

(1)

The phrase can also read as ‘the public toilet, a substitute for the female’ which is the sense which has usually been ascribed to it in interpreting Duchamp’s sexual proclivities; claims are made for his being either bisexual or homosexual. This reading of the meaning of the phrase implies that one does with a urinal what one does with a female, whatever that is; the context to our discussion being gendered would tend to reinforce broadly some sexual implication. A *pissotière* is not merely a public toilet, it is also a *théière*, a *tasse à thé* or street urinal used for male homosexual trysts. However presumably for male homosexuals, heterosexuals and bisexuals, a visit to the *pissotière* is also a *piss au théière*.

improbable

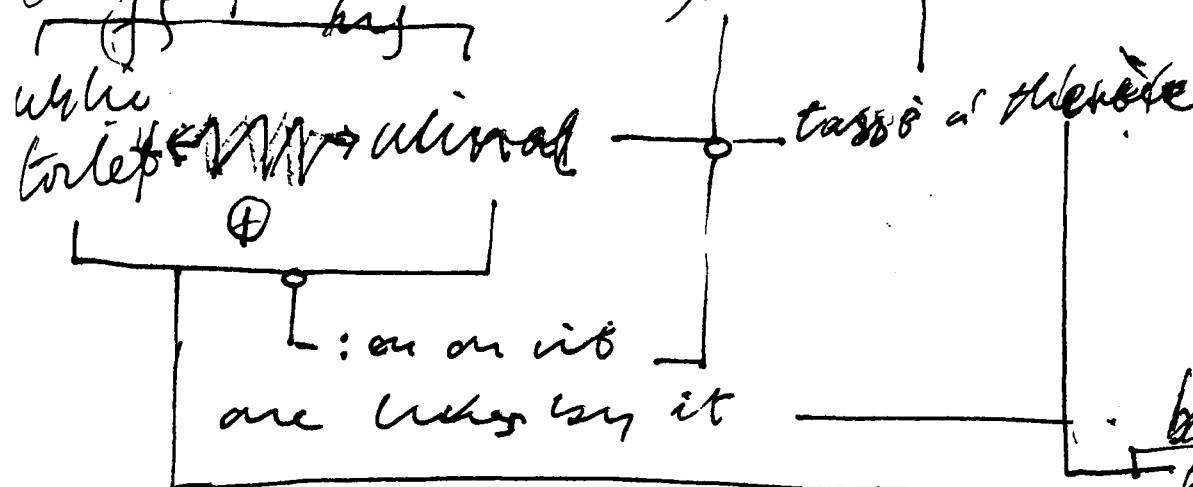
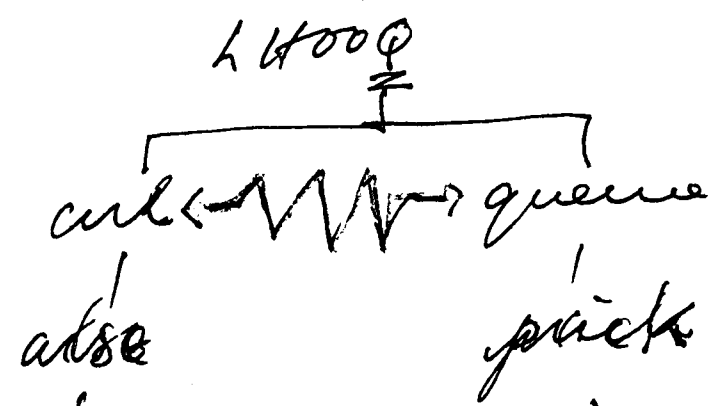
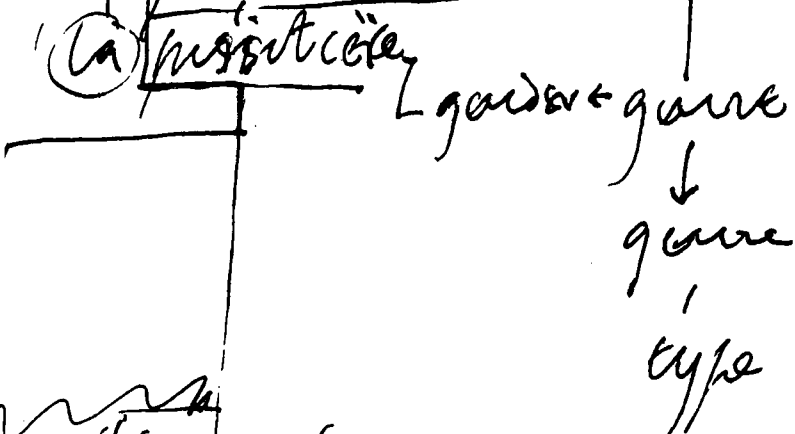
It can also be seen as statement of bald fact; ‘for the pistillate – those without male parts, i.e female – the public toilet’. There is a long tradition of ‘unisex’ public toilet usage in France, and the semantic synonymity between the *pissotière* and the pistillate is reinforced by the fact that there one can piss till late, since most public toilets, often in the singular, are in bars, functioning not solely for use by the patrons. Since the bars are open late, so are the *pissotières*.

(Perhaps in justification of this mood and mode of reasoning we might recall that Duchamp himself subscribed to it; witness his maxims ‘Oh douche it again, Oh do shit again’, ‘My niece is cold because my knees are cold’ etc.).

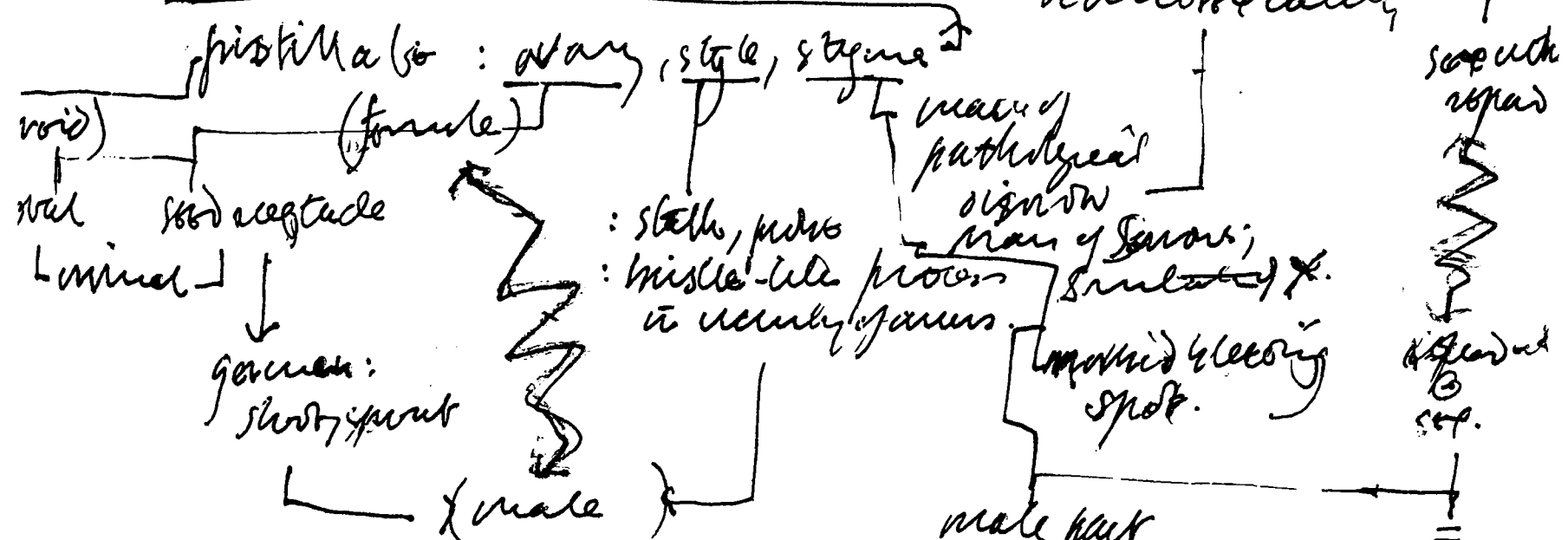
(one only leaf) on u' a que : double femelle la pistille.

on u' a que : pour la femelle, la pistille -  
(one two, unilaminar) prick

pistillate (= femelle) - pistillate  
pistillate



biseriality  
unimorality



D. a gamet : proffered cells;  
for the female (one only leaf)  
the unilaminar  
(a can't we get a girl?)

the unilaminar

cryptogamete  
bloods in secret  
cryptogamete

bp  
cryptogamete  
ciliated

The *pissotière* is pistillate, in that it is of feminine gender. ~~That~~ typical *pissotière* fitting, such as a urinal, is not conveniently accommodated in the figurative delimitations of its morphology - the structures, homologies and metamorphoses which govern its forms and the inflexions and word formations which concern its grammar.

That which is pistillate has an ovary, a style and stigma.

An ovary is a seed receptacle, as is an oval-shaped urinal into which one ejaculates. Once 'fertilised' - rendered productive - the seed vessel takes on the character of a germen - a shoot or sprout.

A style is a stalk, the root of a stimulus. It is a blunt pointed probe and a slender bristle-like process in the region of the anus.

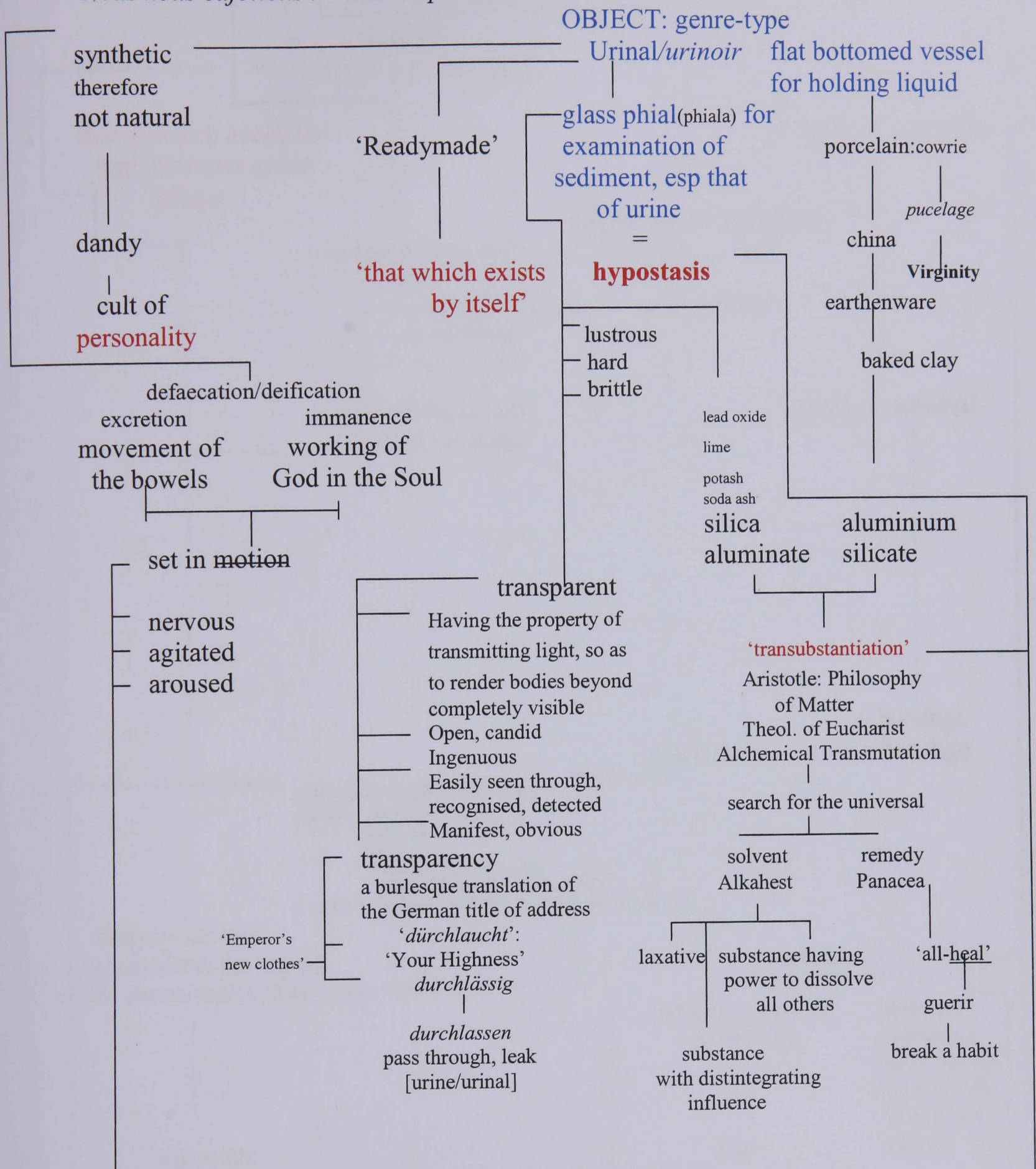
A stigma is also an indication or sign of a pathological disorder. Around the date of this note it was popularly believed that the 'inversion' of male homosexuality was a pathological disorder - it was considered to be a disease which could be 'cured'. By this reasoning pathological disorder would also describe the behaviour of *amateurs* of the *pissotière* and their consequent stigmatisation; stigma are tokens of infamy and disgrace, usually made on the skin by cauterisation - branding. They are also marks that resemble the wounds of Christ, reinforcing the view that Duchamp cast himself by substitution in the role of Man of Sorrows, all things to all men, affording redemption through self-abasement. *perhaps in public toilets.*

Stigma are also morbid spots which bleed spontaneously, as do the stigmata of those in imitation of Christ.

That the term stigma is applied to forms in cryptogams corresponding to those so named in organisms reproducing sexually is apt since they reproduce asexually; their parts look ~~like~~ 'normal', but they don't do it the same way: what appear to be stigma do not function as stigma - 'on n'a queues'; a cryptogame breeds in secret, as does the meaning of this crypto-game. The corollary, sex without reproduction, is characteristic of Duchamp's own psychopathology. That a cryptogam is a homophone of cryptogram also seems apt, since that is what the note under analysis is - something written in the form of a cipher. Thus the note illustrates how the pathology of Duchamp's gender, by which he must live - *on en vit* - is identical to that of the *pissotière*. It suggests that for Duchamp homosexuality was cryptog(r)amic; what looks the same but behaves differently comes naturally. The condition of sexuality is not absolute but is rather a continuum.

Both form and content of the note demonstrate that, as with any genre, toilet wall graffiti is conventionalised. What the note suggests is that in the matter of sex one activity alone distinguishes between genders. This can be read in three ways - that there is only one thing a man can do to a woman that he can't do to a man, that homosexuality comes between heterosexuals and that the product of the matter of sex by a solitary activity is exclusively masculine.

Lincoln Centre toilet graffiti: 1918  
 'Nous nous cajolions' / '..de ma pissottière'



**Hyphistathai**  
 That which subsists  
 That which exists by itself  
 Sediment, esp. that of urine

urinal suspended in 33 W 67th apartment studio, 1917-18

[ the same as entered in Independents, 1917]

= shadows

— reality...appearances

that to which accidents  
and attributes (stains)  
adhere

'hang an apparatus

Independents 1917

- veiled
- in catalogue
- not exhibited

Steiglitz photo/ 'Blind Man'

reincarnations

that which stands  
behind or under

poser un appareil

to bandage  
a bandage

*suspensoir*

**suspensor of an embryo**

embryo offspring before birth  
**issue, source, original**  
 germ  
 thing in its rudimentary stage  
 rudimentary form contained in its seed  
 ('embryon': embrya - 'to be full of': Ave Maria, plena grazia)

**Annunciation**

Assert before the time of  
the circumstances of an event

calculate  
calculation  
*calculs*

urinal

artificially produced  
jet of water.

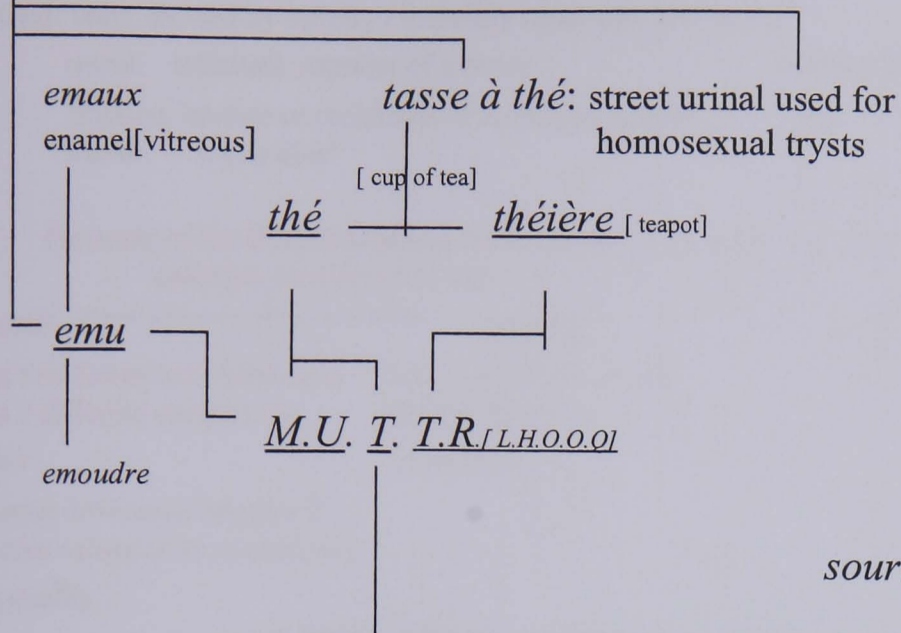
reservoir  
containing  
liquid that can  
be drawn off  
as required.

penis

bladder

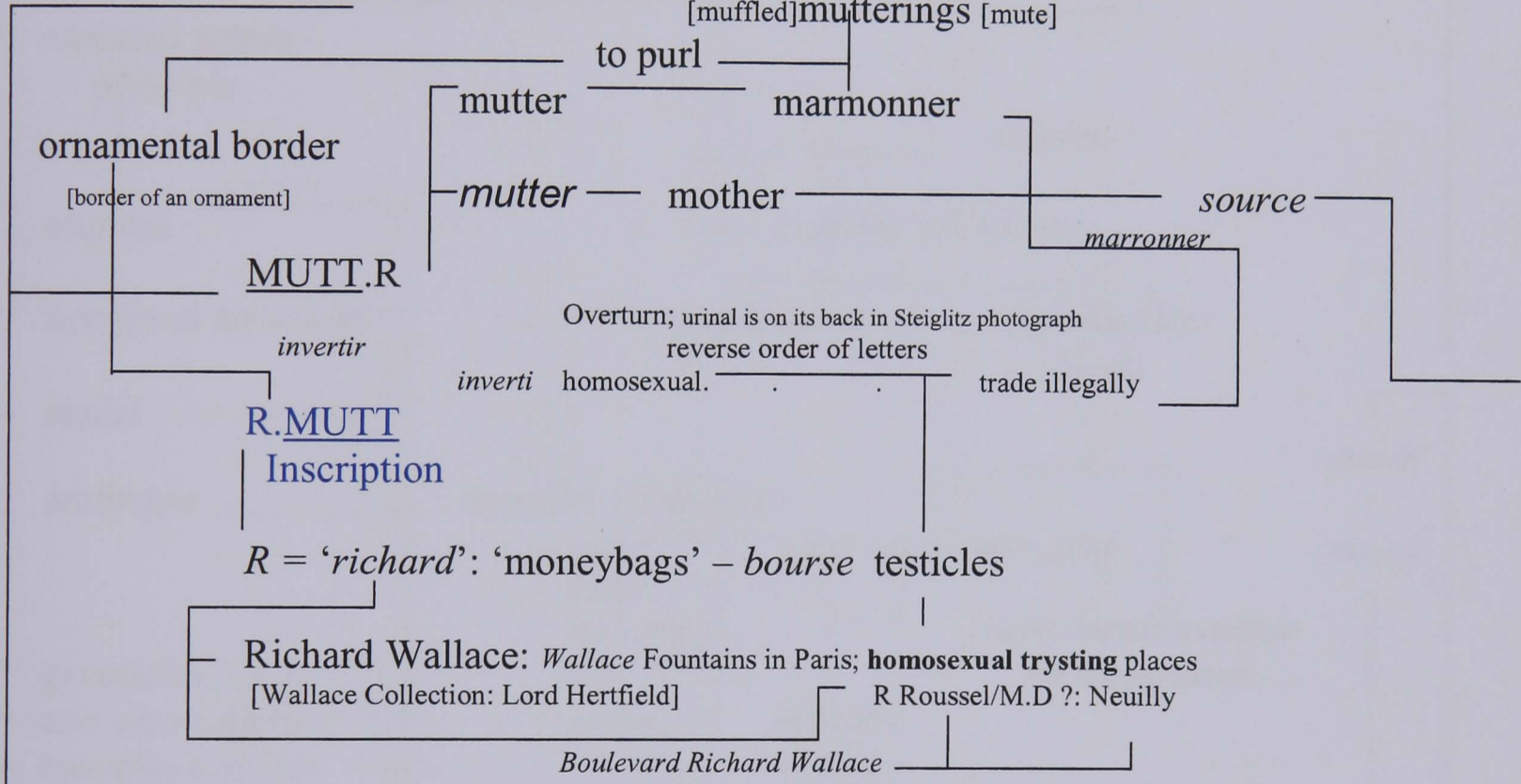
*fontaine / fountain*





That to which accidents and attributes adhere  
 Person  
 Personal essence, character  
 That which underlies  
 Substance, as opposed to accidents and attributes.  
 Base, foundation, support  
 Distinct from Substance, as in the 3  
 hypostases of the Godhead  
 Distinct from Nature, as in the hypostases of X in his  
 natures, Human and Divine  
 Hyoperaemia; excessive congestion of blood  
 in dependant organs [erection]

that which cannot be  
 explained in  
 finite terms



*analyse infinitesimal*  
*analyse transcendente*

*infintésimal*: unity divided by infinity / infinitely small part [a:b as c:d]

ordinal: infiniteth member of a series  
fraction: inverse or reciprocal of an infinite quantity  
transf: 'i. calculus'

the name of the **Differential** and the **Integral** // accidents and attributes  
**calculus** considered as one

Differential	Integral
Relating to infinitesimal differences between 2 different measurable quantities	Pertaining to the whole Something entire, individual
Infinitesimal difference between 2 consecutive values of a continuously varying quality	

= **Infra-Mince**: Ontol-/Epistem-ology

essential nature,  
principle

- original
- first-hand document
- model
- prototype
- generative force
- one who supplies
- one who initiates

calculus of probability

concretions accruing to the  
urinary body

urolith

urinary calculus  
bladder stone  
stone pertaining to the urinary

slate      urinal

*ardoise*

*liquider un ardoise*

wet a urinal      wipe the slate clean

*mouiller un ardoise*

empty  
drain  
suck dry  
settle  
exhaust

*vider un ancien grief*

redeem  
*redimer*  
'readymade'

make oneself available for engagements

'piss-in'  
*piscine*

*source*

TITLE: *FONTAINE*

spit in the.....Holy Water Basin

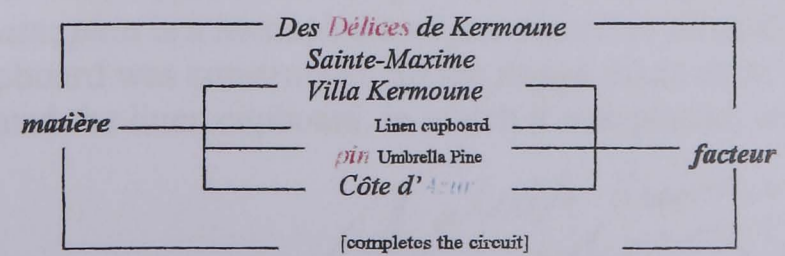
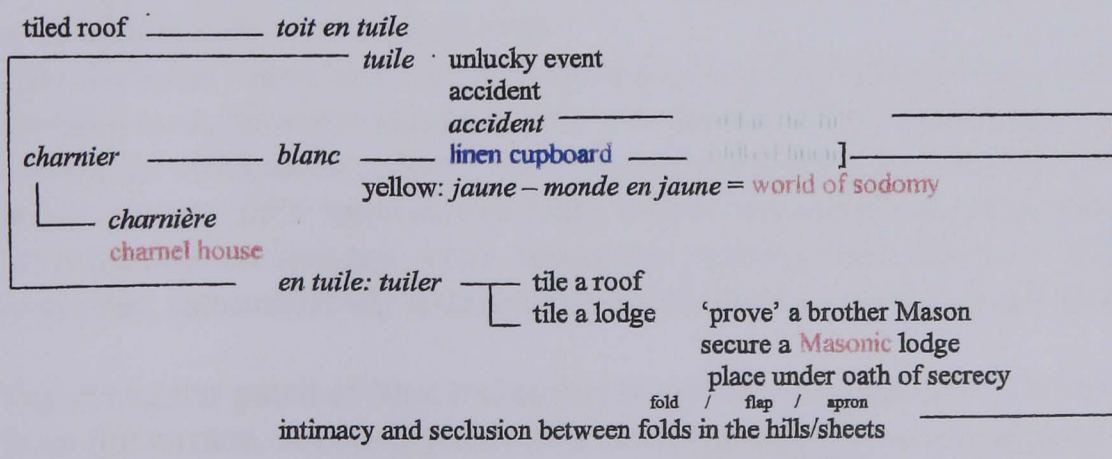
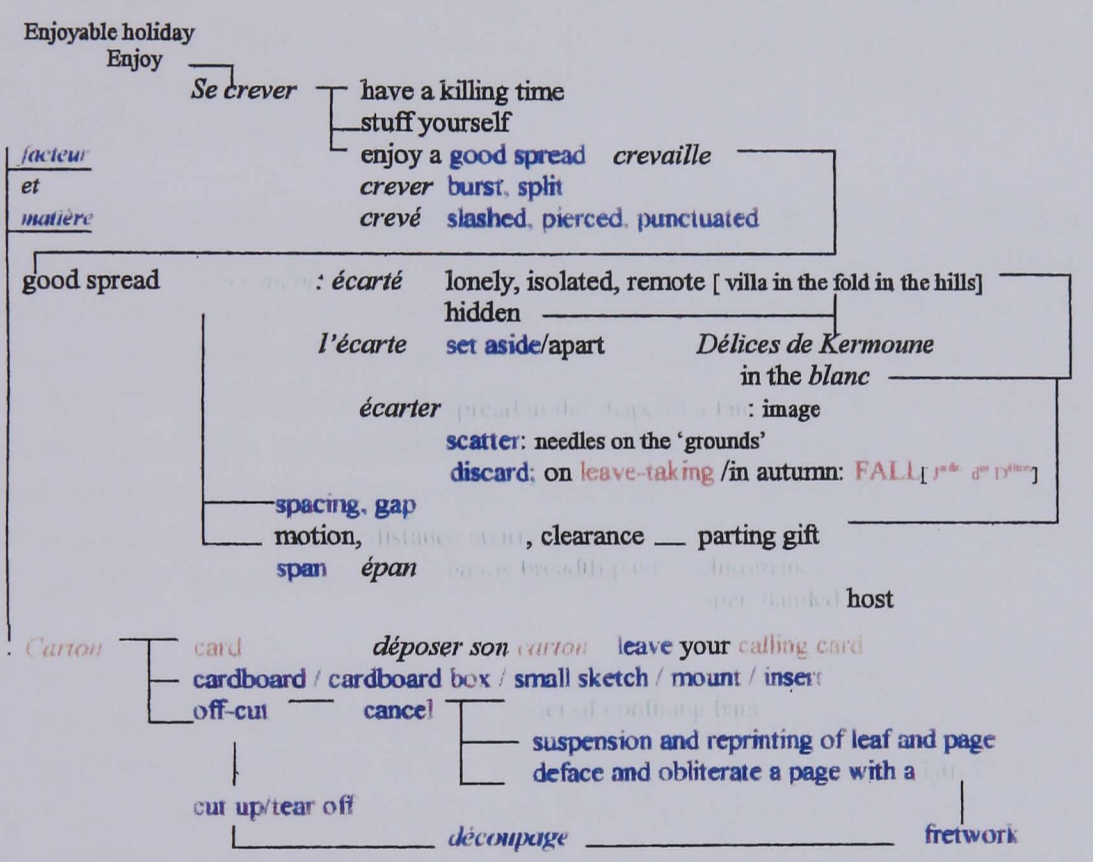
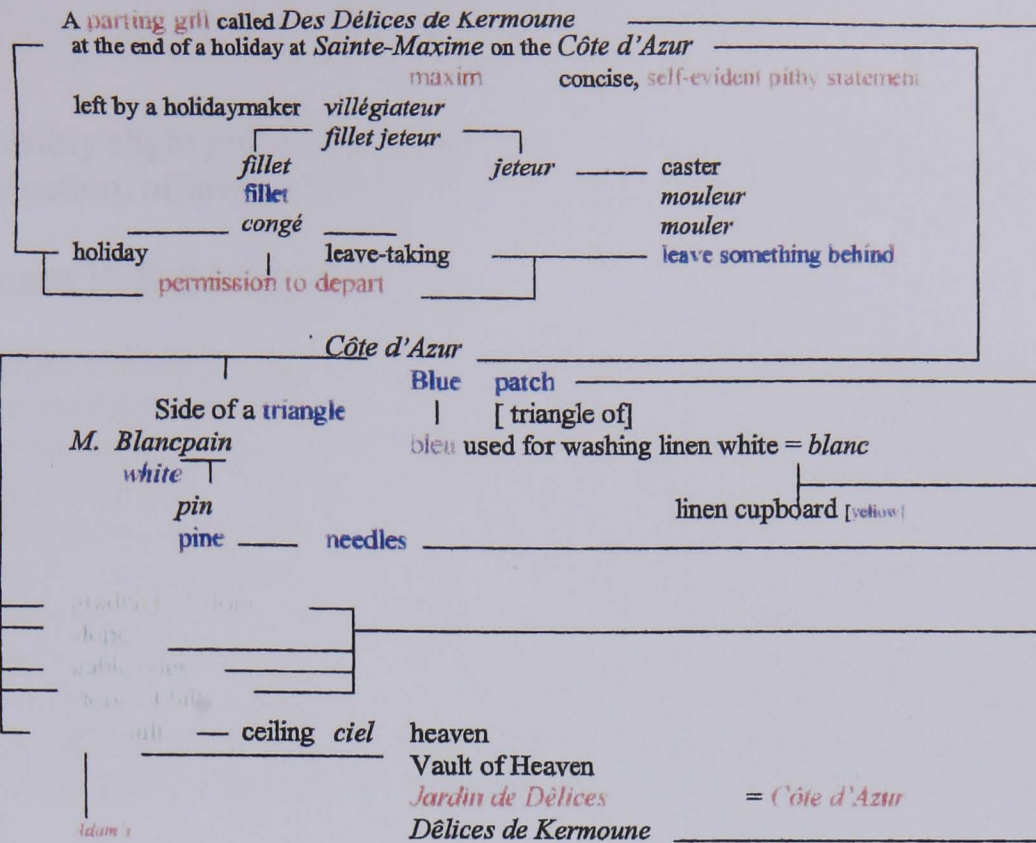
*crâcher dans le.....Benitier*

have sex      female genitals

stoup

*mutt* - *dolt, fool*      *crûche*

**Des Délices de Kermoune.**



↑  
 'Blancpain'

An ostensibly slight *pièce d'occasion* typical of Duchamp's post-Second World War production, offering a flavour of his method in microcosm, is described below.

1958. August 1<sup>st</sup>. Friday Sainte Maxime.

The fortnight's holiday with Suzanne Crotti is at an end. Before leaving the villa hidden in a fold in the hills above the town, Duchamp has put the fragile work *Des délices de Kermoune*, a souvenir of his visit and a gift for the owners of the property, Claude and Bertrand Blancpain, in a grey cardboard box and has placed it safely inside the yellow linen cupboard, leaving instructions for his sister to alert Claude Blancpain.

The picture is, indeed, drawn directly from the place itself. A small blue triangle of transparent watercolour evokes the gleam of water at the horizon visible from the terrace of the house, a counterpoint to the patches of dappled earth-colours suggesting the tiled roofs partially masked by the dense vegetation; conjured by its very own needles, the extremities of which pierce the paper and are thus held firm in the characteristic outspread, upward-reaching form of the tree, an umbrella pine in the garden stands strident across the view to the sea.'

This description is taken from the 'Ephemerides on and about Marcel Duchamp and Rose Sélavy' compiled by Jennifer Gough-Cooper and Jacques Caumont, which formed part of the catalogue of the 1993 exhibition of Duchamp's work at the Palazzo Grassi in Venice.

Duchamp was no stranger to this location identified above: in August 1927 it had been the new honeymooner's post-nuptial destination. After his marriage to the unfortunate Lydie Sarazin-Levassor the *mâle hereux* travelled to the Côte d'Azur with his new bride and installed himself, on the 13<sup>th</sup>, near Mougins, at Marthe Pignon's house abutting the Château de Mai, home of Picabia and Germaine Everling, with Suzanne and Jean Crotti as neighbours. At the first opportunity Duchamp escaped to Nice where he was to compete in a chess tournament, a training opportunity for the French Championships commencing on September 4<sup>th</sup> in Chamonix. Coincidentally, Man Ray and Kiki were within striking distance, on holiday at Cannes.

It would appear that the key to understanding this delicate souvenir, made from just pine needles and delicately coloured white paper, are those '*morceaux choisis*' selected by the authors of the 'Ephemerides' entry, starting with the location, *Sainte Maxime*. This would logically have been Duchamp's own starting point, since the name of the location defines the overall identity of object and image; a *maxime* is a maxim, a concise, self-evident statement.

The work, an '*entremets sucré*' to be brought to Duchamp's host's attention by his *entremetteuse*, his sister Suzanne, was a memento left on the departure of the holidaymaker, the *villégiateur*, whose homophonic transmutation into *fillet jeteur* delineates his gesture; *fillet* translates as fillet, which retranslates as *congé*, whose alternative meanings are holiday, leave-taking and permission to depart. A *jeteur* is a caster, a *mouleur*, grammatically a declension of the verb *mouler*, to leave something behind.

The triangular patch of blue represents in watercolour the Côte d'Azur viewed from the terrace. A *côte* is a side of a triangle, ~~and~~ *bleu*, *azure*, is used for washing white linen – *blanc*; the work was placed in the *blanc*, the linen cupboard of *M. et Mme Blancpain*; *pain* is a homophone of *pin* – pine, in all probability, the wood from which the cupboard was constructed. So the image made from white paper and pine needles conflated the linen cupboard, in which it was placed, and its owner. A

not only the  
household  
the  
paper  
the  
was a  
a paper  
metal

which has a  
3 26  
white

*côte* is also a gradient of a slope, such as the edge of a roof gable or the slope of a hill, both of which are simultaneously defined by the pine needles which, in their overall pattern, approximate the form of a rib-vault; a rib is a *côte*. The vault is that of heaven; since a *jardin des délices* [*de Kermoune*] is a Garden of Earthly Delights, an Earthly Paradise, as is the Côte d'Azure of the popular imagination..

Since Duchamp was leaving a souvenir of a delightful holiday, one assumes he had enjoyed himself hugely. To do so is *se crever*, which also means to have a 'killing' time and to stuff yourself with food, to enjoy a good spread, a *crevaille*, and spread describes the form of the image made by the pine needles. *Crever* is to burst and split, forms expressed in the graphic image made by the pine needles. *Crevé* means slashed, pierced or punctuated, which describe the *facteur* articulating the *matière* of pine needles (as image) support (as ground) and their interaction - through the mode of their conjugation.

A spread is also an *écartement*; nestling in the fold of the secluded hills, the villa was itself *écarté*. To spread, say, in the shape of a fan, is *écarter*, to scatter and to discard - some pine needles perhaps.

An *écartement* is both a spacing and a gap, formal elements of the image, and a motion or distance apart, a clearance: appropriately enough, since this work was a gift from the guest to the hosts on their departure.

An *écartement* is also a span, an *épan* or hands-breadth, a further image conjured by the pine needles; the work resembles nothing so much as zones of the palm of a hand represented in a chiromancer's diagram, and all his life Duchamp enjoyed with his friends the reading of palms, here with his clearly open-handed host. So Duchamp's hidden handiwork encapsulating an extended scenario enacted at a specific location was carefully placed *à l'écarte* in the *blanc* - set aside, *caché*, set apart, *occulté*.

The synecdochical character of the semantic fabric of Duchamp's constructions in general, intimated above, is further revealed in the linguistic substance of this work. For example, this small sketch is a *carton*, which also means cardboard, the material from which the box it was placed in was made; it also means mount, insert and off-cut. This material homogeneity extends to Duchamp's final touch, since *déposer son carton chez quelqu'un* is to leave one's calling card; Duchamp's final gesture before departure was to leave this one at the villa cut off in the hills.

There is more.

*Carton*, in the form of a cancel, is a product of the suppression and re-impression of a page or leaf, all of which meet in the process producing this work: the pine needles re-impressing the thereby suppressed page are leaves. To cancel is to deface and obliterate by drawing a lattice of lines; it is also a tearing up and cutting off; *découpure*, fretwork. As a lattice of confining bars, a *cancel* denotes a chancel, the east end of a church cut off from the nave and thus dedicated to the exclusive use of a clergy drawn aside by it, separated, *écarté*. Like the - a *cancel*

Cancel also translates as *onglet*, a thimble, reciprocally symbiotic with its close homonym *ongle*, meaning a nail or fingertip, a sharp pointed object like a needle. Consequently this symptomatic verbal symbiosis informing the semantic fabric of the work is echoed in its material form, pine needles simultaneously representing folds of hills, gable ends, crowns of trees and palms of hands, etc. These needles are *aiguilles de pin*; *aiguiller* means to switch to a branch line or to join another branch at a switching point, a form expressed in the image created by the needles and thus prefiguring the terrestrial and aerial journeys to come.

faitte  
mainif

in fact  
cancel

like the - a *cancel*

We are told that these *aiguillettes* come from an umbrella pine, a *pin pignon*. Perhaps the garden also contained *perpignons*, nettle trees, since they are indigenous to southern Europe. Perpignon, just across the border from the Duchamps' next holiday destination, Cadaques, would supply the artist with materials for his *Sculpture-Morte* the next summer, the subject of which would again be the *Jardin des Délices*.

A *pignon* is the gable end we have already encountered. It is also a pinion, an action fixing something down fast, such as the perforating of a piece of paper with the two ends of a needle to secure an intention, since by this means, it's fixed in tension. A pinion is also the terminal segment of a bird's wing, which is again reflected in the image created by the pine needles' outspread, up-reaching form, the fan-shaped umbelliferous *écartement* of the *pin pignon*. To make something fan-shaped is *étaler en evantail*, a homophone of which is *eventer*, to expose to the air – like the crown of an umbelliferous plant. *Exposer* is to have an exhibition, here, in a linen cupboard. In exhibiting, one exposes oneself, which is *commettre un outrage publique à la pudeur*, to wash your dirty linen in public, one might say. But once washed, the *blanc* is *blanc*, and you put it away in the *blanc*.

Finally, the third graphic element of the image, the tiled roof, is a *toit en tuile*, and a *tuile* is an unlucky event, an accident; an *accident* is a fold in the hills. A fold in the hills is a *charnière* [also a charnel house, a *maison de chair*, a house of flesh] whose homonym *charnier* is a store cupboard, such as a *blanc*, which holds folded linen, which in its turn enfolds folds of flesh. So the folds in the hills evoke linguistically those of the sheets, and whatever went on between them, in this garden of earthly delights: the linen cupboard was (yellow) a little *monde en jaune*, which means 'the world of sodomy'.

This *charnier* is *en tuile*. The delimitations of the Masonic translation of *tuiler*, to tile, introduces another little *mise-en-scène*. It means to secure the lodge against profane intrusion, to keep proceedings secret and to 'prove' a brother, to place him under an oath of secrecy, echoing the theme of intimacy in seclusion which was introduced in the first sentence of the 'Ephemerides' entry describing the secluded villa in the fold of the hills.

Thus the Villa Kermoune, its linen cupboard, umbrella pine and the landscape of the Côte d'Azur refract through and with the reciprocating attributes of *matière* and *facteur* in a work emblematic of a location and history focussing an autobiographical semantic continuum. Such a fabrication as this is characteristic of Duchamp's compositional method post-1912. Its fulcrum is the name of the host, *Blancpain*, in whose presence the absent Duchamp will remain, since its placement in the little *monde en jaune* of the *blanc* switches on its semantic circuit, the discourse from which its form and meaning are constructed.

As autobiographically contingent as any of Duchamp's immaculate conceptions, 'Des délices de Kermoune' was a fresh start, a clean sheet, originally in the form of a clean sheet, a *blanc*, a white sheet to be slipped between the clean sheets, the *blancs*, of Claude *Blancpain's blanc*, vestigial remnants of its immaculate origins still visible in its *blancs* of blank paper, its blank spaces and marginal spacings.

This was not Duchamp's first soiled clean sheet of the Côte d'Azur. He'd been in this neck of the woods before, in August 1927 with his unfortunate bride Lydie, from whom he was divorced within seven months; perhaps marrying in a Protestant church had been a bad omen for the Catholic Duchamp. It would appear that his marriage had been a *marriage blanc* – unconsummated. The reason, it has generally

been assumed, was because it was an *affaire blanc* - a profitless deal; Duchamp had apparently misjudged his new bride's financial status, as she had his. The 'Ephemerides' tells us that on learning the worst, caught in an irreversible process he went *blanc comme un linge* - as white as sheet. This left Lydie *immaculé* - immaculate, virginal, as stainless as the steel from which her father manufactured automobiles, undefiled, unsoiled and unspotted - *blanc*.

A spot is a *macule*, which is a sun spot, just like the Côte d'Azur. *Sol*, sun, is also soil, and to soil is to pollute. *Ma cul!* So perhaps this clean sheet, this *dossier vierge* or 'unblotted copybook' of 1958 emits another resonance, since a *dossier* is both the buttocks and a pair of underpants slit down the back, both of which, in their own way, slip easily between the sheets in a *monde en jaune*, next to a calling card: Duchamp's, his *carte de visite* was, in slang, both a *carte de France* and a *carte de géographie*, which are, alternately, semen stains left on a sheet and a 'wet dream'. *Semen is blanc: faire un carton* is to have a quickie - with a partner of either sex.

Duchamp's calling card asked Claude *Blancpain*'s permission to leave the Villa Kermoune, the Garden of Paradise which was the site of the Fall, expulsion from whence was *salaire de péché*, the rewards of sin. A prostitute's earnings, also the wages of sin, are *pain blanc*.

Perhaps then there is an allegory enfolded within in the *Jardin des Délices*. *Allegorie* is almost identical phonically to *allègre*, meaning lively: the substantive it qualifies, *allégresse*, is joy: *les 7 Allégresses* were the seven joys of the Immaculate Virgin, and a joy is a *délice*. *Délices* are delectations, *morceaux choisis*, so to speak, and Duchamp's own, produced ten years later, are most definitely in this neck of the woods. They are a *recueil*, a collection of delightful selections, of classics, taken from Rodin, Ingres and Courbet, drawn in a neo-classical style. They are then a *recueil de versions latines ou grécques*, the name of classical texts for used for translation - such as Plato's 'Crito' and Horace's 'Ars Poetica' which Duchamp translated in 1903 in the first part of his *baccalauréat*- the raw material of *traduction juxtalinéaire*, the 'programme', or *procédé*, which produced '*Des Délices de Kermoune*'.

The last piece of the jigsaw, and the starting point of this analysis - the title of the work, is the name of the villa itself. This confirms the subject seemingly enfolded within its form, since an alternative rendering of the phonic identity of that title '*Des Délices de Kermoune*', is '*des délices de commun*', translating as 'of the delectations of the common, the vulgar, the commonplace - the delights of the common herd'; nothing was more common at the villa than the ubiquitous pine needles from which the image was assembled, or less common than the 'common herd'.

However, *Les communs* are also outhouses, offices and lavatories, the fabric of which we perhaps glimpse in the work. Common/ *commun* also means 'that which is done by everybody', 'universal', and that which is done by 'the common herd' and is then 'shared' - is as one; *comme un*, as a male, *comme une*, as a female. *Commun* means 'belonging to more than one', 'generally accessible' and 'free to be used by everyone'. It means 'not ceremonially clean', unlike a *blanc*, now *blanc* in a *blanc*, and in law it refers to the profit to which a man has rights in the possessions of others. The verb 'to commonate' means to share with, to exercise a right of common - and to engage in intercourse.

The social doctrine of the Community of Goods alluded to here dwelt in the very soil of the Côte d'Azur from which grew the *Pin Pignon*, it being a fundamental tenet of the heretical mysticism of the Free Spirit, which flourished from the 12<sup>th</sup> century, in this very region in which the Duchamps' were taking their vacation in 1958, under



the name of Catharism. [ This heresy was, with other esoteric 'disciplines' such as Theosophy, Rosicrucianism and Freemasonry, symptomatic of a general Gnostic 'revival'. It was specifically celebrated in 1890 in the founding in Paris of the *Eglise Gnostique de France*, by Jules Doinel]. Its Albigensian adherents stretched from what eventually became the Côte d'Azur across to the Pyrenees, the geographical delimitations of the Duchamp's summer vacation of 1958, in what is still known as Languedoc.

Members of the elect Adam cult, which flourished among the adepts of the Free Spirit, practised ritual nakedness and engaged in sexual promiscuity in the belief that by such means they could assert a restoration to the state of innocence which had existed before the Fall; *luxure, calme et volupté* – the sine qua non of the earthly paradise of the modern Côte d'Azur as celebrated in Matisse's ground-breaking painting of 1904-05, that 'landscape of pleasure' symbolised by much of the latter's oeuvre, and by that of Picasso. Duchamp's wife, Mme Duchamp *bis*, was Teeny Sattler, formerly daughter-in-law of Matisse and thus, as Alexina Matisse, the mother of his grandchildren.

The elect, the adepts of the Free Spirit, claimed to have special way of performing the sexual act, as practised by Adam and Eve in Paradise. This was to inform the subject of the triptych Duchamp produced the following year, in Cadaques, the Duchamps' next holiday destination on leaving the Villa Kermoune in 1958. The centre-piece of this triptych was '*Sculpture-Morte*', made from *délices* purchased just across the border in Perpignon, whose name is rehearsed in that of the tree from which Duchamp took his needles in the *jardin* of the Villa Kermoune, close by the house he stayed at in 1927, owned by Marthe Pignon, the *Pin Pignon*, the umbrella pine. It should then come as no surprise that Duchamp would visit Madrid that summer of 1959, where Bosch's 'Garden of Earthly Delights', a moralising allegory of the Adamite heresy, hung in the Prado.

A *Pin Pignon* is an *arbre aux pignons*, a tree which bears pine seeds from pine cones - *pignons*. '*Au pignon*' is a homophone of *opinion*, opinion, which is an assertion of truth, as is knowledge. A *Pin Pignon* is then an '*arbre / opinion*', a 'tree of knowledge', conjured from the pine-needles of '*Des Délices de Kermoune*', since a *pignon* is also a pinion, and to pinion is to apply the technique Duchamp used to fix his pine needles in place.

The subject of the Temptation, Fall and Exclusion from the *Jardin des Délices* of Paradise would seem to have periodically engaged Duchamp. He began exploring the subject in 1910, when his interest in the occult, Alchemy and the Hermeneutic familiarly associated with the Large Glass, and works relating to its gestation, first manifested itself in a series of paintings entitled '*Portrait du Dr Dumuchel*', '*Le Printemps*', '*Paradis*', '*Baptême*', '*Le Buisson*' and '*Copulant d'air sur le pommier de Japon*'.

On New Year's Eve 1924 he appeared naked as Adam, with Brogna Perlemutter-Clair as his Eve, in *Ciné-Sketch* [their poses taken from the Cranach painting of the subject Duchamp had seen in Leipzig in 1912] played after *Relâche*.

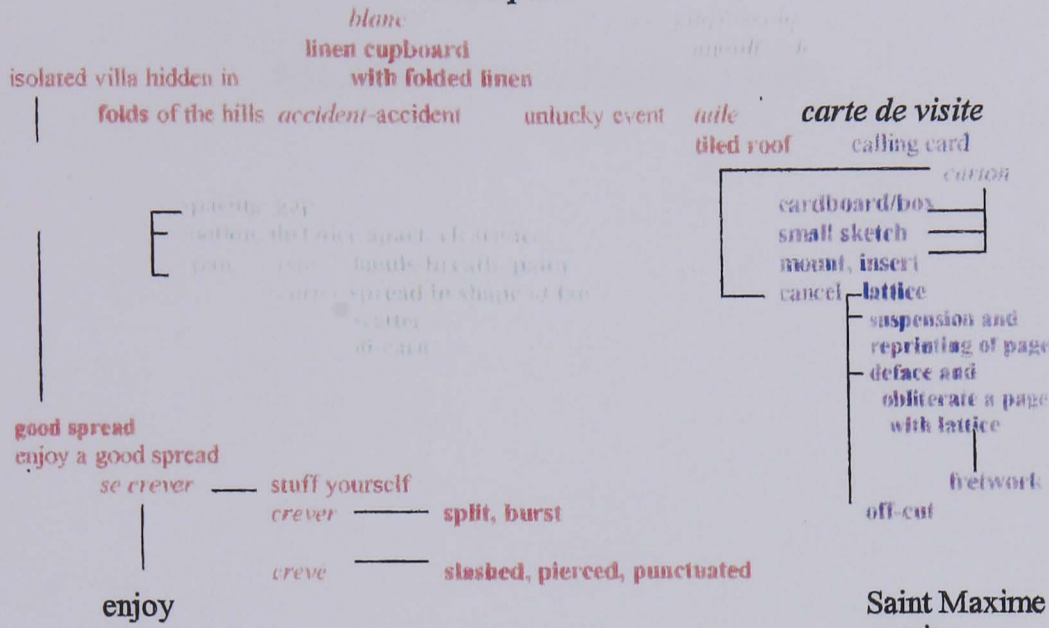
The next year, two years before his abortive marriage in 1927, Duchamp made the '*Rotative Demi-Sphère*', akin in form to that of the image of the world before Creation in Bosch's *Creation of the World*, painted on the external surfaces of the wings of the triptych enclosing the Garden of Earthly Delights. This Duchamp made for Jacques Doucet, insisting that he did not wish this rotating half sphere to be considered as having a meaning rooted merely in its visual character. This delight for Doucet was a *douceur*, a sweetener, a *délice*; he waited long enough for it. A rotor is

*rotatif, roto; rotor* echoes in the nickname Roché and Duchamp shared and exchanged, 'Totor', slang for penis. *Roture* is French for commonality, which is commonage, *droit de parcours*, *parcours* being pastorage, grazing rights, distance covered and the route of a train: *savoir le parcours* is to know your way about a bit. So the verb *parcourir* connects Duchamp's work with the consequences of its function, since it means to cast your eyes about, to survey, and to travel through. And enfolded within the delimitations of the stem of the conjugations examined above, *commun*[*Kermoune*], is the subject identified there, since *communage* is *le tiers d'état*, the third estate, the commoners below the Lord's Spiritual and the Lords Temporal, the social hierarchy mirrored in the organisation of the Brethren of the Free Spirit – those perfect in spirit, the egoistic '*parfaits*', above their disciples but both lording universal rights over the common-herd who existed merely for exploitation by these 'Mortified Elect', the *élus*. (Since the verb *élire* means to choose, they were then *parfaits choisis*.)

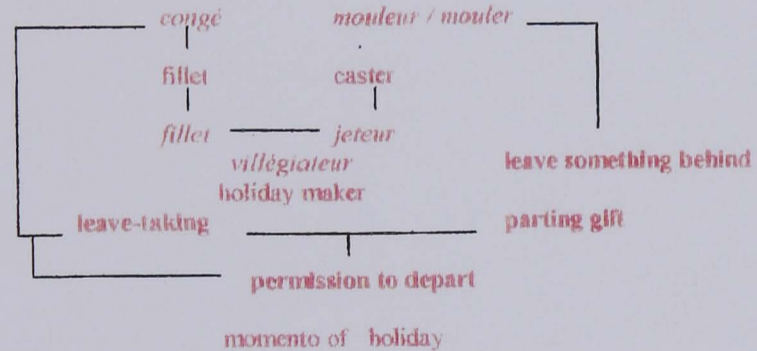
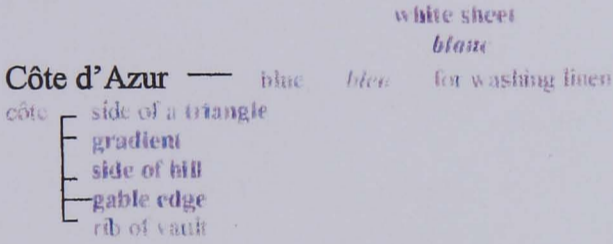
A *parfait* is a commonly available delicacy, a *délice de commun*, so to speak, a confection of perfection, a *morceau choisi*, like those mortified electuaries from Bonnevie's *confiserie* in Perpignon, to which Duchamp made a special journey in 1959, from Cadaquez, in order to select those from which he would then assemble his *Sculpture-Morte*.



**Blancpain**



**Saint Maxime**  
**maxim**



'Des délices de Kermoune'

**Box (*Box of 1914: Unhappy luck.*)**

*Faire un tableau: de hazard heureux ou malheureux ( veine ou déveine)*

[Make a painting: of happy or unhappy chance ( luck or unluck)]

This note consists of two discrete clauses created by the interpolation of a semi-colon into a sentence which would otherwise read as follows:

'Make a painting (or list or tabulation) of happy or unhappy chance ( luck or unluck).

This interpolation creates a meaning for and from the note which would otherwise not have one, as follows; [for what is a painting of unhappy chance ?]

The first clause is an instruction; it reads: 'Make a list.'

The second clause predicates upon it since it is a list, consisting of synonyms for luck and its antonyms. The form of this second clause is then synonymous with its substance, since its subject 'luck' is defined as follows: ' the favoured tendency of chance to produce a run of favourable or unfavourable events', which is what it is, in the form of a list. Luck is thereby synonymous with chance.

So the second clause, in the form of a list, fulfils the admonition of the first – 'Make a list'

The form and substance of the second clause is then synonymous with the subject of the first, since it is a list of a list.

Since the form of the second clause is synonymous with its own substance and since both predicate on the substance of the first clause, then the substance and form of the second clause are synonymous with the substance, but not the form [since that is an instruction], of the first.

The two clauses are then tautological, since they say the same thing in different ways. The rhetorical character of the note as a whole, created by its punctuation, is then confirmed by the subject of the second clause, which is now that of the first [since its form is that of the list predicating upon it], since 'unhappy' luck is, by chance, tautologically the same as happy 'unluck'; had '*veine ou déveine*' not been bracketed they would have predicated specifically on '*malheureux*', thus destroying the tautological relationship between '*hazard heureux*' and '*hazard malheureux*'.

[47]

*Faire un tableau: de hazard heureux  
ou malheureux (veine ou déveine)*

Tab's (can)

list

painting

Form

harard (luck) / then (any) (luck) or mathematics  
(unlucky) / Deme (luck) or device (un-  
luck)

def

a sum of <sup>Edk as</sup> favourable +  
unfavourable events,  
produced by the favoured  
(boundary of chance

def  
" harard

printing

tableaux (de) fréquence

répétition

tabulation

frequency

table

repetition - copy

table

values

tableaux

values of occurrence

main index

reciprocal notation

catalogue

cause and effect

margin

taxonomy

periodical

algorithmic logic: computational processes for solving problems.

maths: recursive

recursive phrase the generally infinite sequences of forms

fradates jupta wisent

(hocia)

**Box (*Box of 1914: A World in Yellow.*)**



---

Un monde en jume.

---

Le ~~point~~ point de volumes  
ou au-dessus  
de deux de volumes.  
pour voir plus de buter  
marche

above the line

legit, make accountable

"monde en jaune"

is "between the lines" - below the line

monde en jaune is

"on the line"

his "son"

occult

sur la voie

perivision (infra-vision)

f. generals

quittos

Capardans la voie sodomy

(a) terre jaune

(N)

le monde en jaune

yellow ochre

A earth (as) bi-sexual

doublet

infidelity (love is)

jealous

to have it both ways

blind

jealousy hidden mark

(N) soil / sol

point des volumes

figur

flap of trousers

roll of parchment

rabat

condemni

rabat

"backhander"

equivocal

take it 2 ways / either way

au dessus ou au dessous

above

or

below

homophone (homophonically) indistinguishable

4 point d'out passer le belsac mouchee

regard  
consider  
understand  
be considered as  
pass for  
to be supposed to be

matcher à vole et  
la vapeur

↓  
be bisexual

to consider ~~to be supposed to be~~ ~~to be considered to be~~ bi sexual

the above is below the line  
ie to "come out"

should "come out" not in  
[ or come in a ejaculate in  
in other the anus or the vagina ]  
= Murray Martin



act

"a water in yellow"  
the bridge of volumes, about  
re idon the judge of instances,  
to watch the river - what to by "

(paintings 1911-12.)

but The life of sod only;  
"to consider to pass for a bi-sexual"  
homophile  
metaphor for the homosexual is

~~is a game of...~~

monde on  
jeune

and in yolk  
1960 - 1992  
p. 15

world of Sodomy  
(game of)  
terre jeune

(game of)  
jeune

yolk.

world egg / plus  
655

excrement

word of

1st stage  
ie

particular

→ romance  
but

(beginning of) 2nd stage

slipping of the  
bit.

→ unapologetic  
vile et  
vapeur

white yellow  
stage.

l'ancien monde

Jane

in particular  
frog (game of)  
"men"  
integrity  
(yolk)

3rd stage / gamma.  
3rd letter

that this

is a  
bridge of volumes. (transcripts)  
(yolk)

collecting / pour voir passer

**Maths = Rhetoric.**

**nappe**

n a p

table cloth  
cloth  
cover  
sheet  
waterfall  
underground water-course

**nappe of a hyperboloid**

recumbent fold or anticline

**ollé**

olé

au lait

**ombre**

on, pre

shadow  
umbra (grayling)  
darkness  
ghost, shade  
shadowy figure  
umber  
ombre(cards)

**miettes**

mier

crumbs  
smithereens

**hampe aire heure**

emp er eur

pole air time  
staff

=  
'Wind clock from the Land of  
Cockagne'

solid surface of the second degree, some of whose plane sections are ellipses or circles, and some of which are hyperbolas

lit: 'excess' / 'over - throw' - 'hype': excess, exaggeration

the inclination of its plane to the base of the cone exceeds that of the side of the cone.

Geom: one of the conic sections:

a plane curve consisting of two separate, equal and similar infinite branches, formed by the intersection of a plane with both branches of a double cone ( i.e two similar cones on opposite sides of the same vertex)

It may also be defined as a curve in which the focal distance of any point bears from its distance from the directrix a constant ratio greater than unity.

It has two foci, one for each branch, and two asymptotes, which intersect in the centre of the curve, midway between the vertices of its two branches.

Extended, after Newton, to algebraic curves of higher degrees denoted by equations analogous to that of the common hyperbola.

A line which continually approaches a given curve but does not meet it within a finite distance. A rectilinear asymptote may be regarded as a tangent to the curve when produced to infinity.

'hyperbolic' : belonging to, or having the form an nature of a hyperbola

: = hyperbolic  
excessive, enormous of the nature, involving or using, hyperbole.

Hyperbole

*Rhet*: a figure of speech consisting in exaggerated statement, so as to express strong feeling, produce a strong impression, **and not to be taken literally.**

Exaggerated style = **Hyperbolism** = a curve whose equation is derived from that of another curve by substituting  $xy$  for  $y$ , as that of the hyperbola is from that of the straight line

Therefore, **Maths** = **Rhetoric**: mixing of genres in Duchamp's notes.  
[quadrivium] [trivium]

**Rembrandt's Ironing Board.**

Reciprocate + to be reflexive  
 + move backwards + forward (→) (←)

"Make a **reciprocal** Readymade: Use a **Rembrandt** as an **ironing board**."

**Rembrandt**



Therefore, a 'Rembrandt' reciprocates with an 'Ironing Board', since it is a *planche à repasser* reciprocating with a *Planche à repasser*.

**in exchange**

1 give and receive in return, mutually

do in return  
 be correspondent, in a given way  
 equivalent to  
 equivalent to  
 reciprocal

reciprocate: — the condition of being reciprocal (1)

exchange: exchange (1)

reciprocal: reciprocal (1)

inverse: opposite, contrary, reverse

reciproque: mutual, reciprocal (1)

(1) = Transmutation

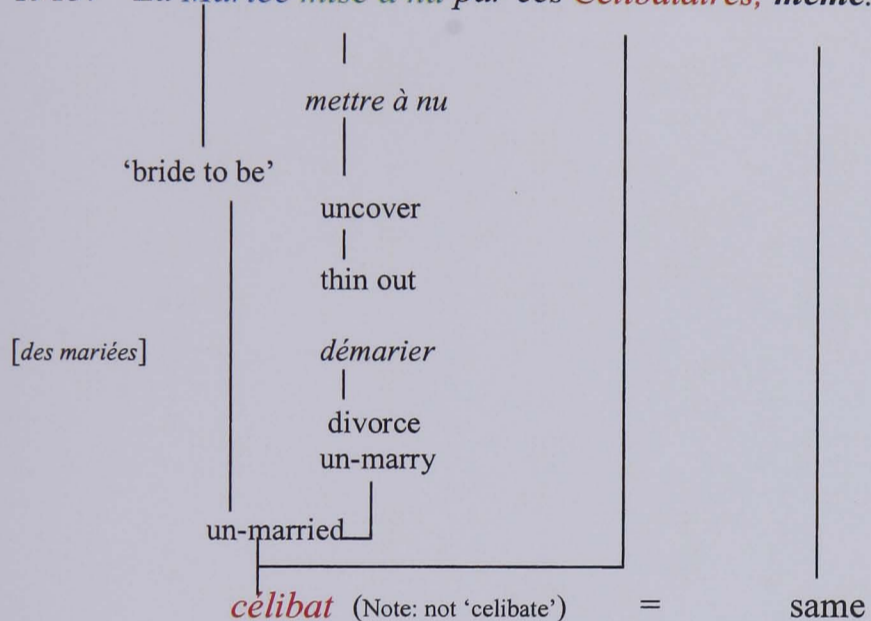


**Grammatical Rule.**

"If you want a grammatical rule, the subject agrees with the verb in consonance" [M.D.]

1912: 'La Mariée mise à nu par ces Célibataires.' [= a sentence]

1913: 'La Mariée mise à nu par ces Célibataires, même.'<sup>(i)</sup> [= syllogistic motto]



Note: (i) Also the title of 'Erratum Musical' 1913, 'The Green Box', 1934, and 'The Large Glass', 1912/15 - 24

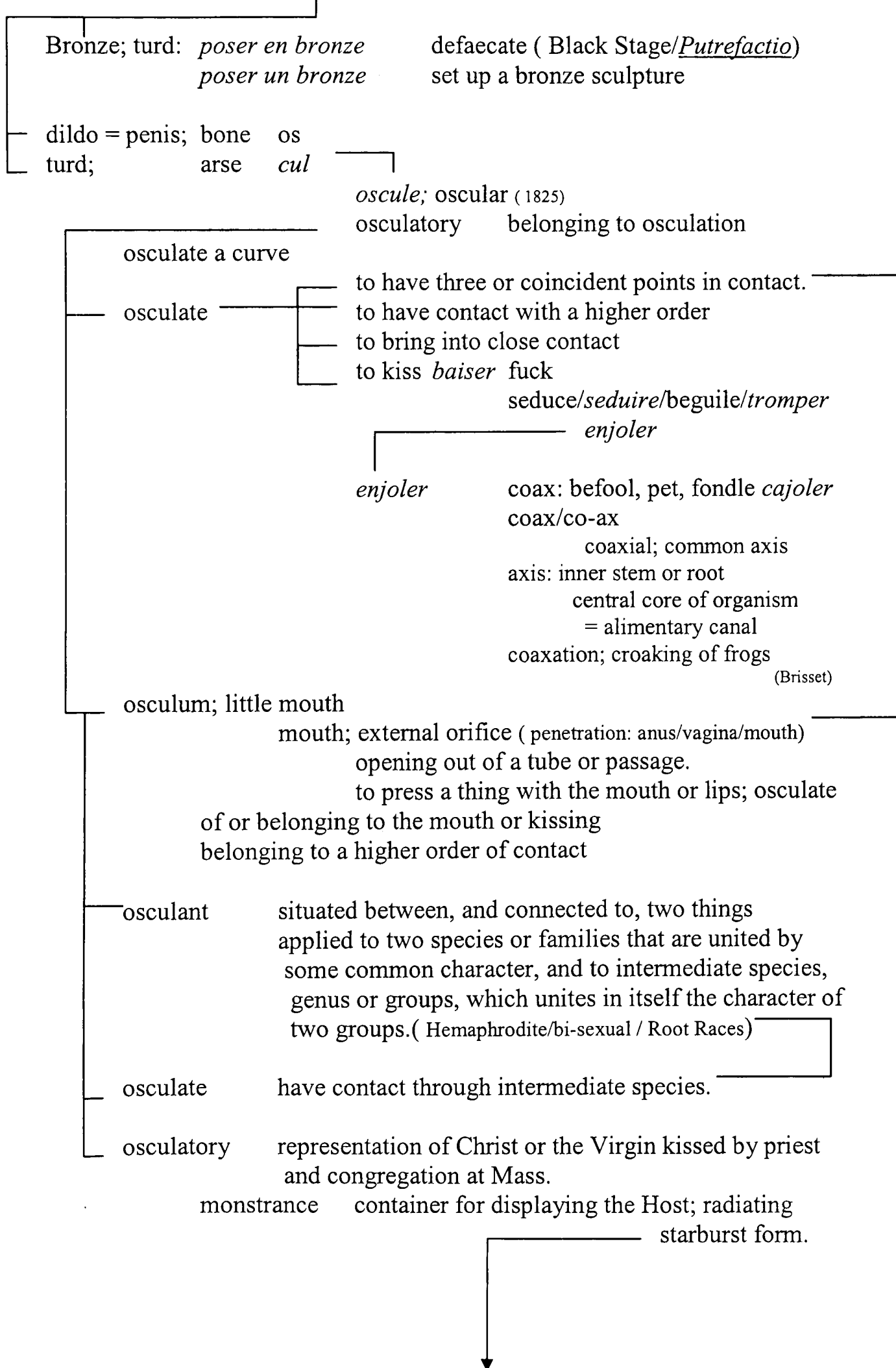
même >  
 virgule : virgule - pay attention to small details;  
 be punctuations  
 twig, rod - verge + penis  
 thin sloping or upright line [mess] as a  
 mark for a caesura, or as a punctuation  
 mark ; has same value as modern comma.  
 ∴ comma ≡ to acclivity/declivity / one  
 line or both; Jacobs (ad)  
 même as adverb

*Object Dard.*

*Objet Dard/d'Art*

*Objet Dard*; nor a real *dard*, but a bronze-coloured representation, curved (osculate) like the profile of the rectum, masquerading as a bronze sculpture.

*Objet Dard* is, then, an anal dildo; *diletto* - Ladies' delight.



piercing ray of the sun      *dard.*

*Dard* \_\_\_\_\_

*Dard*    *avoir dard*      have an erection, be horny = satyriasis; excessive male sexual desire

pointed object  
penis, shaft, prick  
dart, javelin, harpoon, spike

sting, of satire

satire    sarcasm, irony, ridicule used in exposing vice, folly, abuse, evil

satyr    one of class (phylum) of semi-human, bestial woodland demons; the type of lustfulness.

forked tongue    irony / allegory

tongue, tip of flame ( Pentecost / *pent côte*; ascending and descending curves [ osculate]; acclivity-declivity)

stabbing pain      ( sodomy)

pistil: female organ    ( ovary-style-stigma)

fruit spur      *étalon*

dagger *daguer*      **all of the above**

*daguerrotype* [ *daguer eroticque*][ *daguer-hero-type*]

*daguer*

*hero*    superhuman subject of an epic  
*porc-epic* hedgehog; *hérisson*; *port bouteilles*

*hero/zero*      *aimez tes heros/aimez tes zeros*  
*zero*      anus

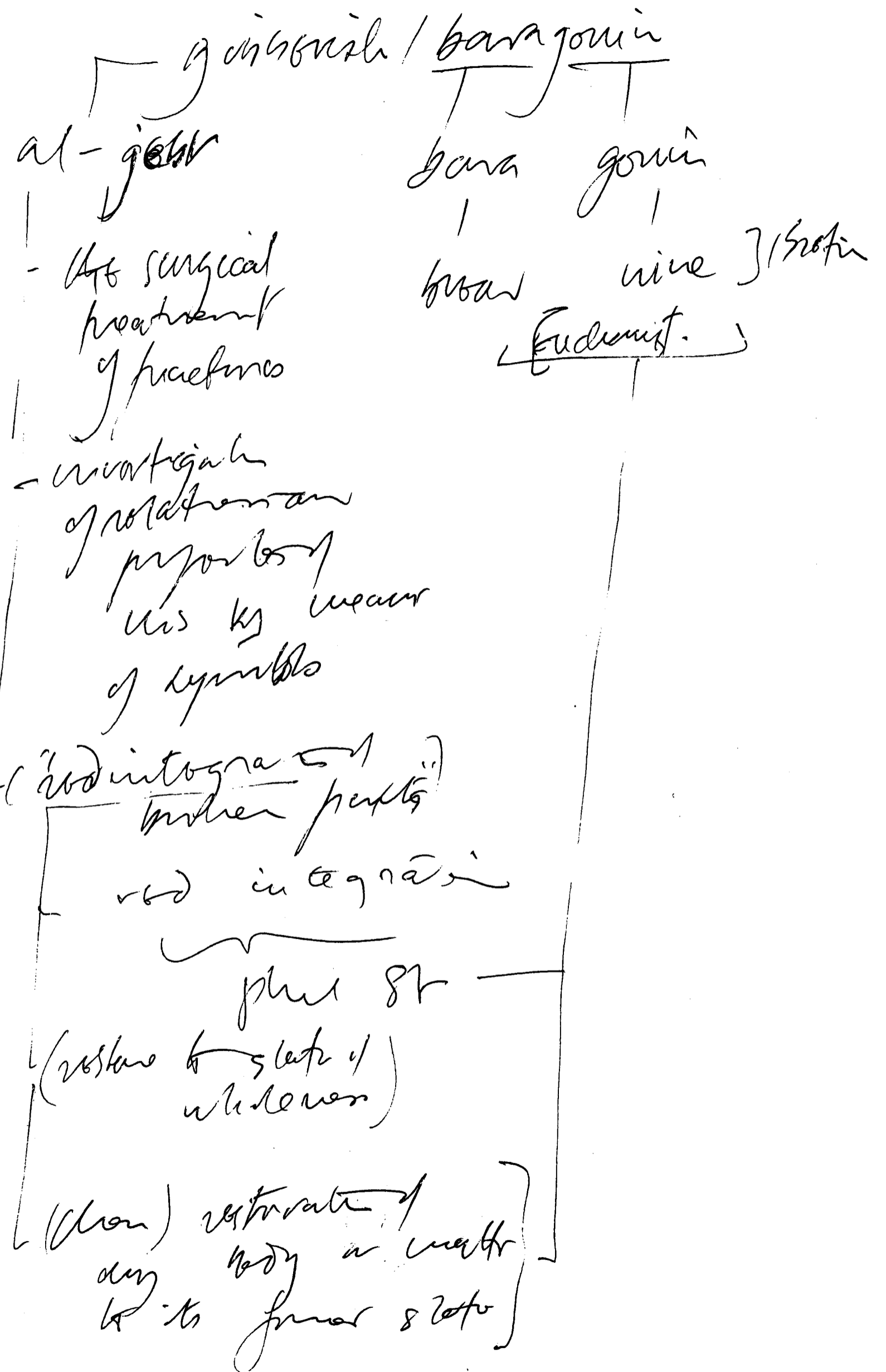
*type*    phylum, pattern, personality ( of X)  
phylum: tribe, race of organisms, related by descent to a common ancestral form; Adam: philology inscribes cosmology ( Brisset)

*chacun à son dada*      everyone has his fad.

*chacun à son dard-dard*    everyone has his pistil [ dard] ( ovary-style-stigma) - prick [dard]  
=  
everyone is bisexual.

note

# Sunder's Tool



Ortho

prothesis = placing before  
[L] before

pro these

prothesis

the addition  
of a letter  
or syllable  
at the  
beginning of a word  
(such as prose;)

prefix

supplying of deficiencies  
eg artificial limbs, etc.

prothesis, of each element. →

placing before, "pro" prefix  
the placing of each element  
before, a ~~reference~~ table

a part of the church  
+ belief, faith  
+ religious authority  
+ trustworthiness, credit  
+ credibility  
+ message or task  
+ an ambassador  
+ carrying an assignment (of  
revelation or pledge)  
against power

for

(not a shoe?) but  
an artificial foot  
[irony] [Egypt]

holding for

up to a thesis  
(such as  
"ontology")

pro - these  
before

thesis  
proposition  
argument  
subject

: sustenance de these.

- oral examination  
out of thesis

maintaining [putting  
placing  
to put, place.

thesis

word: prothesis

key down of foot, or  
bravery of hands, to  
wait in time

: stress / stressed  
key down of foot, or  
bravery of hands, to  
wait in time  
(knowing and reasoning)

hypothesis - dissolving  
making a thesis

eucharistic elements — { <sup>bread</sup> wine } — <sup>bagarini</sup> <sup>gobshik</sup> <sup>(al-gobshik)</sup>

and / to after using y  
 or  
 only

eucharist — sacrament of the Lord's Supper  
 — ~~consecrated~~ <sup>consecrated</sup> ~~elements~~ <sup>elements</sup>  
 — <sup>pyx</sup>  
 — <sup>tranquillizing</sup>

eucharis — yucca  
 (graciosa) — <sup>exclusive</sup>

algebra.

not integrate  
 of whole part

a calculus  
 of symbols.

transubstantiation  
 change for one substance  
 to another,  
 only the appearances  
 remaining

Thoughts

investigate of  
 relations and  
 properties of  
 numbers by  
 means of  
 symbols

} Calc.  
 } <sup>only</sup> <sup>symbols</sup>  
 } <sup>or</sup>

} concrete — calculus — calculatory  
 } <sup>calculus</sup>

parting to the store

number

sum or  
 aggregate of  
~~any~~ individual

may be in forms

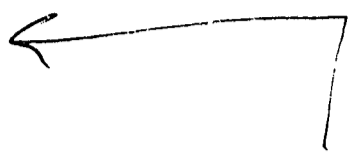
in number  
 in number

a total of all unit units  
 symbol or figure visible of,  
 which represents graphically an  
 arithmetic total; a total



7

( = loss )



epresis (1588)

gradual and  
unintentional loss  
of a short unaccented  
vowel after *aym*,  
*ay* or *ey*; a special  
and important form of  
; eg *esquire*  
*veree*

aph - off, away from

aplaensis (1611)

the falling away of a  
letter or syllable to  
the beginning of a  
word

Aphetic  
"tip - giving"

apheta - Gr - a stroke in excess.  
Aph. tip - giving → nativity (of notes) etc.

( = gain )

aplis 1771.

unintentional inserts, produced by  
multiplying by pentagrams

~~metaphor~~ is a ~~metaphor~~ or ~~simile~~ used in a ~~poem~~ by the poet assigned to it is an arithmetical series (a quantity)

a form containing a class of persons a multiple or aggregate of persons that property of things are to which they can be enumerated. the property in words of denoting that are, how a more person or things are spoken of; a synonym for a word by which that is expressed

conservative. set apart or saved for the deity; more sacred & holy dedicated to some purpose name an object of veneration sanction; by law, custom & usage

Venerable  
god  
a large

apothecary - deity (object of adoration)

detached  
god

apothecary  
apothecary  
apothecary  
apothecary

make a god  
of  
earth, assembly, resort

apothecary - setting of a practical thing  
(sovereign of your god)

is 'Hans Rth' of H. →  
object for thesis: (when first time)

## Dreier's delightful dildos.

*Ephemerides*: 10.09.1950.

M.D. and K.D. were 'hooking up' again

M.D. invited to Dreier's: lunch. Becomes *en raccroc*, because he becomes a surprise guest by giving her a surprise; 'two **gadgets**', which she finds 'most **enticing**'.

[ most – more – meno: Mennonites: ]

**gadget** = **small tool** penis = cock = gadget; artificial penis, a dildo, is a gadget;  
*outil/outillé* – well hung; *raccrocher* – rehang [ Tu m' ]  
hook up again

*raccrocher* be on the game *faire le truc*  
*truc* **gadget**  
sex  
trap  
*trucage* fixing, fiddling, faking, doctoring

*raccrocheuse* prostitute  
solicit *séduire* **entice**

*raccroc* **hooker**  
[popular etymology of; 19thC USA]  
denizen of Corlean's **Hook**, of The Hook, the red light district of the N Y waterfront

**Bartlett's Dict of Americanisms: 1859**  
resident of The Hook; strumpet or sailors' trull  
[in Mayhew 1849, therefore, 10 yrs old by this date.]

Hook and eye; Amish, due to prohibition on buttons  
(*tire-bouton* = lesbian = button hook, for use on hooks and eyes)  
(hook and eye forerunner of *fermeture-éclair*-- *éclair-fermeture*/ Tu 'm)

Amish golf = croquet: *croquer* = to hook  
{3SS I croquet box for Dreier}

Amish; Mennonites: [ Menno Simons, Friesland; 1492-1559]  
no infant baptism, mil. service, public office or taking of oaths [ Arensberg misses jury service ( and pays fine) 'cos buried in 'research' and lost count of time !]  
(menology: Gk Orth: hagiography: calendar of lives of saints)

*croquer* be sucked off  
be homosexual  
be a prostitute  
grass

*croqueur* seducer ( *hooker-allumeuse/amorce* / decoy/ *trébuchet*)  
*tombleur* tumbler, acrobat  
*corrupteur* bribe  
falsifier of text

*séduisant* enticing *allèchmenet*  
*lêcher* lick(arse)  
lick out electuary

*chose*  
*fourbi* kit, equipment  
*connaître le fourbi du metier* be an old hand  
( *Veuve Poignée*/ Old Mother Fist – masturbation)

**cock** spout with flow control

lever

pointer of balance [ 'disturbed']

gnomon [ of sundial]

personification of the name of **God** in an oath[ 14thC-19thC]:T.F. **Elsa/Sheeler** !

e.g. 'cock's body !'

'by cock and pie' = 'by God and a pied friar'

['pied friars': Carmelites and Cistercians[ derivatives of

Benedictines: cistern = **reservoir**]

Scurrilous broadsheet

Small trivial accessory

**Spigot** *broche*gudgeon *goujon* [Tu m']

Pin, peg, wedge, spit

Spindle [ *atelier*]

Sheaf of small bills

Small bill of exchange

Brooch pin and clasp; pin = *queue de broche*

Trinket

*Épingle* [ *tirer 4*] present, *douceur**Douceur* sweetener, pleasant thing

Gentleness

*Se foutre en douce* masturbate*Se foutre* have sex with yourself*En douce* on the quiet

easy does it

between you, me and the gatepost

gatepost *montant* tusk *broche*

tang(flavour)

tang tine, tusk

upright, column,

pole, guide post

rise, uptake

*se foutre dedans*

cock s.thg up

Pimp, ponce

*broche-levier* jimmy/jemmy

*jacot/jacquot/jacques* **dildo**

penis

*jacques* taxi-meter

*pince* tool handle, grip (hand-grip !)

nippers, forceps

pleat, dart

*monseigneur* title of dignity

*tête de mouton*

*pardessus /par-dessus*: over the top

[KD to MD: only you can get me over the top ]

*broche-levier -hp- bouche-evier* ( sink plug) **mouth/penis**

*brocher* for a heraldic charge to overlay another

*broché* figured stuff [ ?*filigrane*?]

to **dildo** **to caress a woman sexually**

to overdress/ over-do it;

make display, dress up

showy adornment, spangle

to prank to work as a prostitute[ 16thC]

[ pranken:Du] to frolic

[US] *frasque* escapade

**Dido** sthng fancy or frivolous

Tragedy queen

Prima donna

Prostitute of 2<sup>nd</sup> rank, after kept mistress

*Dildo* *pr* *di-doh*

**Dildo** from *diletto*: lady's delight – something **enticing**

A sort of strigil [ stringere; to touch lightly]

Small tool [ t.f gadget] with curved blade for removing sweat,  
dirt and skin [ in calidarium]

flesh brush

*brosse à friction* [ à *fric*; at your own expense]

**sigil** (sign) [Crowley/smear with semen/ good financial luck]

seal or signet

occult sign or device with mysterious powers (= talsiman/fetish)

small image (Rom. Antq)

**sigillate** ( seal up) impress with a seal (see Err. Mus)

sigillated earth Lemnian earth: sphragide; sphragistic – seals and signet rings  
(Crowly)

Lemnian reddle

deep red ochre occ. In conjunction with L  
earth, used as a pigment  
[terra rosa?]

Lemnian smith

Hephaistos/Vulcan

Lemniscus (ribbon)

÷; used by ancient text annotators

Ribbon-like appendage ( bandarole/prophylactic etc)

Lemniscate

adorn with ribbons

[geom.]

designation of certain closed curves

having a general resemblance to the

figure **8 (Infinity)**( and hook and eye/*Porte Chapeau*)

[ alg]

one of a class of elliptical functions

investigated by Gauss ( Mag !)

[**ellipsis**; omission of letters/words/ **Tu m**?]

**sigla** [contracted from sigilla] letter or other character to denote words  
abbreviation, or mark thereof

Therefore, the '2 gadgets' were a cock and a hook (*objet dard*).

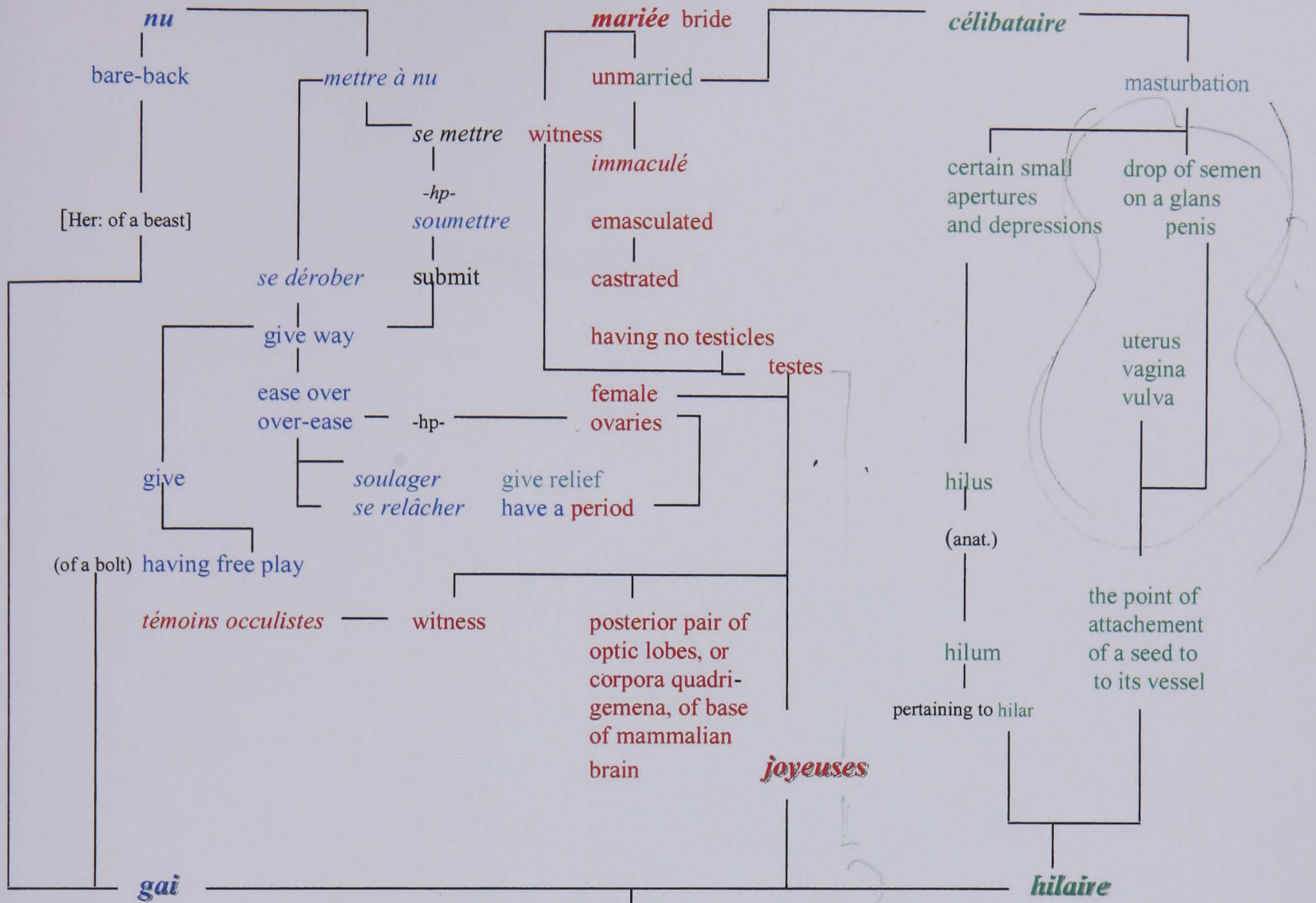
**Cock/spigot + Hook** = *crête* comb *lever la crête* *hérissonner* to dry bottles  
 Cockscomb  
 Crest, ridge

**Cock/spigot + hook** = spur [cock fighting] *eperon* groin  
 Sharp pointed projection  
 Stimulus, excitement entice  
 Needle  
 Run of spikes on sole of boot [hérisson]  
 Anything spur-like  
 Calcar hollow spur  
 Small furnace for first calcinations  
Annealing oven  
*Ergot argot* spur of a cock  
 Slang, jargon

spigot fawcet / force it  
*ergot* *bout mâle, carotte*  
 spur *éperon* [*epergne?*]  
 that which lets out, restrains, controls effusion of  
 male part of female faucet  
 [therefore, spigot = faucet]

**Hilarious Picture.**

Key substantives:



*La mariée mise à nu par ces célibataires, même* is a 'hilarious' picture

*hystorical utovino*



*Tribut à Tribout: attribut.*

*Ephemerides*: 6<sup>th</sup> of June, 1936: death of Dr. Ferdinand Tribout, ( the recipient of the gift of *Baptême*, the sequel to *Buisson*; one of his biggest collectors in France. )

Tribout was the author of *Contribution à 'étude radiologique de pneumopathies aiguës*, October of 1933.

Tribout had died as a result of his pioneering respiratory- disease research at the Hôpital Lannec, where he was director of the laboratory of Electro-Radiography.

The prefix pneumo-, short for pneumono-, means lung, the organ in whose health Tribout was a specialist; pneumatology is the science of the lungs. Is synonym, pneumato- returns us to Duchamp's portrait of Dumouchel, since: Pneuma, Greek for spirit, wind and breath, also means spirit and soul.

Pneumatic, pertaining to winds, air and breath, also means:  
relating to the transmission of pneumatic dispatch,  
acting by means of wind and air, pertaining to respiration,  
containing or connected with air cavities and,  
belonging or relating to spirit or spiritual existence; spiritual.

In Pneumatology, a pneumatic is:

Spiritual being of the highest order of Gnosticism and, evoking Duchamp's *Roue de Bicyclette*,

Pneumatic tyre and a cycle possessing one.

Pneumatology is also

that branch of physics dealing with the mechanical properties (as density, elasticity, pressure, etc) of all elastic fluids, including air,

the science, doctrine or theory of spirits or spiritual beings; considered as comprehending the doctrine of God as known by natural reason, of angels, demons and the human soul,

the science of the nature and function of the human mind or soul, now called Psychology,

The, or a, doctrine of the Holy Spirit and (5) Pneumatics, the science of or theory of air or gases.

A Pneumatomachian, meaning 'spirit fighter', was a 4<sup>th</sup> century A.D. adherent of the doctrine which denied the divinity and personality of the Holy Spirit.

Duchamp described himself as a 'breather'

*Faut-il mètre ?*

Man Ray

*Duchamp as Rose Sélavy*, c. 1920  
Black and white photograph  
Milan, Collection Arturo Schwarz



PAGE 68:

*The Brawl at Austerlitz*, 1921

*La bagarre d'Austerlitz*

Miniature window: oil on wood and glass,  
62.8 x 28.7 x 6.3 cm

Stuttgart, Staatsgalerie Stuttgart

PAGE 69:

*Fresh Widow*, 1920

Miniature window: wood painted blue  
and eight rectangles of polished leather,  
77.5 x 45 cm, on a wooden board,  
1.9 x 53.3 x 10.2 cm

New York, The Museum of Modern Art,  
Katherine S. Dreier Bequest

*Austerlitz* (1921, p. 68), whose panes still carry the glazier's marks – the readymade initials of Suzanne Crotti, Duchamp's sister, with whom he was staying in Paris at the time of its production.

*Fresh Widow* – a puzzle of seeing and not seeing, of female closed openness, of sprightly death – was the first work Duchamp signed with the name of his female alter ego, Rose Sélavy, whom he invented in New York in 1920. In a way, Rose Sélavy became a work of art, although not the pretty girl a transvestite might have tried to create. Duchamp dressed up as a woman for a photograph by Man Ray of "Rose" (p. 70); this forage into femaleness does not focus on the body, but rather on the inscrutable expression of Duchamp's hands and face. A calling card was printed for Rose that read:

"PRECISION OCULISM  
ROSE SÉLAVY  
New York/Paris  
COMPLETE LINE OF  
WHISKERS AND KICKS"

S

F  
V  
e  
n  
5  
p  
m

The  
very f  
cham  
follow  
the m  
curve  
The c  
poetic  
Stein.  
cator  
Duch  
"I  
Jewis  
chang  
fancy  
much  
An

Faut-il mettre l'établissement faux,

[A]

**Proposition 1:** A syllogism is a sharp quill interpolated by 'art';

**Proposition 2:** An adulterer is a pharmacist.

ergo,

**Proposition 3:** Assault salesmen suck pears.

## [B] **Syllogism**

An instrument for reasoning from general to particulars.

An argument claimed to be expressed, or expressible, in the form of two Propositions, called Premisses, containing a common middle term, a copula, with a third Proposition, called a Conclusion, resulting necessarily from the other two.

Specious and absurd reasoning.

Ironic or humorous argument, recognised as such.

Subtle or tricky speech.

Poser, artifice, trick.

[C] Conclusion

Proposition 1:

- (i) Sharpen a quill = *tailler une plume* = give someone a blow-job.
- (ii) 'r' is pronounced 'art' in French, as in 'arrhe is to art, as *merdre* is to *merde*' ( Duchamp: Box of 1914).
- (iii) Syllogist = *sophisticateur/frelateur* = a maker of specious arguments.  
*Frelateur* = *felateur* + 'r'  
In American English, 'felateur' is pronounced the same as fellator; and 'for later': and 'four later'.
- (iv) Rose + 'r' = **R**ose = Marcel Duchamp's 'alter-ego'  
Rose is *sophisticateur*, a maker of specious aphorisms.

Proposition 2:

- (i) An adulterer is an adulterator, someone who debases by admixture, as does a pharmacist.
- (ii) An adulterator is:  
A debaser of coinage, such as Rose Sélavy, who breaks the laws of Rhetoric.  
A falsifier of documents, such as Duchamp, who, in 1914, entitled a print of the Bocage Normande, *Pharmacie*.  
A faker of results, as is Duchamp, since he creates 'Rose' by retouching himself, and Rose is male, and in the second photograph Man Ray took, in Paris, which Duchamp retouched, Rose's arms belong to Germaine Everling, whose clothes Duchamp wears.  
Fake a result = frame (USA 1910); frame a proposition =  
*poser un principe* = posit = *avancer un proposition*  
[ *En avance du Bras cassé*/advance a pawn]

Proposition 3:

- (i) Suck a pear = *sucer un poire* = fellate someone.
- (ii) Assault salesman; a salt-seller, a *marchand du sel*, an inversion of Marcel Duchamp, as is **R**ose Sélavy - an inversion of 'Eros, c'est la vie', 'Arroser la Vie !', etc
- (iii) A dry-salter is a pharmacist is an artist's colour-man.

[D] Glossing text.

Proposition 1: Francis Picabia + Gaby Buffet-Picabia  
=  
Laure Marie Catarina: 1910  
+  
Jeanne: 1913

Proposition 2: Francis Picabia + Gaby Buffet Picabia  
=  
Vincente:1919  
  
Francis Picabia + Germaine Everling  
=  
Lorenzo: 1920

Ergo

Proposition 3:  
[Conclusion] Marcel Duchamp + Yvonne Chastel  
=  
Rose Sélavy:1921 (New York)  
[ *Belle Haleine* ]  
  
Marcel Duchamp + Germain Eveling  
=  
Rose Sélavy: 1921/1924 (Paris)

*Arroser la Vie ! [ à Rose Sélavy ]*



**Proposition 1 [Premiss 1]**

*P1: Question d'hygiène intime.*

*P2: Faut-il metre  
la moelle de l'aimée  
dans le poil de l'épée.*

*ergo*

*P3: [blank/blanche]*

**Marcel Duchamp**

**Proposition 2 [Premiss 2]**

*P1: {blank/blanche}*

*P2: Cogito*

*ergo*

*P3: Sum*

**René Descartes**

**Proposition 3 [Conclusion]**

*P1: Du champ.*

*P2: Champ*

*P3: Field, ground, border.*

*Des cartes*

*Carte*

*Ergo*

*Sheet of paper*

**Carte Blanche.**

Blank paper ,bearing signature, given to anyone on which to write his own conditions, conferring full discretionary powers; full warrant to act for the best.

Plan de pose de 'Femme assis', a glossing text.

Plan de pose; wiring diagram

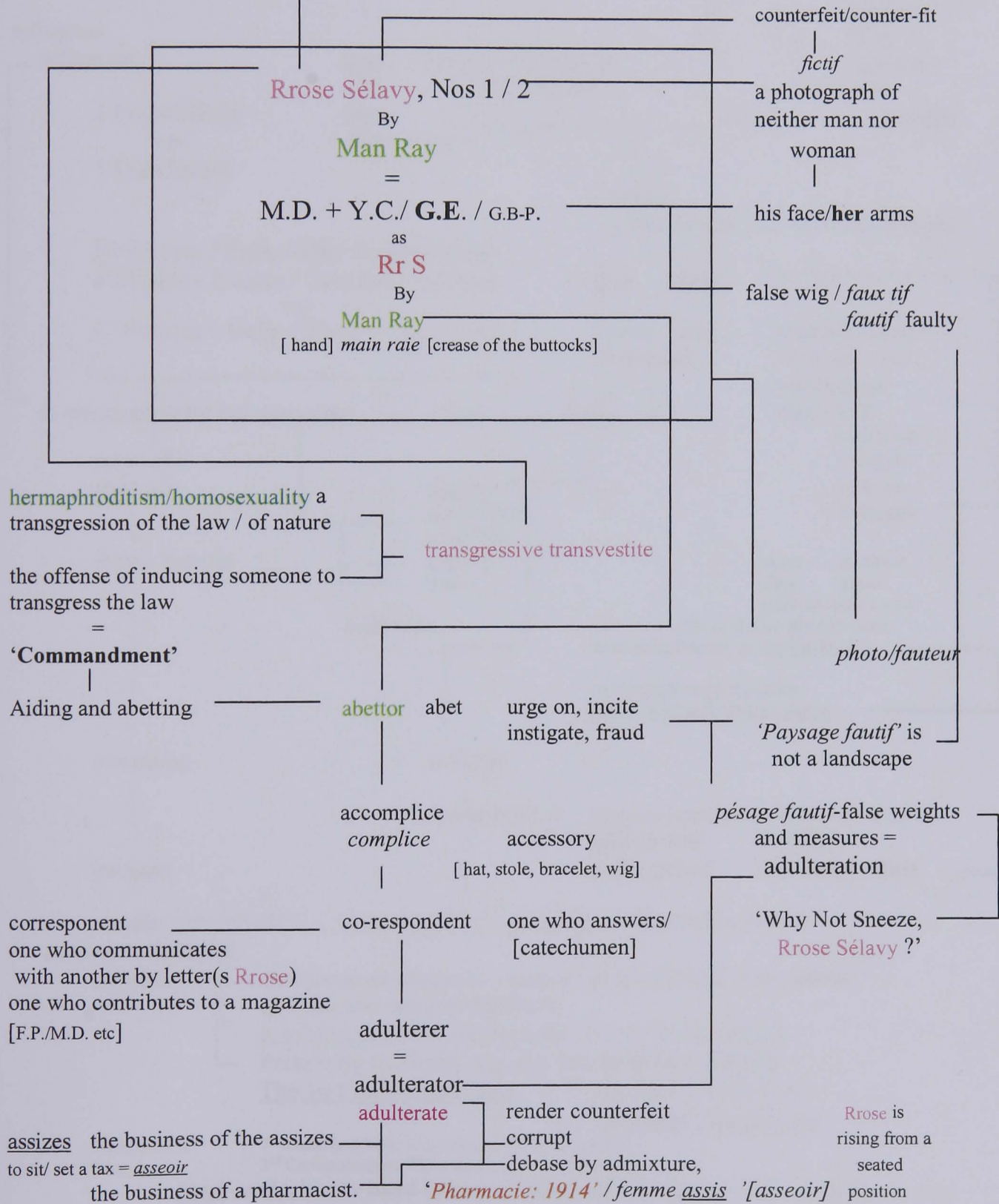
plan even même.  
 plan, drawing  
 draft, map  
 scheme, project, design

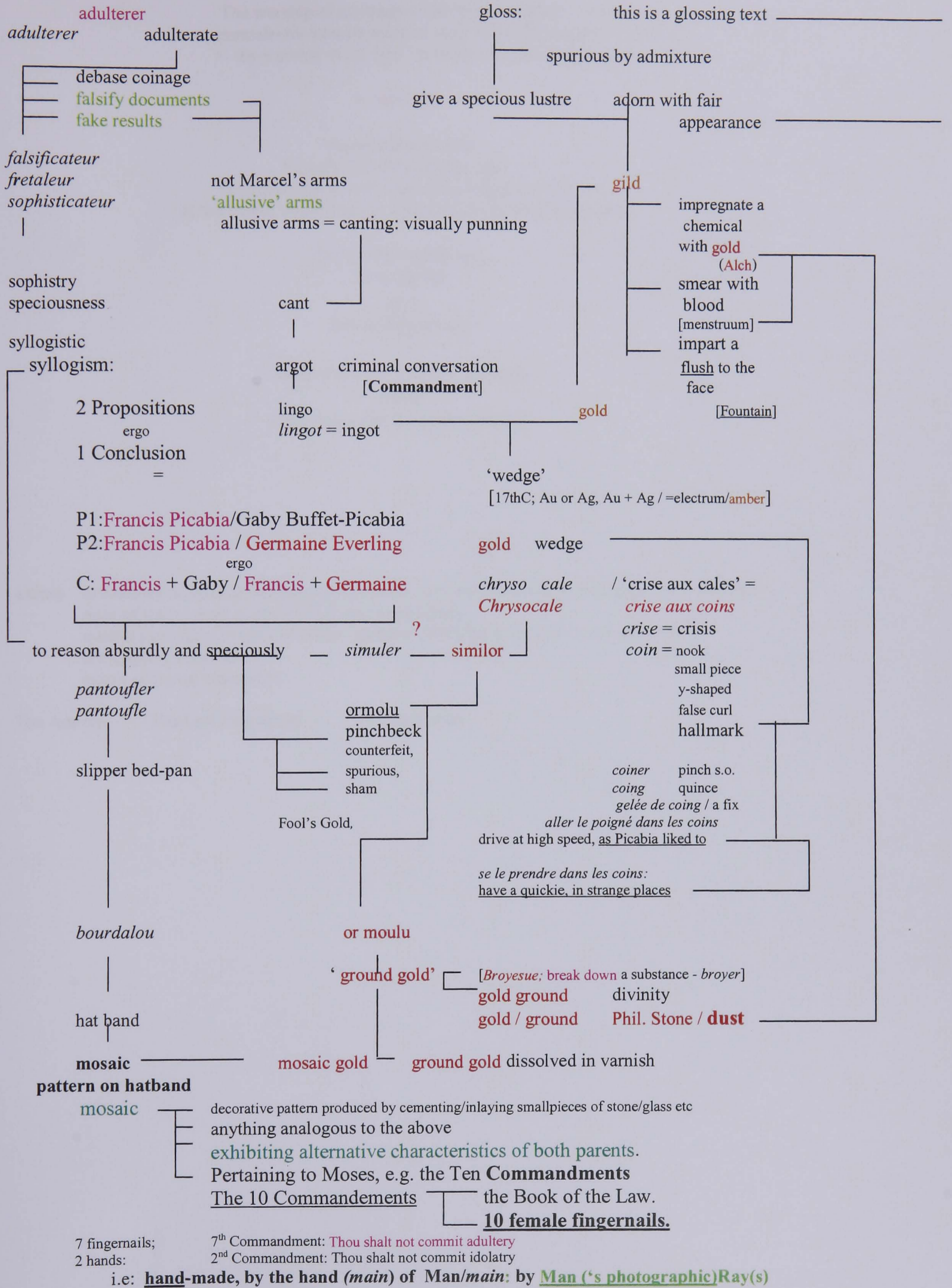
il n'y a pas de pose: 'nothing doing': "pode bal!"

poser syllogism  
 poseur

pose *posage*: setting, laying, fitting, hanging  
 pose, attitude, posture  
 exposure, time of exposure, time-exposure

*faire de pose*: sit for a portrait  
*sans pose*: unaffectedly





The worship of an image made with the hands = idolatry,  
= an immoderate attachment to or veneration of any person or thing,  
= the worship of an idol, an object of excessive devotion,

= adultery

Irregular intercourse.

Violation of the marriage bed.

Enjoyment by one of a benefice, during the lifetime  
of the lawful incumbent, or during the translation of a bishop.

Ten Commandments;

Two hands

and

Seven fingernails

=

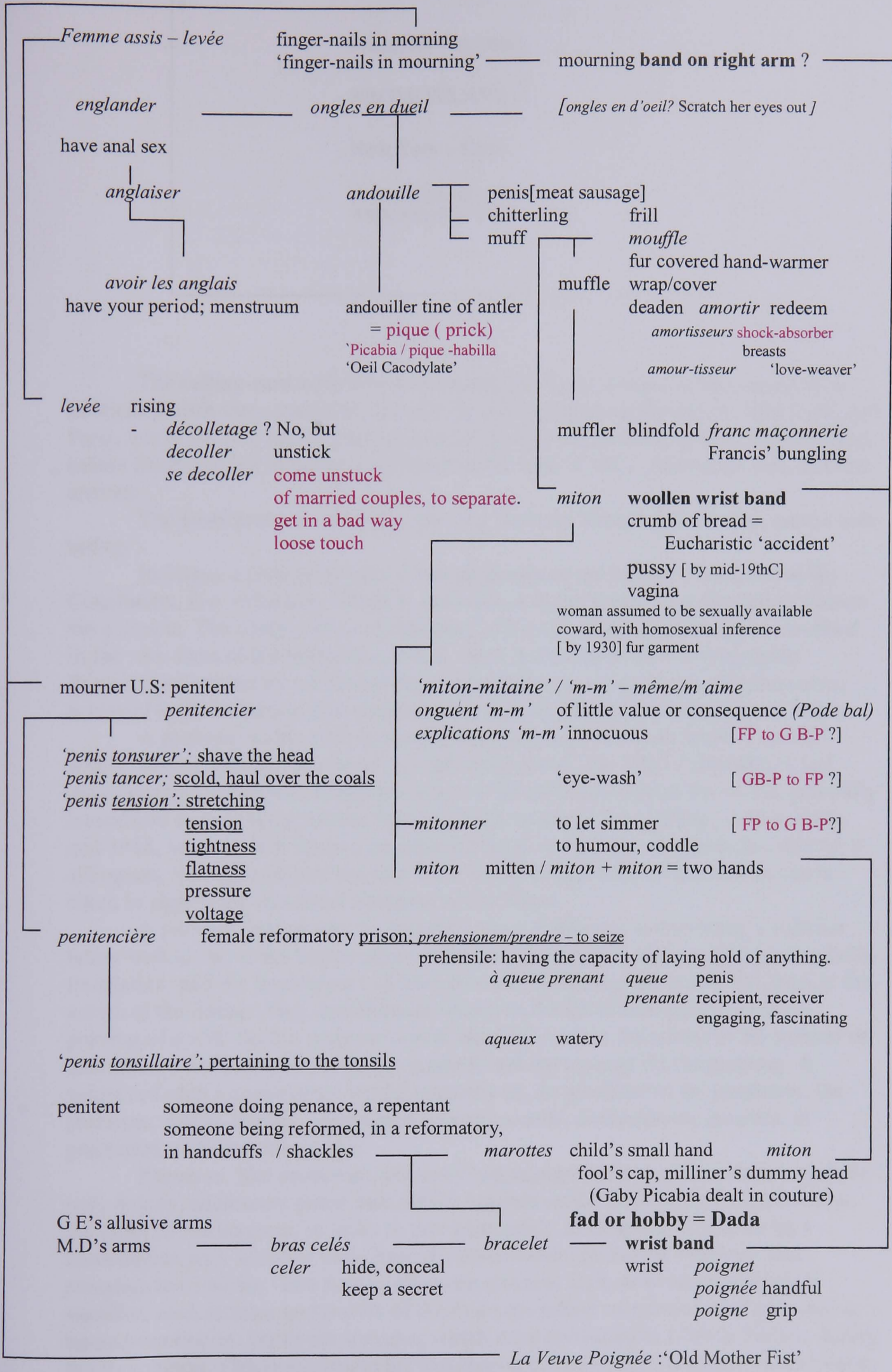
Thou shalt not commit idolatry,

since

it is synonymous with adultery.

assizes ordinances regulating weights and measures, and weights and prices of goods and articles.  
rules of trade [ such as lines of whiskers and kicks]  
statutory prices of bread and grain; 'gramme' from the weight of an ear of wheat.  
prescriptive standards.  
extent of things immaterial.

The Assizes      The Last Judgement      = a Conclusion



PRECISION OCULISM.

RROSE SĒLAVY

New York – Paris

COMPLETE LINE OF  
WHISKERS AND KICKS

The calling-card with which Duchamp put Rose Sélavy before their public publicises, with some precision, the precise site of her two premises, in New York and Paris, where the two sets of photographs of 'Rose' were taken, by Man Ray; the first, before Duchamp left America for France in the June of 1921, and the second, after he arrived.

The word premiss / premise, deriving from the French verb *mettre*, means 'put before'.

In Logic, a premiss is one of two propositions put before a third, called the Conclusion, in a syllogism, which is, *inter alia*, a tricky poser; here they enjoy liaison via a copula. The confirmation of the sense of Rose's sexual dichotomy is inscribed in the very form of the syllogism, which, since it is made from two conjoining Propositions put before a Conclusion, is a marriage, or conjunction, of oppositions, achieved by the insertion of a reciprocating copula, which also means sexual union.

A premise is also a thing stated previously, a given, so to speak, a *donné* which, having already been given, is then *étant donné*, the title of Duchamp's last major enterprise, but which appears in a note from the *premise* of his career, generally considered to have been written between 1915, when he first set foot in New York, and 1918, when he left. Since a premise is then a component of a rhetorical device, a syllogism, the appending of the title *Étant donné* to any form of expression can be taken to signify the rhetorical character of that form.

A premise then means 'as granted', since it appears, as Duchamp's solicitor father well knew, at the beginning of a deed of conveyance; conveyancing being both translation, and the transference of title, thus authenticating the fact of the latter in the action of the former: thus, transference occurs in the act of translation, as in the proving of a will. Such a premise would naturally contain the names of the grantee or guarantor, a definition of the things granted, and the reasons for the granting. A subject of such a conveyance would normally be, as specified in the premisses, the premisses; that is, houses, appurtenances and grounds, alongside the grounds, or premisses, of their conveyance.

*Premices*, like premisses, are early beginnings, such as pubescence, especially soft, downy, adolescent pubic hair, which appears on the threshold of adult-hood, at the point of adulteration, in order to rate as an adult, so to speak. *Premices* thus translates as *poil*, which is body hair of various kinds, including whiskers. But *premisses* are also the 'first fruits', oblations given to God, or to an ecclesiastical superior, such as rents and profits of the first year raised on a transferred property, a transubstantiation. These are *Annates*, which were abolished in 1789 in France, during the Revolution. This anti-clerical act was then *anti-moine*, anti monastic, monks-bane, *anti-moine* whose synonym *antimoine*, means antimony, a crucial element in

alchemical transmutation, functioning as a catalyst, or menstruum, and also called Stibnite, which has been used since antiquity as the base for eye make-up, such as that worn by Rose Sélavy in Duchamp's re-touched-up photograph taken in Paris. Black eye make-up is Kohl, a word derived from the Arabic *al-kohl*, meaning essence, giving us alcohol, the essences of distillation. Antimony, being the inversion of antinomy, this inscribes the following meanings.

Logical paradox.

A contradiction in law between two equally binding laws.

An authoritative contradiction.

A contradiction between conclusions which seem equally logical, reasonable or necessary.

Thus one who maintains that the moral law is not binding upon those in a state of Grace is antinomian. As such, Antinomianism is synonymous with Probabilism and Casuistry, the first being both the doctrine that it is lawful to follow one's conscience when equal authorities differ, and the theory that there is no absolutely certain knowledge; and the second, not only the first case of the former, is also a register of medical cases; and sophistry, which is speciousness, over-sophisticated reasoning normally described as syllogistic. All of these are then inscribed in the making-up of the eyes of, here, an antimonian Antinomian who, with more than one name, is antinomian, or rather, anti-nominal, who, pertaining to the use of nouns, and in respect of names, does not regard things as existing in name only, as distinct from real or actual things.

So since antinomy is syllogistic, and since that which pertains to antimony, specifically in relation to the compounds in which it combines, is antimoniac, and since that which pertains to antimony also pertains to antinomy, the relationship of names to things, which is antinomic, and since antinomic translates as *antinomique*, which is paradoxical, such as a character *en travesti*, who is made up, like a transvestite, antimonically, antinomy is, and is not, paradoxical.

One of the antimoniac Rose Sélavy's antinomic syllogistic syllogisms, a casuistic medical case which first appeared in *Le Coeur à barbe* [Paris, 1922], reads as follows, *précisément*, with *précision*:

*Question d'hygiène intime:*

*Faut-il mettre la moelle de l'épée dans le poil de l'aimée ?*

P1: A question of intimate hygiene:

P2: Should one put the essence, or pith, of the foil, or rapier, into the pubescent hair of the Amy ?

P3/C:

Note the colonic copula, which could with ease be substituted with a semi-colon.

This syllogism, seemingly an amalgam of impurities, is incomplete, since its two Propositions do not result in any Conclusion, which the reader is invited to retort, by virtue of the mark of interrogation hanging over it. Thus, it makes no literal sense, but we are guided to its meaning by the fact that this 'intimate hygiene' is casuistic, that is, medical, which, since it means 'to treat medically' then means to medicate,

which also means to impregnate with a medical substance, which is both to doctor and to 'doctor', to adulterate, *adulterer*, and therefore to commit adultery. That being so, the rhetorical form of the syllogism invites us precipitate its hypostasis by its own admixture, that is, to put the subject of the second premiss into its own object, since when we do, the word *poil* is made redundant, by the phonetic interpolation of the word *poêle*, thus:

*La moelle de l'aimée dans le poil de l'épée*  
becomes  
*La moelle de l'aimée dans le poêle de l'épée, + poil.*

Thus, by a process of adulteration, of distillation, or, rather, an over-sophisticated *alembication*, the word *poil* is precipitated out into a state of redundancy, and is now pleonastic, since pleonasm is the use, in a rhetorical device, such as a syllogism, of more words than are absolutely necessary to express its meaning. By virtue of the fact that *poil* means pubic hair, it thus means *premise*, and so is then the missing premiss of the syllogism.

Therefore, in order to satisfy the syllogism in both of its senses, as simultaneously, and thus paradoxically, specious, over-sophisticated faulty reasoning and an arguing from the general to the particular, and so draw the Conclusion, Proposition 3 should read 'Frying Pan', out of which one might jump, from the fat into the fire, since that is a *poêle*.

If then applied to the first Proposition, the phonetic admixture of Roussel's method then takes us further. Now, a question of sanitation, a *Question d'hygiène intime* becomes a *Case d'indigène intime*.

A *case*, that which you put before, or frame, as a premise in a rhetorical device such an incomplete syllogism, is a supposition or hypothesis, thus: "Let me put you a case, m'lud"

A case, since 1848 in the Unites States, is casuistry, since it is a cure, a record of progress of a disease in an individual, such as for an *oeil cacodylate*, in which the pleonastic spelling *Rose* appears.

It is a frame in which a typographer keeps his upper and lower case types, such as 'R' and 'r'; thus it is a grammatical case..

It is a covering part of anything, such as Underwood typewriter cover, a *poêle*.

It is a box with its proper contents, a set, which is also a case; a box in a suitcase, for example. It is a thing fitted to contain something else, such as a chest, bag or sheath.

It is a frame of a miniature door or window, such as the conflationary, composite fusion of a *Fresh Widow* or *Bagarre d'Austerlitz* which, since it is a brawl, is synonymous with *Etant donnés*, since its door is Spanish Chest-nut, which is a *castagne*, which is, in the scurrilous vernacular argot of a *Rose Sélavy*, a brawl; these frames are chassis.

A case is also a *chasse*, a shrine or reliquary, an *ostensoir*, or monstrance, whose function is to prove by declaring openly.

And a case, in this particular grammatical case, is one of the forms of a substantive, adjective or pronoun which express its relations to some other word, for example, as subject or object.

So our rhetorical case is, in short, a statement of the facts of the matter.



*Indigène* means indigenous, which is innate, bred in the bone and inborn. It is vernacular, whose adjective vernaculous characterises Rose's scurrilous syllogism. This is native language, that which belongs to it by its very nature, in its natural state. It is then the result of a nativity, which is a horoscope, a making known, and an announcement. The native, one who comes naturally to bondage, is inscribed within its horoscope in the sense that a native is also one in born in a specific place under a specific sign or planet. This makes it *intime*, or intimate, since that is to intimate, to imply, hint, familiarise and express by sign or token; it is so because it is innermost and deep-rooted: and it is a close friend, a *bon-ami*, an Amy, or *aimée*. A close friend is an *amant*, attracted, like a magnet, an *aimant*, to whom one might say *m'aime*, which might be mistaken for *même*, since they even sound the same. *M'aimez!* sounds like *mammee*, the *arbre aux mamelles*, or *abricotier de St Domingue*, which is a *première*, since apricots are so called because they ejaculate prematurely, being, like an adolescent who matures early, precocious – *praecox*; and don't they just.

So *intime* conflates phonetically with *m'aime/même* into *intime/même*, or *enthymeme*, the third syllable of which derives from 'mind'. And it is precisely this that we have been interrogating, since 'I think, therefore, I am' correct in saying that an enthymeme is, in rhetoric, an argument based on probable premisses as distinct from demonstration, much as we see on Rose's calling card, since there were none in fact; her probable premisses were merely *premisses des cartes*, as it were. Also, I think, therefore, I am right in saying, that Rose's syllogism has one premiss unexpressed, the most famous example of which is Descartes', [one 'René of the Calling Cards', so to speak], 'Cogito ergo Sum', meaning 'I think, therefore I am', which lacks its first proposition, as Duchamp's inverted syllogism lacks its last.

'Cogito ergo Sum' is also an antimetabole, a repetition of words or ideas, since it expresses the idea that to think is to be; a copula can be expressed as the present tense of the verb 'to be'. The separation of body and soul to which this reasoning lead Descartes is an *antimere*, a homophone of *enthymeme*, which is a division of opposites, such as the two halves of the brain. The reverse order expressed by Descartes' antimetabole is also an antimetathesis, which is an inversion of the members of an antithesis, such as the conflation of male with female in a hermaphrodite or transvestite, an inversion symptomatic of Lacquer's 'one-sex', or Paracelsus' 'two-sex', theory.

That anti-metabolic means to be against transition is not, of course, as paradoxical as it sounds in the case of Rose, since Duchamp later justified his adoption of a female alter-ego, with whom he appeared only twice *en travesti*, and thus a change merely of attributes, neither of substance nor personality, which he retained, as being in preference to changing his religion, from Catholic to Jewish; it is important to remember here that a *rôle en travesti* is a humorous part, which a woman plays 'as if' a man, to a knowing audience, whose assumed rhetorical form qualifies his/her actions, and whose ostensible and self-evident cross-dressing is the premise of the humour which it provokes; a 'principle boy', who reciprocates with his/her antithesis, Widow Twanky, for example.

An antithesis is, in rhetoric, an opposition or contrast of ideas, such as we see in the Propositions of Duchamp's incomplete syllogism, since it takes the form of contiguous sentences or clauses, and/or words which are strongly contrasted with each other, such as in the following example, recalling a *Fresh Widow*, "as thou shall wax, so shall he dwindle"; this is a homologue of Duchamp's second proposition. Since an antithesis is also the second of such clauses, it is part of the dialectical counter thesis Duchamp addresses in his *Trois Stoppages Etalons*; and being a contrast between or

with two things in direct opposition, it represents the infra-mincing *conjunctio oppositorum* of the Alchemical Wedding.

Thus, the rhetorical form of Duchamp's nonsensical syllogism mediates a literal reading now only rendered sensible only through the signification of Rose's adulterous identity, which, in flourishing rhetorically, confirms Rose's attributes, since a flourish is the specific blossom of a fruit true, such as the precocious apricot; and a blossoming in general, an *épanouissement*.

A rhetorical flourish is, for example, an ostentatious embellishment, or gloss.

It is also a parade of fine words or phrases, and a showy ornament, a display and showing-off.

A flourish is the brandishing of a weapon, such as an *épée*, or the sharp instruments flourished by the swordsmen stripping precipitated Mercury, in the *Musaeum Hermeticum* of 1677.

A flourish is a florid passage, a passage enriched with decorative detail, excessively ornate, and, running in passages, it is rosy, and flushed with red. It has a blooming appearance, as does any bloomer, or plant that blooms, like a blooming rose. A bloomer is also, simultaneously, a floriated letter and a bad mistake, a blooming error. And blooming knickers, since 1868, are, by turns, both full-blown and bloody.

And, recalling Duchamp's habit of disappearing, with a flourish, before the opening of any exhibition he organised, in the 1930's and 1940's, to flourish is to give a short, fanciful exhibition before the real performance.

So the flourishing Rose is then thoroughly rhetorical, since she seeks to persuade eloquently, through elegant expression, and through her body of knowledge. She engages in methodological discussion on specific subjects. She recounts a narrative tale, and she negotiates, inviting us consider the advantages of putting something into something else; and she discusses and arranges terms. These terms of reference are, like her-self, trans-sexual terminal boundary markers, dedicated to Hermes, Mercury; and like her-self, they are hermaphroditic *témoins*, or witnesses.

She uses terms of refinement, such as *épée*. She is also ostentatious and artificial in her expression; and she is jocular and ironic, which is meaning the opposite of what you say. And as a self-conscious rhetorician, she constructs self-evident retorts, since a rhetorical question, such as '*Faut-il..*' assumes in its expression its own answer; and to retort is to meet or answer an argument by a similar argument to the contrary. It is to reflect, and throw back, like a verisimilitude. It is the sharp, incisive repost of a fencer flourishing an *épée*. And it is at the heart of Alchemical transmutation, since it is a vessel for distillation, a vessel in which Mercury is separated from an amalgam of impurity by volatilization.

This amalgam is a soft mass formed by confection with Mercury, a mercurial alloy, an intimate mixture of substances. Once volatilised, it is airy, insubstantial and *évaporé* – flighty, changeable and fickle, and difficult to fix permanently, as mercurial as the sexual identity of a hermaphrodite, the product of the *conjunctio oppositorum* of the Alchemical Wedding. This is effected in a retort, which is a furnace, which translates as *poêle*.

The transubstantiation this allegorises is a homologue of radiation, in which the decomposition, or putrefaction, of uranium generates attributes, such as the inert gas Krypton, isomerously, in that the characteristics of the attributes are nothing like that of the substance from which they are generated, as in the Eucharist; hence the name Krypton, since it is veiled within its hypostasis. The specific alchemical definition of putrefaction is oxidation, and it is the radioactive oxide of Thorium,

discovered in Thorite, an attribute of the god Thor, which is important in the manufacture of incandescent gas mantles, the subject of one of Duchamp's first works, and his last 'Grande Oeuvre', *Etant donnés*. This is the gas mantle held aloft in the latter which the bored schoolboy drew in 1914, the *Bec Auer*, and a *bec* is a beak, of an *alembic*, or retort. Since yellowish-brown Thorium comes from the earth, it symbolises the *monde en jaune*, whose slang translation is 'the world of sodomy'.

A retort, a vessel which, turned back upon itself, then inscribes, through its condition of retortion, a rhetorical answer made to an argument by converting it against the person using it, in the manner of an ironical, syllogistic alchemist. Turned back upon itself, it is synonymous with a reply in which a first speaker's argument is used against itself. In an answering of like with like, as a reply in kind, a retort is like a rhetorical question which does not require a retort, since it is already assumed in its form. With its sinuous neck, a retort is, like a rhetorical device, a device for making and argument by turning it back on itself, a retortion. This excessive subtlety and over-refinement of an argument is *alembiquage*, *alembiquer* meaning to over-refine or subtilize. The *alembiqueur*, the spinner of fine sentences, thus runs the risk of alembiquizing himself, since *s'alembiquer* means to rack ones' brains, puzzle over and scrutinize carefully. This is *passer quelque chose à l'alembique*, which is to synonymously separate something out from an amalgam, in a retort, or alembic, or *poêle*. And an *alembique*, as Walter Arensberg knew only too well, both in 1920, and again in 1949, is a *réplique ampoulé*, both a retort and a replica, and both rhetorical and in the form of an ampoule. This is because the ampoule of 50 cc's of Paris air that Duchamp took him on the first occasion had to be replaced with a replica on the second.

So *poêle*, which precipitated out from the syllogism, is one of the five substantives which are the literal, figurative keys to a meaning enfolded within the rhetorical form articulating them. That being so, it comes as no surprise that, by their translation, through Roussel's linguistic amalgam, they distillate out their essence in the subject we have already identified, thus:

*Moelle* is medulla, the pith of mammalian hair – *poil*. It is also marrow, or essence, the hypostasis of transubstantiation. This elevated status finds its reciprocate via the transmutation afforded by the Sélavy-esque slang expression, *sucer jusque la moelle* – to suck someone dry.

An *aimée*, in Duchamp's neologistic construction, is a very close girl-friend, an *ami-jean*, both a lesbian and a masculine woman, an *amazon*, such as Rose Sélavy, that amalgam of both Yvonne Chastel and Marcel Duchamp in 1920, and Germaine Everling and Marcel Duchamp, in 1921. These masculine-feminine hybrids evoke the ultimate product of the putrefaction of the alchemist's 'Grande Oeuvre', the hermaphrodite, the 'incestuous' coniuncto oppositorum of the brother-sister, essential to which is the flourishing of *épées*.

And the *poêle*, the rhetorical retort of the Conclusion of the Syllogism is, a frying pan, or stove, or furnace, a marriage canopy, a canopy for the Sacrament, or Consecrated Host, and a funeral pall, or winding sheet, such as might be used in mourning. All these themes conjoin in the sources cited by Moffit in chapter 5 of his *Alchemist of the Avant Garde; The Case of Marcel Duchamp* [ State University of New York Press. 2003 ]

As we have noted, Duchamp incarnated himself as Rose pictorially twice only, in the form of the two sets of photographs taken by Man Ray, in 1920/21 and 1921.

The first example commemorated Duchamp's union with Yvonne Chastel in Buenos Aires, in the form of his fictive perfume *Belle Haleine*. She was the first, and long time, owner of that work, in her reincarnation as Mrs Peter Lyon.

Duchamp had met Jean and Yvonne Crotti in New York in 1915 or 1916, in which year the former, travelling back to France, delivered some letters from Duchamp to his sister Suzanne, who was by then divorced from her first husband. They began an affair, and eventually married whilst Duchamp was in Buenos Aires, provoking his gift of *Readymade malheureux*, the second 'readymade at a distance' his sister inscribed for him in Paris. In Jean Crotti's absence from New York, Duchamp and his friend's wife began a liaison, which was further complicated by another which Duchamp formed with a certain Madeleine Turban, not yet divorced from yet another Norman husband. The Crotti's were divorced on December 29<sup>th</sup>, 1917. Meanwhile, due to Picabia's philandering, with, inter alia, Isadora Duncan, drug and alcohol abuse, and high living, Gaby Buffet-Picabia had left for Switzerland, in September, and Francis left for Barcelona a few months after that. On the 17<sup>th</sup> of November, Duchamp had met Picabia and his lover, Germaine Everling, née Corlin, at de Zayas' flat. In August 1918, Duchamp, having failed, right up to the last minute, to persuade Ettie Stettheimer to accompany him to Buenos Aires, sailed in the company of with Yvonne Crotti, where they were joined shortly by Katherine Dreier. Yvonne's departure preceded that of Duchamp from Buenos Aires, on June 22<sup>nd</sup> 1919, by a few months. On her arrival she stayed with her ex-husband and sister-in-law, Duchamp's sister Suzanne, and when Duchamp arrived, via London, he immediately reconnected with Picabia and Germaine Everling.

The second set of photographs commemorate a crisis in the protracted *ménage à trois* of that friend, his wife Gabrielle Buffet-Picabia, and his new mistress, whose arms appear in the second Rose photographs. This came to a head in 1921, paralleling Picabia's simultaneous rift with Dada.

Duchamp, keen to return to New York after his return from South America, was in Paris between July 1919 and September 1920, when he left for New York, staying until June 1921. He was then back in Paris until January 1922, when he returned to New York. In February 1923 he returned to Brussels for six months, and then went back to Paris, where he began a long liaison with Mary Reynolds, an American war-widow, and began his chess career. Back in New York in October 1926, he returned to Paris in February 1927. The critical period, therefore, for the photographs in question, was 1920/1921, when Man Ray photographed, Duchamp first in New York before June 1921, and after July, in the same year, in Paris.

Rose Sélavy makes her first appearance in Duchamp's works in 1920, with *Fresh Widow*, one of Katherine Dreier's latter acquisitions. The was followed by the *Rotative plaques verre*, which nearly decapitated Man Ray, who was photographing it, and whose sub-title, *optique de precision*, anticipates Rose's Calling Card. In the same year, the same photographer recorded Duchamp's *Élevage de Poussière*, later published as 'the domain of Rose Sélavy'. The photographs of Rose used in both a photomontage and in an *etiquette* attached to *Belle Haleine* are generally considered to have been taken at this time, by which time Duchamp was no longer in regular contact with Yvonne Chastel, who remained a lifelong confidante, none-the-less, and with whom his liaison had begun in New York, and ended in Buenos Aires. *Why Not Sneeze*, *Rose Sélavy* was the last work before Picabia augmented the Christian name

with an 'r', on page 6 of "*Le Pilhaou-Thibaou*" of 1921, a supplement to the fifteenth issue of his magazine 391. From this point, starting with *L'Oeil Cacodylate*, which 'Rose' signed in the same year, after Duchamp's return in June and Man Ray's arrival in Paris, since he also signed, and photographed, the 'painting', Rose remained Rose, the next work she 'authored' being *La Bagarre d'Asterlitz*. Thus, the reincarnation of Rose as Rose marked a crucial moment for Picabia. Firstly, by then he had affirmed publicly his liaison with Germaine, by whom he had a son in 1920, Lorenzo, having had one the previous year, Vincente, by Gaby, from whom he had already split, in 1919; both women appeared on *L'Oeil Cacodylate*, as does the phrase '*en deuil*', 'in mourning'. Secondly, Rose was incarnated in the very work in which he announced his split from the Paris Dada group, "*Le Pilhaou-Thibaou*". Thus, Picabia, doubly 'divorced', and not involved with the birth of Rose in America, was midwife to her successor Rose in Paris. As such, it seems difficult to avoid the conclusion that this milieu must inform the discourse from which the photograph's of Rose and Rose take their form and meaning. This would seem to be confirmed by what Duchamp wrote on *L'Oeil cacodylate*:

' *en 6 qu'habilla rrose Sélavy* '.

This translates as the following, accommodating all the routine delimitations of the verb '*habiller*'.

" When did rose Sélavy prepare, dress, draw and truss, clean, trim and prune, assemble and put together, run type round, fix and dress up, give a good dressing down to, clothe, provide with clothing, be made most becoming by, cover, wrap up and get up, label, box-up, package, wrap and prepare, and offer for sale among six."

The answer must surely be, when she was created by the intercourse between Marcel Duchamp, Yvonne Chastel, Man Ray, Germaine Everling, Gaby Buffet-Picabia and Francis Picabia, since her appearance, in two different photographs, commemorates, through an incarnation and reincarnation, the events which befell this *ménage à six* between 1918 and 1921, and over which Duchamp rhetorically presided - incarnation meaning to make flesh, and to colour the colour of a rose.

Setting aside the creation of Rose, post-Buenos Aires, which we deal with elsewhere in relation to *Readymade malheureux*, if the foregoing proposal, apropos the significance here of Francis Picabia, is to have any credibility, we might reasonably expect to find his peccadillos linguistically inscribed in a discourse simultaneously articulating the attributes of Rose and her representations; and this would appear to be the case, since, like Rose, Picabia can be dissected, as the following analysis demonstrates.

As Duchamp demonstrated, Picabia must be split into two phonemes, *pique* and *habilla*, the substantive stems of which generate by conjugation the following inflexions which, if subjected to a Rousselian *procédé traduction juxtalinéaire*, produce the following: *piquer, piquage, piquant and piquance*, and *habit, habile, habileté, , habilité, habiller, habilliter, habillage* and *habillant*, the last recalling the double 'Ll' of the name 'Lloyds' that Duchamp later claimed had inspired his doubling of Rose's rubric. Their subsequent translation then generates a range of attributes uniting Rose's style and character, the form of her appearance, those of her accessories, the character of her syllogism, the biographical character of the subject she articulates, and her function as a *témoin oculiste*.

For example, *piquer* means to goad, irritate, nettle, inject, snatch and turn acidic, to sponge off, set high standards, to interlard, to arouse and excite.

*Piquage* is a tart, biting, cutting and stinging retort, and stimulating, zest and piquancy.

*Piquant* is smart, which is *habilé*; this is also clever, cunning, artful, adroit and possessing a knowing hand. *Habilité* is ingenuity, *habillage* is drawing and trussing, fitting and assembling, and, recalling Rose's premisses, *habiliter* is to enable, entitle and empower. The resulting empowering, enabling and entitlement is *habillant* and *habilité*. *Piquer* augments this rhetorical signification, since it means to cut to the quick, which is *moelle*. *Habiller* also means to advertise, and to get up as a woman, and her wrapping and covering, which are *habiller*. Her morning *levée* get-up is *habillage*, her dressing, *piquage*. Her dress and habit are *habits*, the coats and frocks of Rose and Rose. *Prendre l'habit*, to take the veil, takes us to back to the Buenos Aires of *Belles Halesines*, since there we encountered both *buenos aires*, the beautiful breaths of Spanish air, and *eau de/ odour voilette in the Baume de Rigaud*.

So, in dressing up as a woman, *s'habiller*, Duchamp is simultaneously dressing Picabia down, cutting him to the quick, which is *piquer*, since to dress up as woman, *s'habiller en femme*, is also to empower and enable a woman, *s'habiller une femme*. Its homophone, *habiller infâme*, is then simultaneously to enable and criticise the unspeakably vile and squalid, because *habiller une infâmie*, to give a good dressing down to something unspeakable, is to simultaneously *habiller une nymhe amie*, to dress out in finery a nubile female intimate. And of course they also all mean to do so discretely, since *habiller* also means to cover up.

The details of Rose's *habits* appear as various forms of *pique*, not merely prickles and stings, but quills and hatpins, *épines*, so to speak, which once again rhetorically signify, since *épine*, backbone, and 'backbone, figuratively, marrow, conflate in both *moelle* and *d'épine*, or spinal marrow. To cut to this quick is *piquer*, which can be rendered phonetically as P.K; likewise, the Buenos Aires to which Duchamp invited Picabia can be rendered B.A: so P.K.p.k.B.A. says, phonetically, *piquer Picabia*.

*Piquer* is also to pink, to blush and to stick a rose in your belt.

To be *piquant* is to be a bit of a prick, deflating, taking a stab at, and throwing a fit. *Piquance d'affaire* is the cream of a salacious story, the piquance of an affair regaled. To speak so salaciously is *saler*, also to pickle, and to be in one is *être dans les beaux draps*, which are bed sheets. Thus we arrive at Picabia's infidelities or, since he was half Spanish, his *peccadillos*; Picabia's enduring fascination for Spanish subjects, such as bull-fighters, began in 1902, when he visited Spain for the first time, staying with his Aunt Juanita in Seville in the company of his paramour, society hostess Ermine Orliac. With his peccable, i.e. sinful, blemished, and faulty, or *fautif*, 'pecker', which, since the 19<sup>th</sup> century, in American slang, meant penis, Picabia's life was picaresque; appropriately enough, since this epithet pertains to rogues and knaves, and especially to a style of fiction dealing with adventurous rogues of Spanish origin: picturesque, even, since this is *imagé*, or vivid. Picturesque is, like the photographs of Rose, picture-like, where Rose is flawless, exempt, in her immaculate conception, from the possibilities of doing wrong, a Rose who cannot be picked upon, since her style is impeccable. She is pectinate, fitted together like the alternating teeth of two combs. But the impectinate, dapper, Picabia, not a comb-tooth out of place, in his own volatile confection was harder to permanently fix, pin down, make presentable; to *piquer habiller Picabia*.

The year 1921 then confirmed a publicly declared intimacy between Duchamp and Picabia, itself reaffirmed three years later, in *Ciné-Sketch*, in 1924, the year which saw his attack on Breton in the last issue of 391, concurrently advocating an aesthetic he called *Instantanéisme*, whose virtues were expressed in *Relâche* and *Entre'acte*. In the sole performance of this satirical comedy, on New Year's Eve, Duchamp took the part, naked, of Adam, in a reconstruction of a Cranach painting, in which Brogna Perlemutter- Claire played Eve. However, in an interview with Paul Achard at the same time Picabia reported that the latter role would be played by a 'Francine Picabia', one of his 'psychic children', presumably his own alter-ego.

*Ettie-quette ?*



# WANTED



## \$2,000 REWARD

For information leading to the arrest of George W. Welch, alias Bull, alias Pickens, etcetry, etcetry. Operated Bucket Shop in New York under name HOOKE, LYON and CINQUER. Height about 5 feet 9 inches. Weight about 180 pounds. Complexion medium, eyes same. Known also under name RROSE SÉLAVY

There had always been androgynous flashes in Duchamp's work. The very first might be the drawing of Leo Tribout, the wife of one of Duchamp's oldest friends, shown as a young man (1909–10; p. 45 above), followed by the young couple of *Young Man and Girl in Spring* (p. 18), the nude on the staircase (p. 26), even the *Bottle Rack* (p. 52), with its curves and jutting parts, and certainly the be-whiskered Mona Lisa (p. 65). The choice of the name "Rose" could even be an indirect reference to the poetic circle of roses invented by the famous Jewish lesbian, Gertrude Stein. At any rate, Rose/Eros Sélavy became a communicative personification of this androgynous tendency. In an interview with Pierre Cabanne, Duchamp commented:

"I wanted to change my identity and first I had the idea of taking on a Jewish name. I was Catholic and this switch of religion already meant a change. But I didn't find any Jewish name that I liked or that caught my fancy, and suddenly I had the idea: why not change my sex? That was much easier!

And that's where the name Rose Sélavy comes from. Today that

*Wanted, \$2,000 Reward, 1923*  
Rectified ready-made: photocollage on poster,  
49.5 x 35.5 cm  
Milan, Collection Arturo Schwarz

Poster for the Retrospective at the Pasadena Art Museum, 1963. It inspired Andy Warhol's series *Most Wanted Men*.



*Vous pour moi, 1922*  
Printed suitcase labels for Rose Sélavy,  
6 x 12 cm  
New Haven (CT), Beinecke Rare Book and Manuscript Library, Yale University Library

*Rose Sélavy*Letter of 9.7.22: Rrose to Ettie

.....  
 The function of the Ephemerides appears to be to construct a loose network of elements of the scenario constructed by the components of the work itself; key-words to act as connections, or major landmarks of the semantic matrix; to fit the work into a *mise-en-scène*- so that the exegesis fuses the emblematic work with its consumer in the wider allegorical field of meaning.

Eph 30/31.07.1922  
 [ because Ettie born at midnight]  
 Sea Bright

Midnight 30/31/ July 1922 *minuit*

Ettie Stettheimer  
 Birthday

*grand train* – tear  
*train* suite/attendants  
*boule en train*

Marie Sterner  
 Dr Pope  
 Phyllis Ackerman  
 Henry McBride  
 The van Vechtens  
 ‘Duche’

*faite sur mesure*

Rose and Duche present  
 Ettie with a tailor-made  
 luggage labels  
complete with string strings attached / completed by string

name of sender ( Rr S)  
 instead of destination

‘*VOUS POUR MOI*’ printed on

*Ettie q’êtes* (: *Etiquette*) handwritten on

Illicit  
 Did she not understand ?

Elicits little response; more credit to his  
thoughtfulness than thinking power

Her response: a poem  
*Pensé-cadeau – vers à un ami* ( male)

‘ I wish I was made to measure for you...  
 But I’m ready made for nature...’

‘..half-Hugh...’  
 ‘...rectifications....’

.....  
 Letter of 11.8.22: Rrose to Ettie; refs the paper, and ‘bottle green’: Rrose appearing as

Ettie Stettheimer give Rose/Marcel some rose coloured stationary / sheets of paper

- roses à Rose = Rose arroses; a rose on a watering can does 'arrose'

Sheets of rose coloured paper = *feuilles de rose*;

*faire feuilles de rose* = sodomise

Sodomiser = *tourner le page* = *casser la rondelle*.

*rondelle* small round disc; 2 in *Why not Sneeze*

Sodomiser = *empapouter*

*hampe* shaft, stem, handle – *manche* – *penis*

*papetier* = stationer.

Visiting card *carte de visite/avoir de la visite* have a period

*tante rose*; *tante* = homosexual

rose 18thC the vagina; pluck the rose

roseleaf *anilingus*

rose petal *petale de rose* *petale* homosexual

crumpled rose leaf *petite contrariété* lover's tiff

slight vexation *ennuyeux*

tif *querelle*

*pique*

*gorgée* mouthfull *arroser* pay back small sums

wet one's whistle

keep one's clients waiting with lots of drinks

gulp *lampée*

*lampe* *allumeuse* prick-tease  
decoy

*fâcherie* c.a.d *Vacherie* = *rosserie/roserie/rosary*

*facher* annoy

*anicroche* hitch, snag, spot of trouble

hitch *saccade, secouse*

*accrochement*

*accrochage* hanging up, hitching, coupling

picture hanging

hook-up

hooker whore *accrocheuse*

*catiche* = *cadeau*

*cadeau* *pensée*

2 days later Rose/Marcel give Ettie some/an luggage label.

It good manners to give a gift; it's etiquette

An etiquette for Ettie on which is written '*Ettie qu'êtes* (Etiquette)'

above 'VOUS POUR MOI ?'

=

Ettie, what are you ( etiquette/ticket) ‘You for me ?’

i.e What are you for me - Ettie  
- etiquette  
- ticket / label ?

luggage label.

[A label is a thing which, when it labels another thing (– luggage; fellow travellers ?) it is a representation]

labial	labialis	pertaining to the lips serving as a lip
labile	labilis	vocal sound formed by partial closure of lips (= kiss) prone to lapse ( Chute-Original Sin) slippery unstable
labium		female pudenda labia minora nymph/nymph <i>feuille de vigne femelle</i> <i>feuilles</i> sheets <i>feuilleton</i> serial magazine 'voir des feuilles' have sex in the open air 'faire feuille de rose' have anal sex (B)

= an *etiquette* on which is written ‘*Ettie qu’êtes ?*’ = 2 different representations of a both a label and *etiquette*.

2 more representations:

*Rose* is the sender send; *envoyer – envoyer q.q’un sur les roses* send s.o. packing  
*Signaleur, expéditeur, remetteur, manipulateur, transmetteur, clef morse / hence habitual use of telegraph.*

*Marcel* is the ‘maker’

It’s normal for the giver of a present not to be its maker; maybe order it.

These tickets were tailor made and then remade with an inscription; typical readymade, in that they imitate a manufactured object, but were bespoke simulacrum.

Is this the key ? [ multiple representation and transubstantiation]

None of the ready-mades authorised by Duchamp are to be found in manufacturer’s catalogues; [‘Peigne’ was not from any Chas Bingler outlet at that address – 166 6<sup>th</sup> avenue]

‘tailor-made’:

	<i>tailleur</i>	
	<i>elle lui à taillé une plume</i>	she’s given him a blowjob
	<i>tailler une plume –</i>	sharpen a quill pen... .. <i>feuilleton</i> /journalist
	<i>foudre un coup de plumeau</i>	fuck s.o.
<i>fait sur mesure</i>	made to measure	

[ Av.App/Err. Mus]

Luggage label/*Rose Selavy*; *VOUS POUR MOIS*  
*MOIS POUR VOUS*  
*POUVOIR MOIS /MOIRE*

*Moiré* watered silk  
 watered *arrosé* sprinkled, moistened, wetted

*Pouvoir* to be able to, can  
 force, means, power, authority  
 cudgel *goudin, trique*  
*baton: tour de baton* graft:...inoculate  
 illicit gains/*pain blanc*  
*savoir le baton* know how to spirit things away  
*avoir le baton* have an erection  
 take up cudgels *épouser* assume the form of [MD/R:S]  
 marry - which is a formality

informed by *etiquette*  
*etiquette* unwritten code of honour  
 order of precedence  
 luggage label  
 label *queue* penis  
 mark of cadency; descent of a younger branch  
*etiquette de bagage* impedimenta; things which encumber progress  
 things which impede  
 travelling equipment: *travelo*  
 kit: 19thC-the penis  
 accoutrements = male  
 genitalia/wedding kit

## Sea Bright

See bright

a rendering of 'clear-sighted' (= clairvoyant)

Clear sighted is a perversion of 'clary'.

? what improves the sight of a clairvoyant? – hypnosis etc ?

Clary labiate plant: label, labium, labia, labile etc

Salva sclarea; )pilgrim's ) salve; ampulla

Also Celandine ( from the Gk: swallow) a species of fennel. –  
carminative: see belowfrom *clavatum*: 'that which is clarified' ( as is urine in a urinal)

clarify make pure

make free from impurity; to free from impurity = defaecate

make illustrious

( opp. of be sodomised)

glory

= the Virgin/Urinal etc

clear-eyed *aux yeux clairs* / clairvoyant*yeuse* ilex: holm oak, fromilicisCoccus ilicis (?Phallus impudicus ?) ; pregnant female of the Scarlet Grain  
insect, whose bodies produce coccineal:

coccineal – carmine; scarlet

also

Coccus cacti, which feed on cacti, genus Cactaceae:, or Dildo

Coccus; *cocu* cuckoldScarlet Grain insect: Kermes; kermis – annual fair ( e.g birthday party), in  
US, usually charitable

( amicable settlement ?)

Alkermes: alchemy

illicet let us go; all is lost

illicitus illicit( 'Ettie qu'êtes' elicits little response from Ettie) –: 'un-Ettie-cal'

illigo to bind ( string)

illicio allure, entice, seduce

illicus dashing against

clear eyed *à la vue nette* / *avoir la vision nette**netteté* cleanliness / slickness / neatness /  
sharpness / vividness[brightness] /  
flatness [of refusal; refuse- rebut]= attributes of the label, the *etiquette**netteté* / *nette* Ettie/Ettie *nette**nette* clear, spotless, faultless

pure, unadulterated

= the Virgin

*au net de net* fair copy [ as a readymade is of a manufactured object]*voir net* be clear headed

Nettie, Anette, Ettie

*aneth* anethum dill ( and fennel.....Celandine)  
 cultivated for its carminative fruits and seeds;  
 carminative having the quality of expelling wind  
 carminate card for wool; Peigne  
 anethol essential principal of oil of anise and  
 fennel(absinthe)  
 anethene most volatile part of anethol  
 to dill to soothe, lull, qquieten down  
 dildo mid 17thC: incompetant fool  
 17<sup>th</sup>-19thC: to caress a woman sexually  
*diletto* lady's delight

Sea Bright.

Sea infinite [ *A l'Infintif*]......  
 multitude ( gens) ..... without limit / unlimited  
*ilimité*  
 illimitable cannot be limited / having no determinable limits / boundless  
 illimitate unlimited  
 illimitation fact of being free from limitation  
 ill imitation badly imitated  
*imiter* copy / mimic / counterfeit  
 ill *maladie* *mal/mâle à dit*  
 disease  
 dis-ease  
 unease *gêne* torture, embarrassment *embarrass* need  
 'genous': Lavoisier-Traite de Chimie; e.g oxygen, from  
*j'engendre*: I engender / that which produces – in case of  
 oxygen, that which produces acidity, sharpness  
 MD engenders, ie. produces and gives gender  
 - and genre - to, Rose.

Bright *éclatant* ejaculatory  
*Sémillant / semeant; semer* disseminate, sow  
 dissemble a rumour [A.B.S / Pistons../ Courant d'air.]  
 get rid of an undesirable guest/member of party  
 Bright's disease *nephite chronique* [caused by over-exposure to cold and damp]  
*chonique* lasting, lingering  
 story, news, gossip *nouvelle*  
*nephite* jade *rosse* [ *Rrose / rosse*]  
 objectionable person  
*fine lame* thin sheet  
 cunning jade  
*pendarde / pendente* counterpart ( Rr/M)  
 hanging  
 pending

Rose + Ettie; rosetti / *rossette*

rosette

little *rosse*

little rose: Rose, not rose; diminutive of Rose

( di) *minuit* (tive) midnight; Ettie born at

rose pink (stationary) *feuille de rose à Rose*

'Rose's red sheets'

anus

*faire f. de rose à Rose*

'sodomise Rose'

[ = Rose's red sheets ?]

*amateur de rosette*

sodomite

Sea Bright / Zebrite ?

*Zébie* *peau de zébie* = *peau de bal*

trash, rubbish

[U.S.] nix

nixie/nixe ondine / water nymph

*nymphée* waterlily

*nympha* labia minora ( small label)

inside labia majora

*zebre* name, handle ( e.g. RrS) *manche* penis

*dix manches / Dimanche*

ten erections

*zebré* stripy *rayé*

*rayonner* have an orgasm

*c'est mon rayon* that's my cup of tea

*tasse à thé / théière*, etc

*en connaitre un rayon* to be an old hand

*en filer un rayon* put some vim into it [ Vim/Zebrite]

*à rayures* scratched, erased, struck out

*rayère* dream hole-slit in a wall

headrace of overshot wheel

*enfiler* swindle, cheat

[ Ettie thought she had been by M]

have sex

string along ( string !)

go through an endless string [1942]

' complete with string'

*enfiler des perles* idle one's time away

' say your beads'

*perles* f. genitals

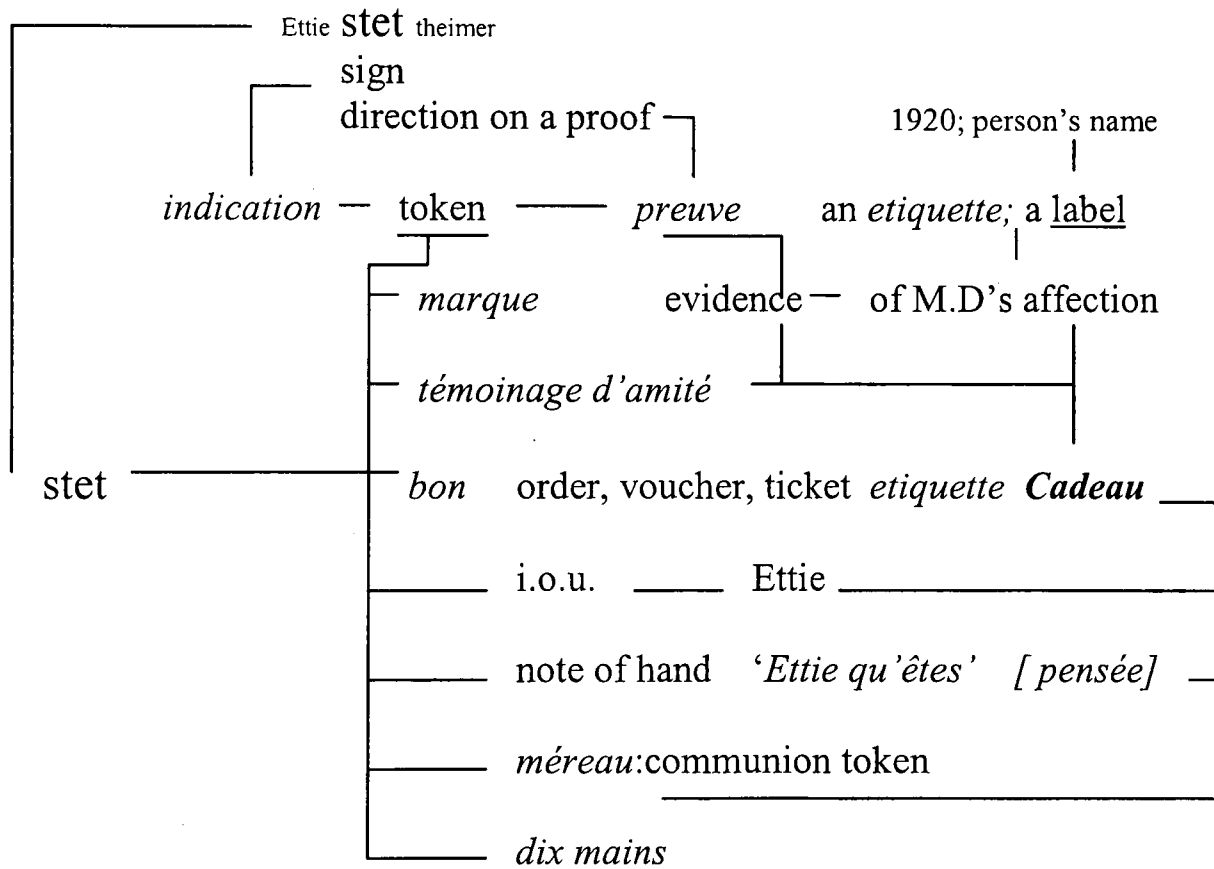
prostitute who'se game for

anything



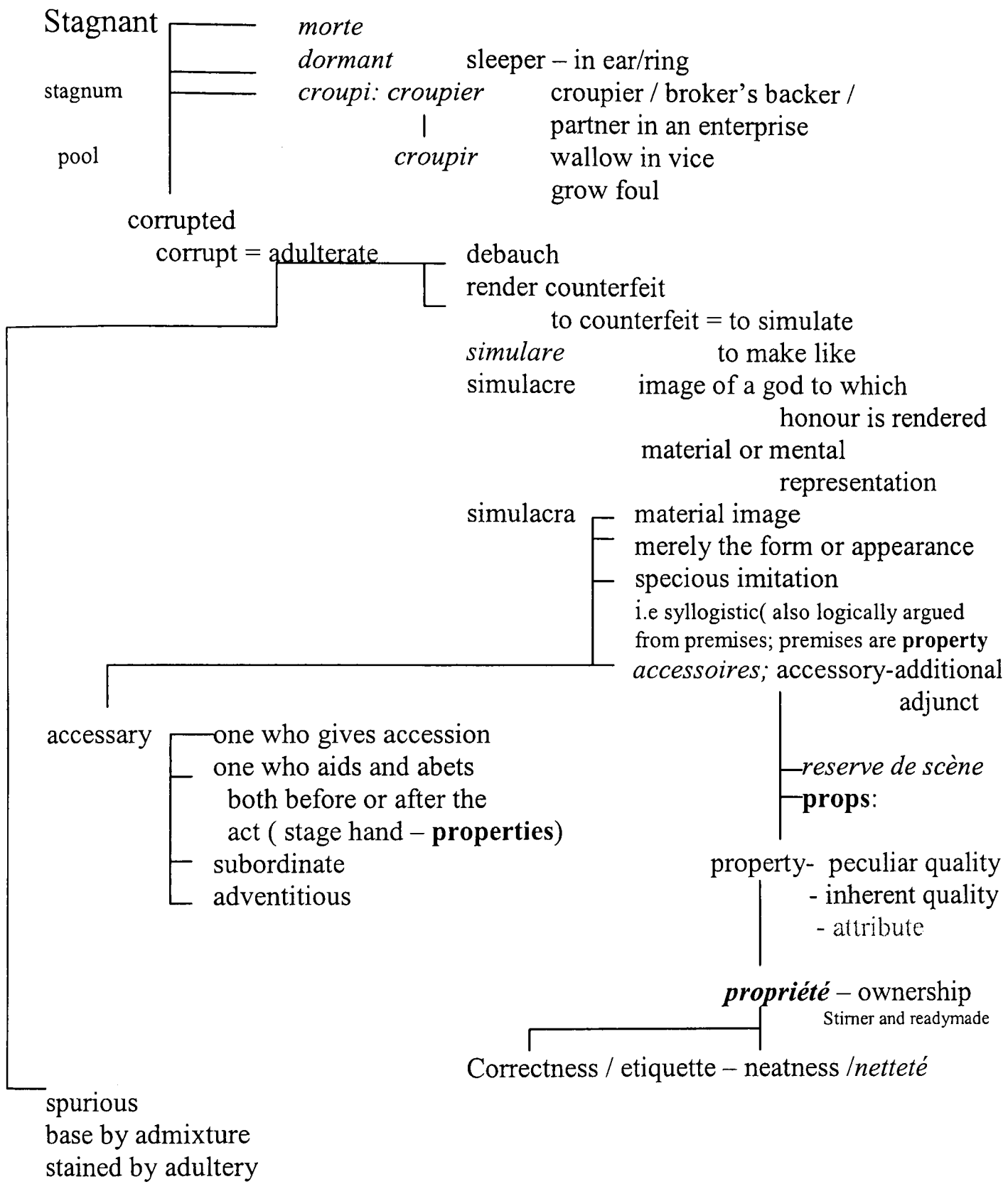
**Stagnant** of a liquid, that is at rest in a vessel (such as urine in a urinal)  
 in-active, without motion  
 = standing [water]; ‘let it stand’ (Printing) = ‘stet’; directions on a proof –  
 [ Love Days left standing at the publishers until the next year]  
 meaning ‘ that matter which has been altered or struck out is to remain uncorrected’  
 [the *etiquette*/label is matter that has been altered has remained uncorrected]

- a stet is a direction on a proof
- a proof is a *preuve*, which is evidence, sign or token - *témoïn*
- this label/*etiquette*/ticket is a token of friendship; it’s a *cadeau*



stet *bon* ticket/etiquette  
*à maintenir*  
 to stet *maintenir un mot sur l'épreuve sur le MS*  
*maintenir* hand-held ? ( hold hands?)  
*maintenu* confirmation in possession  
 ? hand-grip? *poignée*  
 ? handgrip? *prise*  
*poignée de main*

*bleibt* stopping point – *punkt*  
*bleibe* place to stay/stop  
 place to stay *heim*; stet-*heimer* ‘stay-at-home ?  
 ‘stay at home’ *casanier*  
*cendrillon* / Cinderella ( turns back into *domestique* at midnight)  
 cinderella dance *sauterie qui se termine a minuit*  
 Etty born at midnight/*être à terme* – to come to term; be ready to give birth



*adultus: adolescere* – fully grown

*adolescent* between childhood and maturity

*jugend*; 'jugend' in Duchamp letter

adulterate

a. milk: *lait baptisé*

= render counterfeit: [the bespoke readymade –

bespoke *sur mesure/commande*.*à façon* own materials made up (B en V)*de sa façon* his own composition (B en V)*façon* manner

manners

etiquette

imitate with intent to deceive

personate / pretend to be [RrS]

resemble an appearance

*frelater* to doctor a product*frelatage* adulteration

sophistication [sophistry/syllogism]

adultery

unlawful (illicit) sex

irregular sexual intercourse [ejac. Praec]

idol worship; idolatry

enjoyment of a benefice during the lifetime of the lawful incumbent

or

during the transition of a bishop [transit ? ie conjunctions ?]

(e.g. D at 33W67th etc)

unadulterable; predetermined by an unalterable decree

=

destine

ordain, appoint

set apart for a purpose

design, allot, denote

=

all true of the labels.

The archetypal form/identity of the luggage label predates Duchamp's; the archetype is its model.

D's labels are bespoke, pre-ordered.

This RM is the symptomatic; specially made versions of 'mass-produced' Archetypes; 'fair copies' – *nette*.

(préciser des readymades: R M is a kind of rendezvous with the future: - e.g. 1947 Broadway – as a date and place in the future.)

Both archetype and replica are destined for one purpose only; and both are purely utilitarian. The journey of D's label is esoteric, not quotidian

On it appears a

Destination: the act of destining to a particular use, purpose or end

the end or purpose to which a thing is destined

the fact of being bound for a particular place of destination

the intended end of a journey or course

to reach a destination *arriver à l'étape**étape* mart, emporium (see Woolworth)stage, halting place                    *stet*

distance between two of above

*journée*

a day's travel / work

to be destined *en route**fut destine* fated, chosen (t.f. a gift)*en partance pour* departure*partenaire !*

destine/Fate    divine pre-ordination; ordering – the labels were pre-ordered

ready made    made ready; making ready    *bout-en-train*

<i>bouton</i>	button; <i>bouton rose</i>	clitoris	
<u><i>en train</i></u>	[breeding] teaser	<i>allumeuse</i>	prick-teaser decoy /counterfeit
	exhilarating companion		

Stagnate

*séjourner*stay, stop      *stet*

tarry    Tarry town; location of Andre Brook; Stett's summer residence  
 while away the time; the means to while away the time  
 ( such as these characters)      *flaner*

=

abridgement.    epitome;  
 epitomize    reduce to smaller scale  
 [ B en V]

— *précis*      summary, abstract  
*precise; preciser*    make precise /  
 exact / accurate /  
 definite  
 state accurately  
 define precisely  
 make clear: clarify  
 go into further  
 detail

compendium

*compendere* to weigh together ( souls)  
*com*      with  
*pendere*    hang    (*atelier*)  
 the substance within a smaller  
 compass  
 (= essence)

condensed record

embodiment in miniature [ B en V]

*séjour*: sojourn      [ D stayed overnight]

*de séjour*      for one day only      - ephemeral / *chose de neige*  
 - one night stand ?

place of abode – shrine

resort / residence

abode, dwelling = bottle = vessel for holding standing/stagnant  
 liquid

bottle from butt; arse    *cul**cul de bouteille*      bottle greent.f. *cul de b.* = arse of arse.Ref: *Belle Haleine*/seeing Rose in bottle Green

*Séjourner / se jaunir*    become yellow    *teindre en jaune*      *monde en jaune*  
*javeler ( Javel)*

*ce jaunet*      yellowish      = beige*jaunet d'eau*      *waterlily – Nénuphar / nymphe**nenni*      refusal*fard*      rouge / rose

Luggage labels; send someone packing. *envoyer q.qn sur les roses*  
 Send someone on a trip *emmener q'qn en voyage* give s.o. an orgasm

So; Who are you to me ?

Ettie Marcel  
 Rose

*Ettie qu'êtes* etiquette

send someone packing *emmener q'qn en voyage/sur les roses*  
 give someone an orgasm

bespoke/ *sur mesure* tailor-made  
 ready made

*en serie/ en feuilleton* *voir des feuilles;*  
 sex in the openair  
*faire feuille de roses*  
 anal sex

serialised  
 ready made

*C'est l'avis* it's advice, counsel, opinion ( so pay attention)

'bottle green': see *Belle Haleine*

*émeraude*  
 emerald [Hermes Trismagistus: Emerald Tablet; 1934]  
 smaralda/smaragdus  
 size of type between non-pareil [ without equal]and  
 minion[ as small as possible]  
 variation of beryl; aquamarine to yellow  
 berylloid; 2 x 12 faced pyramids placed base to  
 base  
 [Beryl Lloyd ?; Rr and Lloyds ?]

piles *hemerroides* 'aimez roides?': do you like (it) stiff  
 haemorrhoids *emoryde* (OF) emeroudis *émeraudes* (OE)  
 Gk: 'veins discharging blood' t.f 'haemorrhoid tablet'  
 a serpent whose bite was fabled to cause  
 unstaunchable bleeding [ and make you  
*roide/raide* - stiff]  
 ➤ haemophilia / coagulant / leech  
 ➤ need a doctor; *mercure*/leech

coagulant ( staunches)

*concrescible*; concrescible capable of solidifying, congealing  
 capable of growing together  
 concrescence growth by assimilation  
 concrescence of two individual organisms  
 = hermaphrodite; Hermes + Aphrodite  
 = Hermaphrodite and Salmacis,  
 who grew together  
 = combining two opposites

leech *chute d'arrière de voile*

*sangsue* bloodsucker *vampire*  
 vampire double lever trap-door, closing by means  
 of a spring, used in theatres to give effect of  
 sudden disappearance  
 reanimated corpse; galvanised  
 vamp: [avant-pied] sock  
 toe-cap  
 patch-up / refurbish  
*allumeuse*  
 improvise  
 walk on foot

*bdellaire*

Delaire; Pierre Delaire in Love Days by Henry Waste ( E.S) was M.D.

t.f. Delaire = emerald

and

*pierre* = tablet

=

## Emerald Tablet of Hermes Trismagistus

	<i>pierre</i>	coping stone	<i>tablette</i>	tablet electuary ( Copley) shelf of bookcase ( <i>Tu m'</i> ) pull-out slide ( <i>B en V</i> ) flat slab ( ashlar; <i>atelier</i> ) mantel shelf/piece ( <i>Tu m'</i> ) sill ( <i>atelier</i> /threshold) writing tablet cube ( of stock) lozenge ( <i>Tu m'</i> )
	<i>tabletterie</i>	fancy goods ( supplied by MD)		
	<i>tablier</i>	apron ( Masonic)		
emerald	viridian	veronese green	veronal : di-ethyl-melolyl-urea; white xtalline substance used for hypnosis	
	viridis	verdant	gullable; able to be gulled	
		verdantique	sepentine marble ( snake stone; caduceus ?)	
	viridanum	'green place'	-	Roman pleasure garden/court

## Hermes Trismagistus ( Thoth: founder of Alchemy)

The writings of, are The Emerald Tablet

The writings of: hermaic, hermean, hermetic: ' of Hermes'

Herm statue: 4 cornered ( tablet) pillar, surmounted by bust of Hermes, used as boundary or way marker, milestone or signpost = *témoin*.

Hermetic occult science / airtight seal

Hermetically by alchemy / absolutely closed

Hermeneut messenger of the gods

interpreter

[ as opposed to exegetic-descriptive and explanatory]

heremeneutic and exegetic = catechism ( Thoth to his son)

< t.f. catechism = growth by assimilation; **concrecence**>

mercury go-between *mercure* quicksilver

*mercuriale* reprimand, market price-list, tariff

vignette text illustration: text + illustration = emblem;

**concrecence.**

cut / head and tail piece

ornamental border ( M.D. – he never seemed to do much)

stamped revenue band

meadow sweet

*papier à vignette* – fancy writing paper [ *tablettier* ?]

[ which appears with 'bottle green' and RrS in August letter]

head and shoulder portrait, bleeding-off at the edges;

bleeding-off = 'haemorroid'/*émeraudes*

+ use of leeches[*bdellaires*]



‘*Rose Sélavy*’  
is the **phonetic** spelling of  
‘*Rose, c’est la vie*’

‘*c’est la vie*’ is proverbial; it’s a proverb. *Rose* authorised ‘proverbs’  
proverb ( ‘before the word’[ = thing])

matter of common observation or expression ( = commonplace[ see Médiocrité])

wise saw or aphorism

**oracular** or enigmatic saying

parable or riddle

So, something proverbial in content. e.g. ‘*c’est la vie*’, is made proverbial in form by being spelled phonetically; this makes it doubly commonplace – rendering of how it sounds in common usage not as it is written; I’e it’’s a commonplace rendered in commonplace exp[ression].

**phonetic** spelling is of common usage

**Phonetics**     *phonétique* linguistic science

Linguistic science     dealing with the production of sounds of speech and  
their representation [ = p t-j] ,

e.g ‘r’ written is ‘rr’ spoken in French.

Applied to signs which represent the elements of sound  
of speech, e.g. vowels and consonants: ‘A to Z’[  
= *gazetier*)

involving vibration of the vocal chords

applied to a system of spelling in which each letter  
represents the same spoken sound

[ = rebus / hieroglyph/ homophone]

*phonétique*

*phonétique*

*phone*

*ethique*

*phone*

[ *L’Après midi d’une...*]

phone[me]     elementary speech sound  
any variant of a phoneme

phoneme     a speech sound considered in regard to its functional  
relation in a linguistic system  
= a grammar of speech

grammar of speech; rendering of acoustic form of speech particles; vowels and  
consonants: ‘A-Z’

‘A to Z’ = gazetteer     *gazetier*     gazette

*lire la gazette* read the papers

watch others eat

i.e live vicariously

gazetteer =     “acc. the Johnson: a term of utmost infamy applied to wretches hired to vindicate the courts”

hack, journalist; ‘The Journals’: written proceedings of séances

hack     newsmonger/rumour-monger

live by your pen

*vivre de sa plume*

*plumeau*

duster, whisk

whisk set of **whiskers**  
 whisker bunch of feathers used as  
 a brush  
 something with which you whisk

whisk *verge* shank, rod, wand//penis  
*épousette* [ little bride ?] rubbing cloth  
*housson* feather duster  
*plumeau* eider down  
*blayette* small brush; brush – by 19thC; penis/ sexual  
 intercourse/house-painters brush  
 penis  
*favouris*  
*favouriser = regarder la vie en rose*

*gazette; gazer* cover with gauze  
 draw a veil  
*gazier* homosexual

hack board on which hawk's carrion is placed ; 'bloody chunks'  
*coup de pied de tibia* **kick**  
 kick culot impudence  
*mentonnet* cocking-piece  
*frisson* shudder, shiver  
*plaisir*

thrill

*éthique*

[ethics = **manners**]  
 ideal of excellence in manners etiquette / *Ettie, qu'êtes ?*  
 etiquette: formality, ceremony label, ticket  
*étiquettage* labelling, docketing  
*étiquetteur* ticketer

consumptive, in decline  
 emaciated, wasted

ethics manners, morals  
 science of human duty  
 characterised by ethos character  
 prevalent form of the sentiment  
 of a community  
 the genius of an institution or  
 system  
 ideal excellence  
 opp.to pathos; emotion

## Phonetics:

'rr' = rolled 'r's'

To roll your 'r's

*ronfler*

*grasseyer*; a rolled 'r' is an 'r' *grasseyé*

so *Rrose et un nom grasseyé*

*un homme gracié*

*gracier*

pardon, reprieve

gracious

*gracieuse* (state of Grace)

graceful

*élégant/ gantelé*; gloved with mailed fist ( see *poignée*/label below)

tasteful

stylish

a 'buck' or dandy ( A.B.S)

an exquisite: highly elaborate

delicate / highly strung / keenly sensitive

exiting delight in / stimulating = *en train*

stimulating beauty of appearance

= *piquant* spine, spike

tart

prickle, sting *dard* [syph]

**kick**

gracefulness *aise* ( see August letter)

ease, comfort, pleasure , joy

*desinvolture*

*dessin* end, purpose, intuition

*volture* free and easy/off-hand/rakish/airy [*aires*]

vulture *vantour*

sarcocampus flesh/carrion eater

sarcophagous 'flesh eating' stone coffin

( corpse/galvanic/vampire)

in a vault

*volture* – Voltaire / *walther* / *volta*

voltaic

volt jump, kick

volter gives you a jump; galvaniser - corpse

*volter* to vault; to vault = *voûter*

rolled 'r' = 'r' *grasseyé*

-hp- *aire graciée*

gracious air [ = *belle haleine/Baume de Rigaud/Buenos Aires*

gracious ease, comfort, pleasure, joy

Just a thought; he could use *Rrose Sélavy* =

'arroser la vie /

*Eros , c'est la vi'e /*

*La vie en rose /*

*la Villon Rrose* [ ? when he was at fancy dress parties as *Rrose*. That would have explained

it away.]

*Sélavy* *se laver* pick s.o. up

get an erection

*se laver les dents*

give s.o. a blow job



Poils et coups de pied en tous genres

*Se donner un genre* to put on airs blow your own trumpet *se vanter/*

*savante*

*femme savante* (midwife; *femme sage* ?) = *femme 9 qui se vantes*

Poils fur / hairs / nap / pile

*a poils* naked

*homme à poils* [ ? *hommard pils* ? ] vigorous man

*coucher le poil à quelqu'un* carney/ soft-sawder / cajole / solicit – *ennuyer*

*compter les poils* masturbate

*genre* race, genus family

kind, manner (kind manner = etiquette ?)

sort, type, description

line

fashion, taste

gender

*poil* downy pubescence pubescent *velu*

state of having become functionally capable of procreating offspring, i.e. engendering. MD engenders RrS / RrS engenders works[ by inoculation' ie insertion of an 'r' into e rose.; MD to ES August; 'jugend' / Doucet and velvet ?

downy *velouté* - velvety / *velours* / velvet

*faire les velours* have an incorrect liaison

i.e. sanction by use by the insertion of a epenthetic,

e.g. *les yeux* [layzyuh]

make an incorrect liaison sanctioned by common usage makes it

proverbial: Rrs is proverbial, in identity and function

epenthesis: insertion of letter or sound into word, e.g. 'r' into Rrsoe

does both; makes it phonetic-i.e. reps s sound as well

*plume*

*cheveux* [ de Venus ] / Maidenhair fern

down pubic hair and whiskers on upper lip (LHOOQ)

Kick *coup de pied* ( *de Venus* = dose of Syphilis)

*Venu* comer

*Venir* come / occur / attain / grow up

=

*devenir* *coup de pied devenu*

grow, get, turn, become

grow into ( *incarnat* )

gradual growth or development

state of flux (seed flux- gonorrhoeia)

*flot, courant ( vd) écoluant*

state of becoming [ Theos – constant state of / MD to Cabanne)

becomingness *convenance* manners etiquette

*bienséance* propriety etiquette

seemliness

good breeding 'gentle' /gentile – not Jewish; change of name

breeding; *élevage de poussière*

chic  
becoming a coming to be  
MD becomes her/she 'becomes' him: *en tous genres*  
That which befits or graces; state of Grace  
*Devenir* to become  
to come into being = inoculate  
to look well on

*dévernir* take the varnish off

Complete line 19thC-1910-hoax  
useful tip *pari* wager (*Paris/N York*)  
smooth verbal style aimed at seduction, esp in *business and sex*  
[ late 19thC USA] red-light district *quartier chaud[ au cul]*  
[from 16thC] to copulate/seduce  
shoot a line *en installer* show off, swank  
*esbrouffer* hector, hustle  
*bourrer le mou à q'qn*  
*bourrer* have sex  
*mou* human flesh  
soft, floppy, flaccid, slack  
lunge  
*bout de mou* penis, meat, muscle, gristle  
*bourrer* ram home, stuff full  
abuse, slang  
pummel  
bite off some fur  
*bourreau* dispenser of eye-wash  
= eyebath  
eyes bathed with tears *yeux arrosé de larmes*  
bathe *arroser[ la vie; l'avis à larmes]* alarm  
*bassin d'oculiste*  
*bain d'oeuil* - *bander* get an erection  
*gondole*  
*oeuillère / oeiullet* anus  
*anus-yeux / ennuyeux*-pain in the neck  
*yeux honnu* eyes covered with shame  
avert *détourner* lead stray  
*détourné* circuitous-circlce; **complete line**  
*honteuse* closet queen/ homosexual who denies his orientation  
ashamed, bashful  
*parties honteuse* pudenda

*t.f mise à nu = mise honnu*; to be naked/denuded is to be covered with shame.

Rose Selavy is a  
*Femme en carte* registered prostitute  
*Carte blanche* free hand

Transvestite *travelo* [travel: New York / Paris][ *velo* – bike]  
 travel degree of play in a reciprocating-motion machine  
*en travers* cross-wise / eccentric  
 drag(queen) *casse-pied* [...kick] pain in the arse  
*rasseur/rasoir*  
*raser* bore  
*individu ennuyeu* (*ennui* - N.Y. – ‘en’ / ‘nouille’; *nouilles* .testicles)  
*ennuyer* bore, importune  
 solicit  
 allure with specious representation :  
 e.g the Calling Card  
*carte de France* wet dream

drag *trainer: trainée* prostitute

‘New York – Paris’: he shuttled between ( see Sad Young Man)

to shuttle *movement alternatif*

Atlantic crossing: *marcher à voile et à la vapeur*

reciprocal/ mutual by mutual consent = in a united state

69: The regiment of the Armory 1913.

mutual done buy each with regard to each other;

*meum et tuum*

*mutuel* mutual stake

totalisator (*Pari-Mutuel/Paris-Mutuel*)

Business card *carte de maison* [ implying a commercial organisation]

Rose’s business was transsexual; *pages roses-* erotic/pornographic entry in *Larousse*  
*Maison clos*

brothel, (bropal [O.E.] ‘ruined’, abandoned, worthless person) supercedes

*bordel (bourdelle)* house of ill-fame [= notoriety: Rose was proverbially notorious]

good-for-nothing – *bras cassé*

*clos* enclosure *cloture*

closed, shut up

close *closerie [ roserie ?]*

*closerie* pleasure garden

pleasure

*volupté*

*débauche*

*volonté* whim, caprice

*volontier* consent

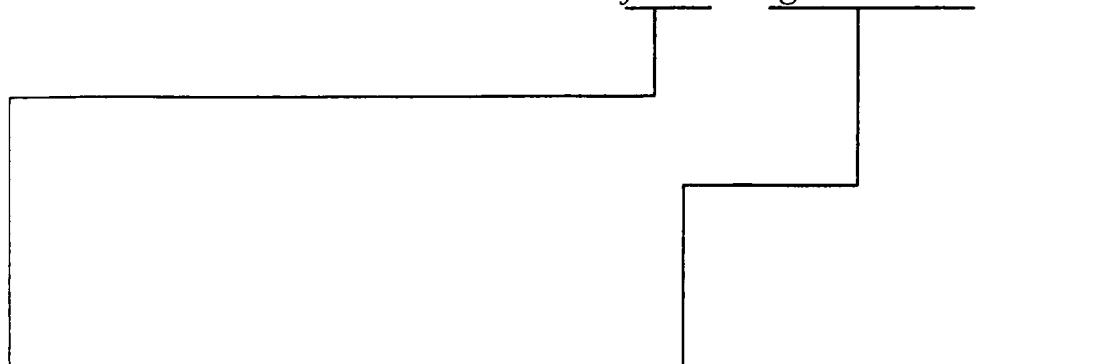
pleasure garden

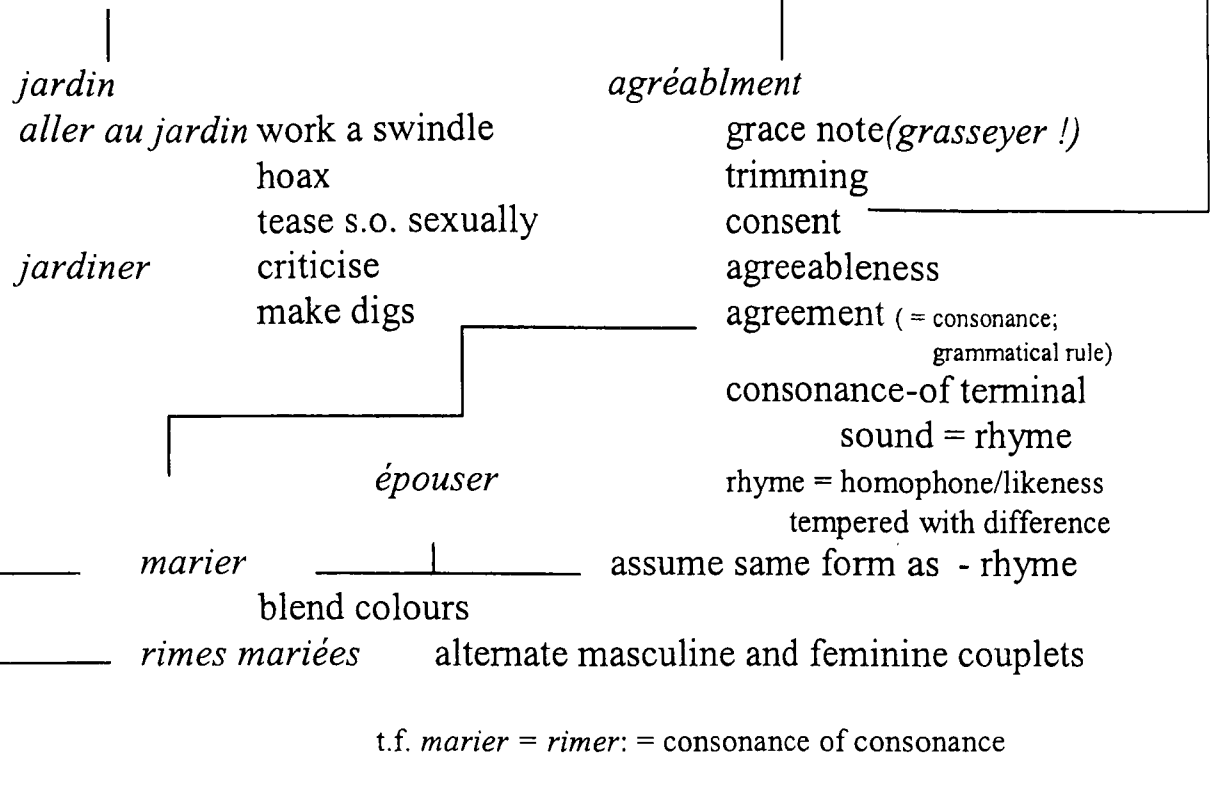
*jardin des délices*

*parc*

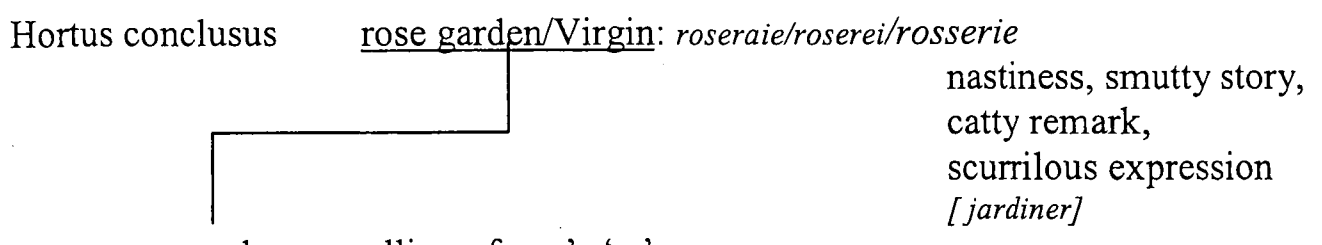
*lieu de plaisance*

*jardin d’agrément*





androgynous/hermaphrodite (*Marcel-Rrose*)



*Rose* is a soubriquet / epithet [epi-thet; upon-place].  
 significant appellation  
 attribute of quality or thing  
 phrase, expression (and adjective expressing same)

nickname *diminutif*  
*surnom* agnomen; second cognomen \* or fourth name  
*surnommer*[to nickname]/*surnombre*[supernumerary]  
 \* *Rose Sélavy* is a second cognomen of MD  
 alliteration: commencing of 2 or more words in close connection with same letter or sound  
 agnomination; [Rhet] alliteration  
 paranomasia  
 - play on words which sound alike/  
 wordplay/pun  
 paronym !



soubriquet:*soubrette* coquettish maidservant  
 actress, singer  
 'abigail' - 'waiting gentlewoman' in 'The Scornful Lady'  
*sou* beneath  
*brette* rapier  
*vedette*  
 stage name nom de theatre  
 nom de guerre = *non de plume* [= pseudonym] ... **whiskers** !  
*un nom de plume* is a nom de plume of *un homme de plume*; hack [= kick on the shins]

#### Whiskers [and Kicks]

Cat's whisker antenna shaped like a cat's whisker; aerial/receiver [like a medium]

*de detecteur; spirale metallique* / hair spring

*chercheur de esprits*

Edison ( a spiritualist)

*l'Esprit chercheur* ( inquisitive spirit./soul)*cherches les esprits avec le chercheur des esprits*

cat's whisker; 'she's the cat's whiskers' (1920's);

= anything exceptional/someone who poses as superior

#### *moustache*

*tache* spot/sully/beauty spot

froth, foam, lather

whipped cream [ whip =- whisk]

blunt – i.e *l'esprit moustache* = blunt witted

hair on upper lip *lèvre superieure*

lip labia *grande l:* *labia maggiore*

*petite l:* *labia min; nymphae*

*nymphae* nymph; 3<sup>rd</sup> stage/sexually fecund

nymph - Gk; **Bride**

*nymphée/nymphea* water-lily

shrine to a nymph

chrysalis/pupa[doll; doll's house ?]

nympholepsy: ecstasy or frenzy caused by desire for the unattainable

*levrette* f. greyhound

*en levrette* sex doggy-fashion

Thoughtfulness

*meditation*

*prévenance* kind attention

*prévenant*; prevenient grace; the grace of God which precedes repentance and conversion, predisposing the heart to seek god.

	precognition
	antecedent human action
	coming before [ejaculatio praecox; premature ejaculation ejaculation = the sudden utterance of a prayer. : see OTO and Chamberlain/ sex magick praecox / apricot - <i>abricot</i> f.gentials - 'fruit basket'

precocious maturing early  
having blossoms before leaves ( [Rose] petals before stationery]

blossoms

[*faire*] feuilles de Rose

*fleurs*

*épanouissement*

= *fleuraison*

*faire un fleur à q'qn*

do s.o a favour

*le fleur du pois*

cream of the crop/

pick of the bunch

*être à fleur* to be penniless [MD]

anal sex

like s.one's arse after anal sex

ream

*glisser dans es feuilles*

slip between the sheets

confide a secret

*lêcher l'anús de son partenaire avant de*

*faire un coit anal*

=

*faire feuille de rose*; 'make a rose-leaf'

[ : thought - premature ejaculation ( against interests of sex magick) exclamation; exclamation mark = *paysage fautif* ?]

'....half-Hugh....' (Ettie barely disguised as Susannah, with her Hugh/ 'Love Days')  
" ah foo"

'*affut*'; hiding place  
look-out

Susannah and the Elders; elder = *vénérable*; worshipful master

'**Love Days**': *dies amoris*

love day – day appointed for a meeting for the amicable settlement of  
a dispute, hence

an agreement entered into at such a meeting (= *s'arranger à l'amiable*)

- a day for making love

*affuter* whet, sharpen, stock, equip

dispute *débat* oral discussion

*querelle* quarrel bolt

*carreau*

square or diamond-shaped pane  
of glass [L.G.]

'half you': *Rose or Marcel*

publisher of '**Love Days**': *Knopf*: button, knob

*bouton de rose* – clitoris

issue *arroser le bouton* ejaculate

come outside.....*praecox*

upshot ..*voir les feuilles*

untangling sex in the open air

untying *la feuille à l'envers*

ending

solution =

*dénouement / dénûment* need *embarras*

'**Love Days**' is a novel *nouvelle* new

( '....I certainly need a new batch of friends' ....)

need *réclamer; réclame* *panneau*

piece of news

*en réclame* loss-leader

leading article

article sold cheap

complain complaint; Ettie is complaining

'...rectifications...'  
straightening, adjustment, timing

correction - = a **stet**

**'Love Days'** : Ettie's pseudonym: 'Henri Waste'

waste *déchets, rebuts*

'accidents' on altar after Eucharist; the crumbs

wastel bread made from the finest flour

[Her:] torteau; red (rose) circular figure rep a cake fo bread on a  
charge of a field. (Hartley ?)

(tort; injury)

Man Ray/ M.d. *Elevage de Poussière'*

Reproduced in *Littérature* No: 5 Oct 1922

"*Voice le domaine de Rrose Sélavy; vue prise en aeroplane*" (? *d'un aeroplane* ?)

*poussière*

dust

duster *plumeau* whisk/whisker

*housser* have a dust-up *savonnage*

*cognage: cogner* have sex / stink / come to blows = kicks

“*Rose Selavy trouve qu'un incesticide doit coucher avec sa mere de la tuer: les punaises sont de rigueur*” [1922]

According to *Ephemerides* entry for October 10th 1922 this ‘strange pun’ which was sent by Duchamp to Picabia is that day published by Breton in *Litterature*. An essay in it by Breton venerating Duchamp is illustrated with Man Ray’s aerial photograph of the Domain of Rose Selavy – presumably his *Élevage de Poussière* – and preceded by a ‘*Litanie des Saints*’, apparently a pun in the form of declensions of the smelling, tasting and feeling of nipples, the tips of breasts – *des seins*. In referring to the riddle of the Sphinx, the article associates the ‘strange pun’ [and another obliquely associated with its subject (quoted at the end of the piece) ‘*Conseil d’hygiène intime: il faut mettre la moelle de l’épée dans le poil de l’aimée*’] with the story of Oedipus;

“*Let there be no misunderstanding; we have no intention of codifying the modern spirit or, because we enjoy the riddle, of turning our backs on those who claim to be able to solve it. May the day come when the Sphinx, her riddle guessed, will throw herself into the sea....*”

[ ‘*I refuse to see this as anything but a trap he has set....*’]

is a riddle

to speak in riddles

*parler par rébus*

rebus [representation not by words but by things: non verbis sed rebus]

enigmatic representation of name, word or phrase by figures, pictures and letters which suggest the syllables of which it is made up

puzzle in which the punning application of each syllable is given without pictorial representation

punning riddle

*rebut* casting out / outcast

*rebuter* disallow = prohibit/ taboo

riddle statement made in a punning manner

a dark saying

difficult or insoluble problem

mystery

something enigmatical

board or metal plate set with pins, used for straightening wire

a sieve

*devinette* *déveinant* consistently unlucky man

*trouver* to solve a riddle: *trouver le mot d’une énigme*

[Consistently unlucky man who solves a riddle ? Oedipus]

*Rose Selavy* finds the word of a riddle - the keyword to this riddle: *incesticide*, a portmanteau word made from a substantive stem, incest and suffixes augmenting this with the sense of killing – matricide, patricide, infanticide

Patricide, incest, matricide and riddles meet in Oedipus Rex.

This is a riddle – who or what is someone who ‘kills’ incest? Someone who kills taboo – which incest is? How do you ‘kill’ taboo – by committing it.

The portmanteau word ‘*incesticide*’ is a hotchpotch, a collation; this is technically the holding by a person of two benefices, one which depends on the collation of the other. The sudden death of Polybus, which led to Periboea revealing that her adopted son Oedipus was the natural son of Jocasta rendered Oedipus simultaneously king of both Thebes and Corinth. He acquired both by the death of a father, one natural and one adopted. Such a collation is termed incest, which is also the sexual connexion between persons related by spiritual affinity, and the bestowal to oneself of a benefice. So the Gods make Oedipus doubly incestuous – sexually and patriotically.

Oedipus walked with a limp, the result of his natural father piercing his feet with a nail. When he later learns of his incest with his mother, he pierces his eyes, blinding himself, with pins taken from his mother’s garments. To limp is *clocher*, which is to hobble, its synonym to nonplus translating as *interdire*, to prohibit or taboo.

Oedipus solves the riddle of the Sphinx, a word which has in Greek the same stem as the verb ‘to draw tight’ [the origin of ‘sphincter’]. Jocasta’s unwitting incest led to her death; on hearing of it she hung herself for shame: some blamed Oedipus, making of a ‘mother fucker’ a matricide or lady-killer. To draw tight is to make rigid and stiff; rigorous; *de rigueur*.

He had already innocently killed his natural father and then unwittingly committed incest with his mother.

The Sphinx infested Thebes; bedbugs, *punaises*, infest – you never get one on its own. *Punaise* translates strictly as bug; bedbug is *punaise de lit*. They can only be removed by insecticide, which underscores the punning rhetoric;

*incesticide/insecticide*. Insecticide is anticimicic, a close homonym of anti-Semitic.

*Punaise* also translates as drawing pin or thumb tack and the note B flat: in ‘The Decay of Lying’ Wilde describes the sphinx in Flaubert’s *La Chimère* as calling to it in her false, flute-toned voice.

The bed bug is *Cimex lectularius*; *lectu(lu)s* is bed in Latin: **Laius** was the name of Oedipus’ natural father. *Lectus* also means selected and picked, as Oedipus was by the Gods and bedbugs are by those infested with them.

A bedbug is a louse.

Lousy is *pediculaire* – pedicular, infested with lice; *pediculé* means having a foot on a stalk, as did Oedipus. *Pedis* = louse: *pedes* = on foot. Thebes, having been freed from infestation of the sphinx by Oedipus’ solving of the riddle, then became infested with plague when he married his mother Jocasta.

The plural of louse is lice – *salope*, a bastard. Oedipus was, at the court of Polybus, a bastard; he wasn’t the natural son of the king. A bastard is one born out of wedlock. When Oedipus was born his natural parents were technically out of wedlock: having heard the prophecy that he would be killed by his child, Laius ‘put away’ Jocasta (and thus inadvertently invented homosexuality), who then tricked him into conceiving. Wedlock is matrimony, the state of being man and wife.

A bastard is illegitimate – against the law, therefore, like incest, taboo. It is, like the word *incesticide*, mongrel. It is not genuine; it is unauthorised, counterfeit, as Oedipus

was at the court of Polybus. It is also, like Oedipus' deformed foot, abnormal or irregular in size and shape. It is, like their morals, debased.

A bastard, a *saloperie*, is a 'mother-fucker', as was Oedipus. This is taboo and blasphemy, for Greeks of Sophocle's day only slightly less unacceptable than the ultimate taboo, parricide. Taboo is *interdit*, prodigal, as was Oedipus, since he returned home empty-handed, and reclaimed his inheritance.

Breton's objective in recruiting Duchamp was the furthering the Surrealist claim to the inheritance of Dada.

**Paris, by way of Jura.**



1 1912

~~La machine à 5 coeurs, l'enfant~~

La machine à 5 coeurs, ~~l'enfant~~ l'enfant  
pur, de nickel et de platine, doivent  
dominer la route Jura-Paris.

D'un côté, le chef des 5 nus sera en  
avant des 4 autres nus ~~et~~ (vers) cette  
route Jura-Paris. De l'autre côté, l'enfant  
phare sera l'instrument vainqueur  
de cette route Jura-Paris.

~~Cet~~ Cet enfant phare pourra graphiquement  
être une corne, qui aurait sa  
queue en avant, cette queue étant  
~~l'appendice~~ appendice de l'enfant phare  
~~qui~~ qui appendice qui absorbe en  
la émettant (poussière d'or, graphiquement)  
cette route Jura-Paris.

~~La~~ La route Jura-Paris, devant  
être infinie seulement humainement,  
ne perdra rien de son caractère d'infini  
en trouvant un terme d'un côté  
dans le chef des 5 nus, de l'autre  
dans l'enfant-phare.

Le terme "infini", me semble <sup>plus</sup> juste  
qu'"infini". Elle aura un commencement  
dans le chef des 5 nus, et n'aura pas  
de fin dans l'enfant-phare. 2

Graphiquement, cette route ~~sera pure~~  
~~à peu près~~ tendra vers la ligne pure géométrique,  
sans épaisseur (rencontre de 2 plans me  
semble le seul moyen pictural d'arriver  
à une pureté)

Meurt à son commencement (en  
le chef des 5 nus) elle sera très fine en  
larges, épaisseur <sup>etc</sup>, pour petit à petit, <sup>en</sup>  
se rapprochant de cette droite idéale qui  
trouve son trou vers l'infini dans l'enfant  
phare, devenir sans forme topographique

La matière picturale de cette route Jura-Paris  
sera le bois qui lui apparaît comme  
la traduction effective du silex effrité.

Peut-être, chercher s'il est nécessaire de  
choisir une espèce de bois. (le sapin, ~~ou~~  
ou alors l'acajou vernis)

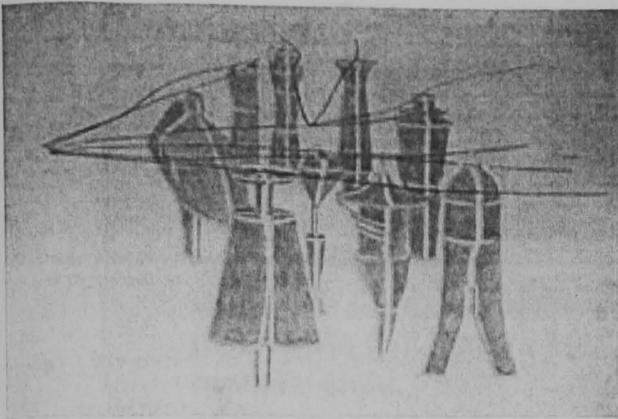


Fig.22  
Marcel Duchamp  
*Cemetery of Uniforms and Livries No.2* 1914  
Yale University Art Gallery  
© Succession Marcel Duchamp 2006, ADAGP/  
Paris, DACS, London



Fig.23  
Albert Lartreau  
*Tambours et clairons (Drums and Bugles)* 1905  
Nancy, Musée des Beaux-Arts

During the course of Duchamp's journey from the Jura to Paris in October 1912, the car tyres will have suffered comparably except the journey was more than twice the length and the roads in the mountains more unpredictable and so the punctures would have multiplied into the wet night. Duchamp's 'Jura-Paris Road' allows none of the awed satisfaction of Apollinaire's summer journey. Duchamp's description is preoccupied with encountering change through discipline and training and behind these requirements we can detect his presentiments about military preparations, colonialism and the problematic religious underpinning of the French army. Whereas Apollinaire approached the conflict in his writing with patriotic enthusiasm, Duchamp exhibits something close to morbid fatalism in the face of the overwhelming military escalation that would abruptly turn peace into war in 1914 (fig.22). In this series of tensely coded notes that have come down to us as the 'Jura-Paris Road', Marcel Duchamp momentarily illuminated his concerns and premonitions of the gathering military situation in France (fig.23).

## Appendix 1

Marcel Duchamp, *Green Box*, 1934 from M. Sanouillet and E. Peterson eds., *Salt Seller: The Writings of Marcel Duchamp (Marchand du sel)*, New York 1973, reprinted as *The Writings of Marcel Duchamp*, New York 1989, pp.26-7.

The machine with 5 hearts, the pure / child of nickel and platinum must / dominate the Jura-Paris road. On the one hand, the chief of the 5 nudes will be / ahead of the 4 other nudes towards this Jura-Paris road. On the other hand, the headlight / child will be the instrument conquering this Jura-Paris road

This headlight child could graphically, / be a comet, which would have its / tail in front, this tail being an / appendage of the headlight child / appendage which absorbs by / crushing (gold dust, graphically) / this Jura-Paris road.

The Jura-Paris road, having / to be infinite only humanly, / will lose none of its character of infinity / in finding a termination at one end / in the chief of the 5 nudes, at the other / in the headlight child. The term "indefinite, seems to me (more) accurate / than infinite. The road will begin / in the chief of the 5 nudes. and will not / end in the headlight child.

Graphically, this road /will tend towards the pure geometrical line / without thickness (the meeting of 2 planes / seems to me the only pictorial means to achieve / purity) But in the beginning (in / the chief of the 5 nudes) it will be very finite in / width, thickness (etc), in order little by little, / to become without topographical form in coming close to this ideal straight line which / finds its opening towards the infinite in the headlight / child.

The pictorial matter of this Jura-Paris road / will be wood which seems to me like /the affective translation of powdered silex. Perhaps see if it is necessary to / choose an essence of wood. (the fir tree, / or then polished mahogany)

## Appendix 2

Paul Matisse ed., *Marcel Duchamp, Notes*, trans. Matisse, Boston 1983, unpaginated.

109. Pictorial Translation - / The 5 nudes, one the chief, will have to lose, / in the picture, the character of multiplicity. / They must be a machine of 5 / hearts, an immobile machine of 5 hearts / The chief, in this machine, could / be indicated in the centre and at the top, without appearing to be anything other than a / more important gear train (graphically). The machine of 5 hearts will have to / give birth to the headlight. / This headlight will be the child-God, rather / like the primitives' Jesus. / He will be the divine blossoming of / this machine mother.  
In graphic form, I see / him as pure machine compared to the / more human machine-mother. He will have to be **radiant with glory**. And the graphic means / to obtain this machine child, / will find their expression in the use / of an endless screw. / (accessories of this endless screw, serving to unite / this headlight child God, to his machine-mother .  
5 nudes
110. The chief of the 5 nudes manages little by little the annexation / of the Jura-Paris road. The chief of the 5 nudes annexes to his estates, / a battle / (idea of colony)
111. Title. / The chief of 5 nudes extends little by little his / power over the Jura-Paris road. There is little ambivalence: after having conquered / the 5 nudes, this chief seems to enlarge / his possessions, which gives a false / meaning to the title. (He and the 5 nudes form a tribe / for the conquest by speed of / this Jura-Paris road)  
The chief of the 5 nudes increases little by little / his power over the Jura-Paris road.  
The Jura-Paris road, on one side, the 5 nudes one / the chief, on another side, are the two / terms of the collision. This collision / is the *raison d'être* of the picture. To paint / 5 nudes statically seems to me without / interest, no more for that matter than to paint / the Jura-Paris road even by raising / the pictorial interpretation of this entity / to a state entirely devoid of impressionism. / Thus the interest in the picture / results from the collision of these 2 / extremes, the 5 nudes one the chief and the / Jura-Paris road. The result of this battle / will be the victory obtained little by little by the 5 nudes / over the Jura-Paris road.

### Appendix 3

Marcel Duchamp, 'Box of 1914': *Éloignement (Dispersal)*, trans. Kieran Lyons, 2005.

'Against compulsory military service: a "dispersal" of limbs, of hearts and other anatomical parts; each soldier is unable to get back into uniform, the heart will provide a telephonic supply to dispersed limbs etc.

Then no further supply; each "dispersed" limb is isolated. Finally a regulation of regrets from one "detachment" to another.'

### Notes

1. War Office, *The Military Resources of France*, 1905, p.52 (National Archive, Kew: TNA (PRO) WO 33/363)
2. 'No longer will it be possible for the sons of rich parents to escape with one year's service by going through the farce of taking up the "carrière liberale" of a lawyer, doctor, or artist which he has not the slightest intention of pursuing.' Ibid., p.54.
3. M. Sanouillet and E. Peterson eds., *Salt Seller: The Writings of Marcel Duchamp (Marchand du sel)*, New York 1973, reprinted as *The Writings of Marcel Duchamp*, New York 1989, pp.26-7. Paul Matisse ed.; *Marcel Duchamp, Notes*, trans. Matisse, Boston 1983, unpaginated. The notes are classified pp.109-111. See also Appendix 1 & 2 of this paper.
4. The most compelling of these is to be found in Linda Dalrymple Henderson's extraordinarily detailed *Duchamp in Context: Science and Technology in the 'Large Glass' and Related Works*, New Jersey 1998, pp.37-9. In this work Linda Henderson offers the most sustained insight into the physical and metaphysical aspects of the 'Jura-Paris Road' and where, in fact the theme of a 'military conquest' was first expressed. For further reading on the 'Jura-Paris Road' see: Katia Samaltanos, *Apollinaire, Catalyst for Primitivism, Picabia, and Duchamp*, Ann Arbor, Michigan 1984, pp.77-9.

one

## William Apollinaire

I am weary at last of this ancient world

Phoebus O Eiffel tower whose flock of bridges bleats at the morning

I have lived long enough with Greek and Roman antiquity

Even automobiles look old  
My religion stays news religion  
Simple as hangars at the airfield

None in Europe you Christianity are not antique  
None modern European is you Pope Pius X  
I you whom windows watch what shame keeps you  
None entering a church and confessing your sins this morning  
None billboards catalogues advertisements that sing overhead  
None wish your morning's poetry for prose there are newspapers  
None detective novels packed with adventure  
Noneographies of great men a thousand and one titles

In the morning I saw a fine street whose name slips my mind  
And bright the sun's clarion  
Where executives and workers sweet stenographers  
Come every weekday dawn and dusk  
At times a morning sirens groan  
A malarial bell barks at noon  
Boards posters and  
Plates twitter like parakeets  
There is charm to this Paris factory street  
Between rue Aumont-Thiéville and the avenue des Ternes

This is the young street and you still a baby  
Nursed by your mother only in blue and white  
A foolish child with your oldest friend René Dalize  
Like nothing so much as church ceremonies  
At six o'clock the gas turns blue you slip out of bed  
I pray all night in the school chapel  
I see an eternal adorable amethyst depth  
Your flaming halo revolves forever  
You are the lovely lily we all worship  
You are the red-haired torch no wind may blow out  
You are the scarlet son of the sorrowful mother  
I am hung with prayer  
I am the old gallows of honor and eternity  
I am the ointed star  
Who dies Friday and rises on Sunday

*La machine à cinq couers, l'enfant pure, du nickel et du platine, doivent diminuer la route Jura-Paris.*

'machine with five hearts' = a 'grande machine' = an academic master work =  
'procedure of superior importance'.

a 'grande machine' is produced by a 'pompier'; a heart is  
a pump.

a 'pompier' produces conventionalised, formulaic,  
uninspired and traditionalist oil paintings.

oil paint is a fluid into which pigment has been mixed/ in  
which it has been suspended = a vehicle = a machine.

Machine	<i>instrument</i> <i>contrivance</i> <i>structure, fabric, erection</i> <i>vehicle</i>	enacting terms <i>contrive machiner</i>  substance, especially a liquid, serving as a means for readier application or use of another substance dissolved in it. means of transmission = <b>transmutation/transubstantiation/translation</b> ideas are communicated medium of expression material in which something spiritual is manifested material; means or instrument by which a substance, or some property of matter, is transmitted from one point to another [traduction] receptacle in which anything is placed in order to be moved apparatus / combination of several parts person who acts mechanically/without intelligence [manikin ? – momunculus] contrivance for the production of stage(d) effects supernatural agency or personage introduced into a poetical or dramatic work. “ The episodes of Circe, The Sirens, Polyphemus are machines” (enchantment)	<i>dispositif.</i>
mechanism	system of mutually adapted parts working together [ Pari mutuel]		
mechanic	vulgar, low, base the mechanical execution of a piece of a work		
mechanical	concerned with mechanical operation ( <i>main-oeuvre</i> ) practical as opposed to speculative [ Operative and Speculative Masonry] applied to formulations in which the ingredient has undergone no chemical change [ = Transmutation/transubstantiation] applied to curves not expressive by equations of finite and rational algebraic forms = transcendental, in Maths. [ a mason is a 'rude mechanical': <i>mechanique</i> + <i>maçonnais</i> = <i>maçonnique</i> ; Jura-Paris via Macon ?]		

Mechanics    body of theoretical and mechanical knowledge  
 Department of applied maths dealing with motion, compression etc,  
 broken down into **5** essential vital parts – that is, *coeurs*, e.g:  
 Cinematics  
 Science of abstract motion [ Duchamp’s analysis of the *Nu*]  
 Dynamics  
 Statics  
 Kinetics

= The Powder of **Projection**. [M: 164; 213/4]

cinematics;    breaking something down into a sequence  
 series of instants individually projected to give the  
 effect of continuous, instantaneous movement  
 [ ‘instantaneous state of rest’]

cinema:        ‘movement’; *déplacment, manoeuvre, impulsion,*  
*mechanisme.*  
 Movies [ Duchamp wants the job of a ‘projectionist’ 1915: Pach]  
 Move; in animate beings, to have one’s being; to be.  
 [ animated movie = cartoon]  
 to proceed, originate  
 action calculated to achieve some end, as in  
 chess.  
 act of moving from stationary position  
 prompt, actuating, animating

abstract;      separated from matter / idea  
 withdrawn [ Duchamp after **Indeps 912 debacle**  
 secretly taken away.[ **the 1912 Indeps debacle !!!**]

dynamics      action of force  
 static         fixed  
 kynetics      projection

statics        [ static; causing to stand, to weigh( prostitute= one who stands before) ]  
 pertaining to weighing and the use of the balance  
 statical: pertaining to a **fixed** or stable condition, as  
 distinct from a state of progress or change ( = **volatile**)  
 Maths: concerned with magnitude alone, without regard  
 to direction ( see *décor sans forme* / typography etc)

statics = a branch of physics concerned with the above.  
 ( note; physics and chemistry)

( The Large Glass is a )  
 Projection.

projectile – *torpédo* – touring car

Projection the casting of some ingredient into a crucible; spec. in Alchemy,  
 casting the **Powder of Projection** on a metal in fusion [ in  
 fusion/infusion – tead / ecoction / Fountain]to transmit it into gold or silver  
 (etc) [B]

The transmutation of metals  
 The forming of mental projects  
 The action of being placed so as to project

The drawing, according to scale, and on mathematical  
 principles, of a plan or diagram, on the flat, of a machine, or  
the like.

The representation of the whole or part of the surface of the  
 earth or the celestial sphere.

The action of projecting a figure against a background.

A mental image visualised and regarded as an objective reality.

[ = Large Glass + Notes + 'title' ]

project scheme, table of something  
 mental conception  
 speculation [ Speculative Masonry]  
 purpose, proposal ( *Mariée /coniuncto oppoitorum*)  
 plan, contrive, design an action to be carried out  
 set forth, exhibit[ monstrance]; *fanfaronner*  
 present to inspection

project throw or cast away  
 impel, cause to move forward  
 Alch/Chem: cast a substance into something  
 To cause a figure to stand out

-----  
 | Draw straight line or rays from a centre through every point of a given |  
 | figure, so that they intersect a surface, and produce upon it a new |  
 | figure, of which every point corresponds to a point on the original |  
 | ( D<sup>n</sup> / moules malic )

therefore to represent according to any system of correspondences its points and  
 the other points on the surface on which it is delineated.

=

*même*

[ Hence, *dessin de genie*; not a picture, but a diagram ]

=

[A] (= [B] )

*Coeur*

central, vital, essential part of anything = *essence*. ( essence, petrol, gasoline

A pump;

to pump extract, raise or bring forth [ = *élevage ( de poussière)*] by  
 factitious [ made by art, artificial (art and alchemy); not rational or  
 spontaneous; conventional] effort or art. [ = *Gnd Oeuvre*]  
 of the Mercury in a barometer; to raise and fall  
 instantaneously ( 'state of rest') in the tube as a result of  
 sudden local alterations if pressure or mechanical  
 disturbance.

( 5 :pumps / stages)

*Cinque* = 5 letter word = *merde*; *couer* has 5 letters.

*Cinque / zinc – coeurs* - 'vainqueur'  
*cinque queues*  
*zingueur* roofer, coverer in zinc sheet  
 zinc worker ( barman ?)  
 engraver on zinc

zinc; 1<sup>st</sup> identified by Paracelsus  
 1797: Galvani = galvanic electricity; therapeutic uses of weak  
 (*faible* !) current.  
 galvanic pile (battery): battery made from 30 pieces of silver,  
 interleaved with equal number of silver plates and fabric soaked in  
 common salt.  
 Galvanography: method for producing copperplate plates without  
 etching / method of copying , in bronze or copper gilt, a 3D object  
 Galvanize; stimulate a simulation of life [ Roussel: 'resurrectiine']

*Machine à cinq coeurs*

*Machine à zingueurs*: zinc workers machine =  
 the machine which deposits zinc =  
 galvanising machine *zingueur*

*zinguer /étamer*

the machine that makes galvanic electricity

galvanometer application for determining the intensity and direction  
 of a galvanic electric current

dead- beat galvanometer aperiodic g. ( 'no recoil': watchmaking – dead beat escapement)  
 ( dead-beat [ 1821 USA ] – *bras cassé*)

*torsion g.* twisting or turning a body spirally ( A.B.S.)

mirror g. *g. à reflexion*  
 ballistic g. ballistics; pertaining to the throwing of projectiles  
 tangent g. *bussole des sinus/ tangents*  
 hot wire g. *g thermique / à fil chaud*  
 shunted g *g en deviation / à resistance shunt*





*La machine à cinq couers, l'enfant pure, du nickel et du platine, doivent diminuer la route Jura-Paris.*

<i>Doivent</i>	becomes
<i>Diminuer</i>	lessen, diminish, reduce shorten, curtail, contract take in taper abate, fall slow down, subside diminish      make, or come to appear, or become, smaller reduce in magnitude rot degree make gradually softer
<i>diminutif</i>	miniature version, e.g a homunculus / Theory of Preformation minute, tiny (Gr) derivative denoting something small of the kind (Her) a smaller ordinary corresponding in form and position to a larger, but of less width. (= position but not magnitude)
<i>diminution</i>	extenuation repetition of a subject in notes a half or quarter the length of the original; opposite of augmentation defacement of part of an escutcheon

La machine à cinq <sup>6</sup>couers, l'enfant pure, du nickel et du platine, doivent diminuer  
la route Jura-Paris. [J-P: j'épais: I thicken ?]

La route Jura-Paris: Hebrides to Paris, or  
Vosges/Etival to Paris, not Paris-Jura, or Paris- Jura- Paris.

Route = voie

way, manner

process, method

circuit [ Gd Oeuv is a circular journey, as was this round-trip]

sack of coal [ Milky Way]

Jura-paris: *jue appareil* [ *jeu d'un pompe*; working of a pump(heart)]

= game apparatus

= toy *joujou*,

*bagatelle*

*d'enfant*,

e.g toy trumpet = *trompette d'enfant*

[ *fanfaronner / enfant phare*]

toy theatre = *théâtre des marionnettes*

[ = *humonculi*]

toy soldier = *soldat de bois/plomb*

toy railway = *chemin de fer d'enfant*

*tout petit*

*en miniature*

*apparier* match, pair, couple, mate

*apparoir* appear

*jure* oath

“ route Jura-Paris” = an itinerary

= route to be travelled

guidebook *guide*

*guide-âne* book of standing instructions

t.f instruction manual

[ process/method

*intineraire* concerning roads = transport.

transport conveyance of property

rapture, ecstasy, vehement emotion

state of being ‘called out of oneself’

vehicle employed in transport

[ see horsepower]

to remove form this world to the next

transportation the movement of land waste by rivers,

ocean currents, glaciers, winds etc

[ such as one might encounter in a drive through  
the mountains in late autumn in 1912]

	= highway	<i>grand chemin</i> <i>grand route</i> <i>la grand voirie</i>	<i>voirie</i> system of roads [ <i>réseaux</i> ] refuse / dump garbage / heap
t.f. traveller =	highway man	<i>détrouseur</i> <i>détrousser</i> <i>détrousseuse</i>	let down one's apron woman who waylays victims and <u>strips</u> them

*D'un côté, le chef de 5 nus sera en avant des 4 autres nus vers ette route Jura-Paris. De l'autre côté, l'enfant phare sera instrument vainqueue de cette route Jura-Paris.*

**D'un côté** on the one hand

*D'un côté, le chef de 5 nus sera en avant des 4 autres nus vers ette route Jura-Paris. De l'autre côté, l'enfant phare sera instrument vainqueur de cette route Jura-Paris.*

**le chef de 5 nus:**

**Chef** head, end, objective

Design: *desseign* - venir à chef de son desseign  
achieve one's objective, design

principle, leading

*chef d'oeuvre* masterpiece [= *grand machine*]  
culmination of your *Grand Oeuvre*.

**Nu:** Gk letter 'N' [ N-shaped compositions, N-Rays]

**Nu:** bare part of a wall [ rue St-Hippolyte]

*mettre à nu* strip bare

*mettre son coeur à nu* lay bare your heart/soul

Therefore, *le chef de 5 nus sera en avant des 4 autres nus vers ette route Jura-Paris*, means

' The objective, aim and purpose of the first of the 5 strippings will project the other 4 strippings in the procedure of the Great Work.

*D'un côté, le chef de 5 nus sera en avant des 4 autres nus vers ette route Jura-Paris. De l'autre côté, l'enfant phare sera instrument vainqueue de cette route Jura-Paris.*

**De l'autre côté** on the other hand

on the other side

at the other end [ of the procedure = the Ph. St.:

Paris-Jura-Paris is a round trip / full circle / *Grande Oeuvre*]

**l'enfant phare**

**phare** headlight [ Projection, Powder of = Ph. St.)

lighthouse [of the bride]; an occulted light; light cut off from view  
for a few seconds at regular intervals: stroboscope.

Stroboscope, apropos Nude 1912. ( 1836: ' turning or whirling around')

Scientific toy: illusion of motion by series of pictures viewed through  
the opening of a revolving disk

Instrument for viewing by successive phases of motion be means of  
light periodically interrupted;

= CINEMATIC

**occulted** occult hidden, conceald ( Ph. St.)

cut off from view by the interposing of another body  
(Astr) eclipse.

***l'enfant phare***

the child of the occulted light, the occult child  
the child hidden by the interposing of another body, the homunculus,  
the hermaphrodite  
the child which is the product of the Grand Oeuvre,  
the **Philosopher's Stone**.

***l'enfant phare / fanfaron*** project yourself

fanfare

*fanfaronner* boast, swagger, show off ostentatiously

ostentation mere show

the showing of something

presaging of future events, prodigy,

portent ( e.g comet; the *enfant phare* is like a  
comet, with it's tail in front; *Étoile du Front*)

ostensory / monstrance - for showing the Host.

fanfare flourish / *moulinet* little mill ( full circle, endlessly)

turnstile, paddle-wheel

fanfare *parafe* initial

paraphernal wife's part of the dowry

paraphernalia regalia: masonic 'decor'

paraffin ( headlamp) ' too little, barely' - because it has little  
affinity to anything else. Like gold, and the inert gases.  
Separated hydrocarbon; first of four members;  
gas at ordinary temperature, higher up the series,  
only liquid: highest = solid.

Colourless, odourless, crystalline (= Glass)

Obtained by dry distillation

Occurs naturally in coal, where used as an

**illuminating gas**, and other bituminous ( i.e.  
radioactive) matter.

Remarkable for its indifference. [M.D.]

***D'un coté, le chef de 5 nus - De l'autre coté, l'enfant phare***

= *At one end, the Philosopher's Stone , at the other, the Humunculus  
Jura-Paris.*

*Paris-Jura =*

*At one end, the Humunculus, at the other, the Philosopher's Stone.*

*D'un coté, le chef de 5 nus sera en avant des 4 autres nus vers ette route Jura-Paris. De l'autre coté, l'enfant phare sera instrument vainquer de cette route Jura-Paris.*

***sera instrument vainqueur***

*sera will be*

*instrument vainqueur*

*instrument* means by which something is achieved Ph.St.

*vainqueur* vanquisher, quencher, extinguisher Ph.St.

vanquish overcome by spiritual means  
*vainqueur/ queux* fag-end ( rubbish thrown away) Ph.St.

*rebut, mouchure, megot*

*témoin [ oculiste]*

whetstone stone for sharpening blades / weapons

blade *lame/ l'âme* soul

( whetstone 'vanquishes metal: Stone, Paper, Scissors)

*maitre queux* master chef Chief of the 5 nudes. Ph.St.

vanquish / conquer master

overcome in conflict Ph.St.

gain possession of the object Ph.St.

conquest possession by means other than

inheritance Ph.St.

conquisition a getting together Ph.St.

procuring with care Ph.St.

*con quaerere* seek Ph.St.

***sera instrument vainqueur*** = Will be the Philosopher's Stone.

*D'un coté, le chef de 5 nus sera en avant des 4 autres nus vers ette route Jura-Paris. De l'autre coté, l'enfant phare sera instrument vainqueue de cette route Jura-Paris.*

***cette route Jura-Paris***

= set of instructions for making the Philosopher's Stone.

*D'un coté, le chef de 5 nus sera en avant des 4 autres nus vers ette route Jura-Paris. De l'autre coté, l'enfant phare sera instrument vainqueue de cette route Jura-Paris.*

**The objective, aim and purpose of the first of the 5 strippings will be to project the other 4 strippings in the procedure of the Great Work. At one end, the Philosopher's Stone, at the other, the Humunculus, which will be both the Philosopher's Stone and a set of instructions for making the Philosopher's Stone. ( orthodox Alchemical doctrine }**

“ *Cette enfant phare pourra, graphiquement, être une comète, qui aurait sa queue en avant, cette queue étant appendice de l'enfant phare appendice qui absorbe en émettant (poussière d'or, graphiquement) cette roue Jura-Paris.* ”

**enfant phare pourra** This Philosopher's Stone, should be  
**graphiquement**  
 graphically  
 graphic vividly descriptive  
 life-like  
 of a mineral, presenting an appearance of a written or printed character, i.e. displaying its signature  
 pertaining to the use of diagrams, linear figures or symbolic curves; i.e parabola – parabolic  
 = parable-like in form, i.e allegorical  
 concerned with position and form

graphics the use of diagrams for calculation  
 [ calculation-*calculs*-calculus- Stone (urinary)]

graphic gold silvanite/sylvanite  
 sylvanite native tellurium, with slight admixture of gold, iron etc  
 a telluride of gold, silver, lead etc  
 occurring in steel grey, silver white or yellow, with a metallic lustre

tellurium rare element; isomorphous with antimony, arsenic and bismuth.

tellurismmagnetic influence or principle  
 supposed to pervade all nature and to produce the phenomenon of animal magnetism: Kieser's theory of animal magnetism –1822

Tellurion influence of the soil in producing disease.  
 an apparatus for showing the effect of the earth's motions, and obliquity of axis, in causing the alternations of day and night and the succession of the seasons; a simple kind of orrery

sylvan 'being of the woods'  
 spirit of the woods

sylva title for a collection of pieces, eg poems  
 thesaurus of words or phrases

graphic granite a binary compound of feldspar and quartz, the quartz being disposed through the feldspar matrix like lines of Arabic writing (= signature/pictural)

quartz hexagonal prisms (produce spectrums)  
 pure = silica: silicon oxide ( sand – glass) most common  
 element = Ph Stone  
 varying greatly in colour and lustre  
 (= Peacock/spectrum)

quartzoid having the form of a double-sided pyramid  
 =



feldspar common as dust / 'colours of the rainbow' stage group of minerals, White to Flesh Red ( first two stages, when spectrum appears) , occurring in crystalline masses [ X + Mass = Eucharist]

silicate of alumina, + soda, potash and lime  
=  
Glass

graphic method a method of solving problems, e.g. in Statics, by the construction of a diagram from which the result is obtained by direct measurement instead of calculation

the method of recording movement of part of the body by some automatic instrument.

“ *Cette enfant phare pourra, graphiquement, être **une comète**, qui aurait sa queue en avant, cette queue étant appendice de l'enfant phare appendice qui absorbe en émettant (poussière d'or, graphiquement) cette roue Jura-Paris.* ”

**une comète** “ long-haired star” [ cosmic dust / gold dust / spark of life / gnosticism]  
comet / shooting star *étoile filante* part-time prostitute  
[ see 'bride to be stripped' =- Mercury; Moffit]

long haired = *chevalu* [ horsepower]  
*comète chevalu* bearded comet (see Moffit)  
*le chevalu* the root-hairs [ -races]  
*poile radulaire* : radicular belonging to the roots  
*à poile(radulaire)*naked, stripped (radically)

radical part of the **root of the embryo** (*enfant phare*)  
of a point that which grows into the root  
root, foundation, origin, primary  
( i.e **prima materia**)

**element or atom forming the base of a compound, and remaining unaltered during the ordinary reactions to which it is liable**

Maths forming the root of a number or quantity  
a quantity forming, or as expressed as, the root of another quantity [quantum mechanics]  
the radical sign = Signature

Geom used in several terms relating to the interaction of circles and planes

Philol belonging to the roots of words  
based on roots  
word or part which cannot be further developed  
(homunculus)

radical letter / sound original, unchanged letter/sound

=

Prima material / the Philosopher's Stone.

“ Cette enfant phare pourra, graphiquement, être une comète, **qui aurait sa queue en avant, cette queue étant appendice de l'enfant phare appendice qui absorbe en émiettant (poussière d'or, graphiquement) cette route Jura-Paris.**”

**qui aurait sa queue en avant**

which should have its

queue = queuex =

stone ( before)

**appendice**

appendix

extraneous, adjunct  
supplement  
accessory, appendage  
annexe

to annexe

to unite materially; **conjunction**

t.f.

“that which is materially conjoined”

conjugation of the Stone which

**qui absorbe en émiettant**

absorber

absorb, soak up, take up

consuming, engrossing

(émietter)

crumbling

reducing to small fragments  
falling asunder in small particles

becoming pulverised

[*Broyeuse*]

**(poussière d'or, graphiquement)**

gold dust

graphiquement

displaying its signature allegorically

“ Cette enfant phare pourra, graphiquement, être une comète, qui aurait sa queue en avant, cette queue étant appendice de l'enfant phare appendice qui absorbe en émiettant (poussière d'or, graphiquement) **cette route Jura-Paris.**”

**cette route Jura-Paris.**”

the method of the GrandOuevre

*La route Jura-Paris , devant être infinie seulement humainement, ne perdra rien de son caractère d'infinie en trouvent un terme d'un coté dans le chef des 5 nus, de l'autre dans l'enfant- phare.*

*La route Jura-Paris* The Grand Oeuvre: Alchemy

*La route Jura-Paris, devant être infinie seulement humainement, ne perdra rien de son caractère d'infinie en trouvent un terme d'un coté dans le chef des 5 nus, de l'autre dans l'enfant- phare.*

*devant être* having to be

*La route Jura-Prais, devant être **infinie seulement humainement**, ne perdra rien de son caractère d'infinie en trouvent un terme d'un coté dans le chef des 5 nus, de l'autre dans l'enfant-phare.*

***infinie seulement humainement***

*infinie* infinite [ i.e. infinitely small or large], boundless, immeasurable, never ending, eternal,

infinite of infinite length or magnitude  
infinitely large  
opposite to finite, and thus, equivalent to infinitesimal = infinitely small

infinitesimal unity divided by infinity  
[ as an ordinal] the infinitieth number of a series

[ as a fraction] the inverse or reciprocal of an infinite quantity / a quantity less than an assignable quantity

in calculus, a name for the differential and integral calculus considered as one

calculus *calculs* urinary stone; *ardoise* – slate; Fountain

differential infinitesimal difference between consecutive values of a continuously varying quantity either of the two quantities ( usually considered to be infinitesimal) whose ratio constitutes a differential co-efficient  
distinctive characteristic of structure; opp to Equivalent  
exhibiting or depending on difference  
relating to infinitesimal differences  
exhibiting the difference of two or more measurable quantities

**a mechanism enabling a motorcar's rear wheels to revolve at different rates when turning a corner: 1902 <sup>EPH</sup>**

integral of or pertaining to a whole  
made up of component parts which constitute a unity  
divisible into parts actually separable  
having no part lacking

not fractional; relating to integrals  
proceeding by integration; Algebra – al-jab'r / al-geb'r /  
gibberish – *baragouin* / algorithm – al-Kwarizmi

=

The complete theology of the Trinity  
: a simultaneously infinitely large and infinitely small whole, divisible  
into parts and considered as one, or  
: the universe in a rear axel (tree)

*seulement* only, but, as much as, even [ *même* ]

*humainement* humanly in accordance with human nature  
applied to Signs of the Zodiac, or constellations  
and figures in the form of man and women  
mundane, secular  
anthropomorphous; having the form of a man  
= Homunculus  
anthropomorphite; one ascribing human form to God  
anthropomorphism; ascription of the human form  
and attributes to the Deity, or of a human attribute  
or personality to anything impersonal or irrational;  
e.g. 'Venus' for Mercury [ of the Philosopher's ] or  
a planet, etc

= anthropomorphic [ Steiner: Anthroposophy ]

*La route Jura-Paris, devant être infinie seulement humainement, ne perdra rien de son caractère d'infinie en trouvent un terme d'un coté dans le chef des 5 nus, de l'autre dans l'enfant-phare.*

***ne perdra rien de son caractère d'infinie***

will lose none of its character of the 'infinite'

*La route Jura-Paris, devant être infinie seulement humainement, ne perdra rien de son caractère d'infinie en trouvent un terme d'un coté dans le chef des 5 nus, de l'autre dans l'enfant-phare.*

***en trouvent un terme*** in finding a term

*trouver* to find something sought after  
discover, light upon, come across  
strike upon ( a vein, idea, etc)  
meet with  
manage

think, consider, find it so  
*se trouver* to be, to fell, to happen to turn out

term way-marker, boundary stone *témoin* witness, sample, dog-ear, fag-end  
hermaphroditic figure Herm(es)  
end, limit of life or journey

*La route Jura-Prais, devant être infinie seulement humainement, ne perdra rien de son caractère d'infinie en trouvant un terme d'un côté dans le chef des 5 nus, de l'autre dans l'enfant-phare.*

***d'un côté dans le chef des 5 nus***

***d'un côté*** on the one hand, at one end  
***côté*** side, aspect  
***le chef des 5 nus*** the operation of the alchemical stripping to the Prima Materia

*La route Jura-Prais, devant être infinie seulement humainement, ne perdra rien de son caractère d'infinie en trouvant un terme d'un côté dans le chef des 5 nus, de l'autre dans l'enfant-phare.*

***de l'autre dans l'enfant-phare.***

***de l'autre*** (and) on the other  
***dans l'enfant-phare*** in the Philosopher's Stone ( and the Transmutation)

*La route Jura-Paris , devant être infinie seulement humainement, ne perdra rien de son caractère d'infinie en trouvant un terme d'un côté dans le chef des 5 nus, de l'autre dans l'enfant- phare.*

The Jura-Paris road, having to be infinite only humanly, will lose none of its character of infinity in finding a termination at one end in the chief of the 5 nudes, at the other in the headlight-child.

Or:

The Grand Oeuvre, having to be only as much as the hermaphroditic /anthropomorphic transubstantial theology of the Eucharist, will lose none of this character, in the finding of that which is sought after, at one extreme in the operation of the alchemical stripping down to the prima materia, and at the other, in the Philosopher's Stone.

*Le terme "indefini,, me semble plus juste qu'infini. Elle aura un commencement dans le chef des 5 nus, et n'aura pas défini dans l'enfant phare.*

*Le terme "indefini", = the indefinite hermaphrodite, neither one nor t'other*

*terme* term, expression  
wording, terms and conditions

boundary marker, way marker      *témoin* witness  
Herm / Term = hermaphrodite  
term(inus)      end, limit, point, purpose, of life or journey

*"indefini,,*      ill defined  
indefinite article      'a', 'an'  
undefined

*indefinite*      without distinct limitation of being or character  
boundless infinite  
centripetal or indeterminate  
something which cannot be specified or classed  
applied to propositions in which the subject has  
no mark of quantity  
therefore      not fixed, therefore volatile

*Le terme "indefini,, me semble plus juste qu'infini. Elle aura un commencement dans le chef des 5 nus. et n'aura pas défini dans l'enfant phare.*

*me semble plus juste qu'infini.*

*me semble*      seems to me  
*plus juste*      at rock bottom, at base [ stone]  
*parler plus juste*      hit the nail on the head  
*juste*      just, fair, right

[ p-j / J-P ]

*qu'infini*      than  
*infinie*      infinite, boundless, immeasurable, never ending, eternal,  
infinitesimal

*infinite*

of indefinite length or magnitude  
infinitely large opp to finite; t.f. = infinitesimal

*infinitesimal*      unity divided by infinity  
infinitely small

as an ordinal      the infinitieth number of a series  
infinitieth termination of ordinal numerals

in calculus      a name for the differential and integral  
calculus considered as one

as a fraction      the inverse or reciprocal of an infinite  
quantity  
a quantity less than an assignable quantity

differential an infinitesimal difference between consecutive values of a continuing series of variable quantities; either of the two quantities (usually considered to be infinitesimal) whose ratio constitutes a differential co-efficient  
distinction characteristic of structure.  
opposite to equivalen  
exhibiting or depending on difference  
relating to infinitesimal difference  
exhibiting differences of two or more measurable quantities  
a mechanism enabling a motorcar's rear wheels to revolve at different rates when turning a corner: 1902

differential calculus  
a method of calculation which treats of the infinitesimal differences between consequent values of continuously varying quantities, and of their rates of change as measured by their differences  
= Transubstantiation / Transmutation

integral of or pertaining to a whole  
made up of component parts which constitute a unity  
divisible into actually separable parts  
having no part lacking  
not fractional  
relating to integrals  
proceeding my integration [ back to Algebra – al-jab'r]  
(Eph: Picabia / cars)

calculus *calculs* a urinary stone

opposite of *fini* finished  
finite  
accomplished  
consummate  
aompletely trained.

t.f.  
an infinitely large/small whole divisible into parts and considered as one [= God]:  
the universe is a rear axel(tree).

*Le terme "indefini,, me semble plus juste qu'infini. Elle aura un commencement dans le chef des 5 nus. et n'aura pas defini dans l'enfant phare.*

*Elle aura un commencement dans le chef des 5 nus.*

*Elle* she ? who – *infini, terme, calcul* are all masculine. *Infini* and *indefini*, as adjectives, assume the gender of the sustantive upon which they predicate. So why the feminine gender of 'elle'?

Not the previous subject, *l'enfant phare* ( not 'enfante'); so, as indicated in Schwartz, 'la route' ?

*aura un commencement.*

will have a beginning  
all along  
set in, setting in

in the Grande Oeuvre

*Le terme "indefini,, me semble plus juste qu'infini. Elle aura un commencement dans le chef des 5 nus. et n'aura pas defini dans l'enfant phare.*

*et n'aura pas defini dans l'enfant phare.*

and will not be

*Defini* clearly defined

particular

definite article 'the'

definite having fixed limits: therefore, fixed

said of inflorescences having a central axis terminating

in a flower bud which opens first; also called

centrifugal or determinate

in the Philosopher's Stone ( the result of the *Grande Oeuvre*)

*Le terme "indefini,, me semble plus juste qu'infini. Elle aura un commencement dans le chef des 5 nus, et n'aura pas defini dans l'enfant phare.*

The term 'indefinite' seems to me more accurate than infinite. The road will begin in the chief of the 5 nudes, and will not end in the headlight child.

The limitless, boundless, infinite, indefinable, unclassifiable, limitless, volatile terminal hermaphrodite, seems to me to be limitless (etc) The method / procedure of the *Grand Oeuvre* will have its beginning in the *Grande Oeuvre*, and will not be fixed in the Stone.

[ The apparent contradiction in the above is accounted for in the *coniuncto oppositorum* of the delimitations of 'infini', 'defini' and 'indefini', underscoring the transubstantial character of the *Grande Oeuvre* and its product, the transmational Stone or Powder of Projection.]



*Graphiquement, cette route tendra vers la ligne pure géométrique, sans épaisser (rencontre de 2 plans me semble que le seul moyen pictural d'arriver à une pureté.)*

<b>graphiquement</b>	
graphically	
graphic	vividly descriptive life-like
of a mineral,	presenting an appearance of a written or printed character, i.e. <u>displaying its signature</u> pertaining to the use of diagrams, linear figures or symbolic curves; i.e parabola – parabolic = <u>parable-like in form, i.e allegorical</u> concerned with position and form
graphics	the use of diagrams for calculation [ calculation- <i>calculs</i> -calculus- <u>Stone (urinary)</u> ]
graphic gold	silvanite/sylvanite
	sylvanite native tellurium, with slight admixture of gold, iron etc a telluride of gold, silver, lead etc occurring in steel grey, silver white or yellow, with a metallic lustre
	tellurium rare element; isomorphous with antimony, arsenic and bismuth.
	tellurismmagnetic influence or principle supposed to pervade all nature and to produce the phenomenon of animal magnetism: Kieser's theory of animal magnetism –1822 influence f the soil in producing disease.
	Tellurion an apparatus for showing the effect of the earth's motions, and obliquity of axis, in causing the alternations of day and night and the succession of the seasons; a simple kind of orrery
	sylvan 'being of the <b>woods</b> ' spirit of the woods
	sylva title for a collection of pieces, eg poems thesaurus of words or phrases
graphic granite	a binary compound of feldspar and quartz, the quartz being disposed through the feldspar matrix like lines of Arabic writing (= signature/pictural)

*Graphiquement, cette route tendra vers la ligne pure géométrique, sans épaisser (rencontre de 2 plans me semble que le seul moyen pictural d'arriver à une pureté.)*

**cette route tendra vers**

**cette route**                      this Grande Oeuvre / Alchemy

**tendra vers**      **vers**      towards

**tendre**              tender, soft ( stone etc)  
delicate, sensitive  
new ( of bread)  
thin-skinned ( in early childhood)  
fond, affectionate, loving  
soft-spot

stretch (out), overstretch, strain  
put into tension  
fix-up, hang  
tend, lead, conduce

*Graphiquement, cette route tendra vers la ligne pure géométrique, sans épaisser (rencontre de 2 plans me semble que le seul moyen pictural d'arriver à une pureté.)*

**la ligne pure géométrique**

**ligne**    line      flax ( fibre, plant / spun, woven)  
linen thread or cloth [ Madonna of the yarn-winder]  
yarn, story, narrative  
linen-undergarments, strips of line, grave-cloths  
the thread spun by the Fates, determining the length of one's life  
appointed lot in life ( pari-mutuel)  
land marked out for dwelling on  
line of work, occupation, profession, metier  
rule, canon, precept, standard, of life or practice  
distinctive features of a composition  
limit of play  
narrow region in a spectrum, appearing to the eye as a fine, straight, black or shining stroke transverse to the length of the spectrum ( '...2 plan...s')  
**continuous extent, without length or breadth or thickness**  
circle of terrestrial sphere; equator

line, cord, outline, profile      •  
path  
thread-like mark  
a direction as traced by marks on a surface or as indicated by a row of persons or objects ( see first drawings in the series; rep an intention apropos subsequent paintings)  
contour, outline, lineament  
plan or draft of 3D object

the outlines of a vessel as shown in its horizontal, vertical and oblique sections (= *dessin de génie* / Large Glass)  
plan of construction or action [ *The Grand Oeuvre* / the Notes]  
12<sup>th</sup> part of an inch  
limit or boundary = **Herm**(es/Aphrodite)

to line                    genealogical line of descent  
*ligner*  
*lignée* issue ( of line of descent), stock, pedigree

**pure**                    free from foreign elements  
neat, unmixed, unwatered  
simple, plane, honest, unvarnished  
**stark naked; completely stripped:** in a state of nature / natural state  
free from taint, untarnished ( **immaculate**)  
unsullied, chaste, innocent  
cloudless ( hypostasis has precipitated out of the urine)  
unalloyed ( i.e prima material; end of White stage)  
uncompromising

**géométrique** ( earth measuring)  
belonging to geometry, the art of measuring the ground:  
the science which investigates the properties and relations of magnitude of space as lines, surfaces and solids  
g. ratio                    that kind of relation between 2 quantities that is expressed by dividing the first into the second  
                                  ( = **Eucharist**)  
g. progression            a series in which the ration between the successive quantities is constant, e.g. 3:9:27 etc  
                                  ( **arithmetic to geometric = algebra**)

*Graphiquement, cette route tendra vers la ligne pure géométrique, sans épaisser ( rencontre de 2 plans me semble que le seul moyen pictural d'arriver à une pureté.)*

**sans épaisseur**            without  
**épaisseur**                    thickness, depth, denseness,  
                                  dullness  
                                  fatness ( see adding of fat/wax; Helveticus – Durden-Smith)

*Graphiquement, cette route tendra vers la ligne pure géométrique, sans épaisser (rencontre de 2 plans me semble que le seul moyen pictural d'arriver à une pureté.)*

**rencontre de 2 plans**

**plan** draft, drawing, diagram  
programme, scheme, project  
curriculum [ Gd Oeuvre]

**rencontre** encounter, confluence  
conjuncture coniuncto

*Graphiquement, cette route tendra vers la ligne pure géométrique, sans épaisser (rencontre de 2 plans me semble que le seul moyen pictural d'arriver à une pureté.)*

**me semble que le seul** would seem to me to be the sole/only

**me semble que** would seem to me that

*Graphiquement, cette route tendra vers la ligne pure géométrique, sans épaisser (rencontre de 2 plans me semble que le seul moyen pictural d'arriver à une pureté.)*

**le seul moyen pictural**

**seul** only

**moyen** method, way means [ implying 'middle way']

**pictural** pictorial 'worthy of an artist's brush – i.e worthy of an adept's attention' / a noble calling, worthwhile undertaking.  
'likeness in the solid' – i.e the substantial nature exhibited in the form.

*Graphiquement, cette route tendra vers la ligne pure géométrique, sans épaisser (rencontre de 2 plans me semble que le seul moyen pictural d'arriver à une pureté.)*

**d'arriver à une pureté.)**

**arriver** arrive, come  
arrive at – achieve, attain

**faire arriver q-ch** bring something to pass, cause to happen, achieve one's aim

**arriver à faire q-ch** succeed in bringing something to fruition

**pureté.)** an unalloyed, completely stripped, state

*Graphiquement, cette route tendra vers la ligne pure géométrique, sans épaisseur (rencontre de 2 plans me semble que le seul moyen pictural d'arriver à une pureté.)*

Graphically, the road will tend towards the pure geometric line without thickness ( the uniting of 2 planes seems to me the only pictorial means to achieve purity)

Or:

Displaying the nature of its substance in its external form, the matter of the Grand Oeuvre extends infinitely and continuously, without length, breadth or thickness, completely stripped according to the art which measures the relation between the properties, or ratios between the magnitude, as expressed in lines, surfaces and solids - as a ratio between two qualities and successive quantities, i.e algebraically, without thickness, depth etc, meeting in conjunction, - would seem to me to be the only noble calling, that of bringing it to fruition in an unalloyed, completely stripped state.

*Mais à son commencement ( en le chef des 5 nus) elle sera très finie en largeur, épaisseur, etc, pour petit à petit, en se rapprochant de cette droite idiale qui trouve son trou vers l'infini dans l'enfant-phare, devenir sans forme topgraphique*

**Mais à son commencement** But at its / the  
**commencement** beginning  
setting in for the season / period / duration

*Mais à son commencement ( en le chef des 5 nus) elle sera très finie en largeur, épaisseur, etc, pour petit à petit, en se rapprochant de cette droite idiale qui trouve son trou vers l'infini dans l'enfant-phar., devenir sans forme topgraphique.*

*en le chef des 5 nus* (the result of the) process of stripping

*Mais à son commencement ( en le chef des 5 nus) elle sera très finie en largeur, épaisseur, etc, pour petit à petit, en se rapprochant de cette droite idiale qui trouve son trou vers l'infini dans l'enfant-phare. devenir sans forme topgraphique*

**elle sera très finie** she will be  
**très finie** accomplished, finished, consummate  
finite  
done for, down and out ( *bras cassé*)

*Mais à son commencement ( en le chef des 5 nus) elle sera très finie en largeur, épaisseur, etc, pour petit à petit, en se rapprochant de cette droite idiale qui trouve son trou vers l'infini dans l'enfant-phare. devenir sans forme topgraphique*

*(finie) en largeur, épaisseur, etc* thickness, breadth, width, depth etc

*Mais à son commencement ( en le chef des 5 nus) elle sera très finie en largeur, épaisseur, etc, pour petit à petit, en se rapprochant de cette droite idiale qui trouve son trou vers l'infini dans l'enfant-phare. devenir sans forme topgraphique*

*pour petit à petit, devenir sans forme topgraphique*

**pour petit à petit** in order, little by little

**devenir** become, grow into, wax

**sans** without  
but for  
were it not for

**forme topographique**

**forme** form, shape  
former, mould, block, body  
quantic –a rational, integral, homogeneous function of two or

more variables (= *coniuncto oppositorum*)

<i>topographique</i>	topographical: pertaining to a definable location delineation of place = Composition of Place
topology	practice of describing a particular place having a position in space the place in which something is to be found limiting to a county, district or place [Sir W Blackstone; 1723-80; <b>black stone</b> = Philosopher's Stone – the matter in the black stage]
Phren:	the faculty of recognising and remembering places
topographical survey	pertaining to delineating/surveying the landscape <i>levée élevage</i> act of viewing
purview	range of vision, physical or mental = purview ' <i>purvue est</i> ': it is provided ' <i>purvue que</i> ' provided that 'be it enacted' = <i>Etant Donnés</i>
	provision, scope or limits of document, statement of subject sphere or field of labour or occupation [ <i>Gd Oeuvre</i> ]
<i>corps</i> <i>dispositif</i>	enacting terms [ <i>Gd Oeuvre</i> : Inst man / procedure] apparatus, device, contrivance, appliance [ <i>Gd Oeuvre</i> ; means]
<i>d de circonstance/fortune</i>	make-shift, stop-gap [ character of the Bride] ( expedient / contingent) <i>appareil dispositif</i> <i>installation de fortune</i> <i>pis-aller</i> <i>moyen de fortune</i> [ <i>Gd Oeuvre</i> ] <i>telle quelle</i> after a fashion <i>tellement que</i> to such an extent that in such a way <i>tellement quellement</i> tolerably well
<i>article d'un statute</i> <i>texte</i> <i>vue, perspective, champ</i>	
fall under the purview of	<i>rentrer dans le resort</i> <i>ressort</i> elasticity come and go <i>ressortir</i> be evident bring out result in, follow from
	rejoin return ( round trip; Jura-Paris) shrink fit into ( each other)

*Mais à son commencement ( en le chef des 5 nus) elle sera très finie en largeur, épaisseur, etc, pour petit à petit, en se rapprochant de cette droite idiale qui trouve son trou vers l'infini dans l'enfant-phar. , devenir sans forme topographique en se rapprochant de cette droite idiale*

*se rapprochant*      *se rapprocher* bear resemblance to  
approximate towards  
become reconciled  
*rapprocher* bring something near again  
draw together, join, unite  
make things look nearer  
create a fellowship between  
*rapproché* near, in space and time  
closely related

*droite* right, privilege      special advantage, with respect of divine  
d ispaensation  
special right  
[ Voltaire: Zone: <sup>EPH</sup>]      franchise, monopoly, patent

charge, toll, fee, duty, tax [ *zone franche*; Voltaire and the Jura: <sup>EP</sup>

*idiale* non-existent word, t.f. neologism.  
translated as if *idéal* by Schwartz; = resonances of 'ideal' deliberate ?  
suffix '-ial' = '-ic', in as much as both mean 'pertaining to, having the character of '  
f. 'idial' [*idiale*] = idic; **pertaining to 'id'**.  
'Id' not Freudian; too early; Freud publishes *Ego and Id* in 1923.

'Id' from Weissman, 1893 *Theory and Heredity*.

Id = unit of protoplasm / germ-plasm

Protoplasm peculiar to the ovum.

Plasm = mould or matrix

Id = the living matter of a cell = **prima material**

t.f. '*idiale*' = **pertaining to prima material**

Idant: cromatin body ( tissue that can be stained / *maculé* / Erhlich)  
in the nucleus of a reproductive cell, regarded as consisting if  
ids [ **Preformation / homunculus**]

*Mais à son commencement ( en le chef des 5 nus) elle sera très finie en largeur, épaisseur, etc, pour petit à petit, en se rapprochant de cette droite idiale qui trouve son trou vers l'infini dans l'enfant-phare., devenir sans forme topographique*

*qui trouve son trou* [which finds its opening]

*se trouver* to be, to find oneself  
to happen to be, to turn out to be



**trou** foramen: short passage

*orifice*

' to make a mouth'

*or* OF mouth

OF gold

to make gold: *Gd Oeuvre*

*aurify* turn into gold

*aurifier* fill a tooth with gold

*Mais à son commencement ( en le chef des 5 nus) elle sera très finie en largeur, épaisseur, etc, pour petit à petit, en se rapprochant de cette droite idiale qui trouve son trou vers l'infini dans l'enfant-phare. devenir sans forme topographique vers l'infini*

**infinie** infinite [ i.e. infinitely small or large], boundless, immeasurable, never ending, eternal,

infinite of infinite length or magnitude

infinitely large

opposite to finite, and thus, equivalent to infinitesimal = infinitely small

infinitesimal unity divided by infinity

[ as an ordinal] the infinitieth number of a series

infinitieth: termination of ordinal numerals

[ as a fraction] the inverse or reciprocal of an infinite quantity / a quantity less than an assignable quantity

in calculus, a name for the differential and integral calculus considered as one

calculus *calculs* urinary stone; *ardoise* – slate; Fountain

differential infinitesimal difference between consecutive values of a continuously varying quantity either of the two quantities ( usually considered to be infinitesimal) whose ratio constitutes a differential co-efficient distinctive characteristic of structure; opp to Equivalent exhibiting or depending on difference relating to infinitesimal differences exhibiting the difference of two or more measurable quantities

**a mechanism enabling a motorcar's rear wheels to revolve at different rates when turning a corner: 1902<sup>EPH</sup>**

integral of or pertaining to a whole

made up of component parts which constitute a unity

divisible into parts actually separable

having no part lacking

not fractional; relating to integrals

proceeding by integration; Algebra – al-jab'r / al geb'r / gibberish – *baragouin* / algorithm – al Kwarizmi

=

The complete theology of the Trinity

: a simultaneously infinitely large and infinitely small whole, divisible into parts and considered as one, or

: the universe in a rear axel (tree)

*Mais à son commencement ( en le chef des 5 nus) elle sera très finie en largeur, épaisseur, etc, pour petit à petit, en se rapprochant de cette droite idiale qui trouve son trou vers l'infini dans l'enfant-phare devenir sans forme topographique,*

***dans l'enfant-phare. The Philosopher's Stone***

*Mais à son commencement ( en le chef des 5 nus) elle sera très finie en largeur, épaisseur, etc, pour petit à petit, en se rapprochant de cette droite idiale qui trouve son trou vers l'infini dans l'enfant-phare , devenir sans forme topographique*

But in the beginning ( in the chief of 5 nudes) it will be very finite in width, thickness, etc, in order, little by little, to become without topographical form, in coming close to this ideal straight line which finds its opening towards the infonite in the headlight-child.

But from the outset of its period of duration, the process of stripping will be consummated, in all its fullness, waxing little by little, were it not for the *coniuncto oppositorum*, its locality reconciled with the privileged status as prima material which turns out to be its ability to make gold through the transmutation of the Philosopher;s Stone

*La matière pictural de cette route Jura-Paris sera le bois qui m'apparaît comme la traduction affective du silex affrité. Peut être chercher s'il est nécessaire de choisir un essence de bois ( Le Sapin, ou alors l'acajou vernis)*

### *La matière pictural*

<i>matière</i>	material, substance, matter – constituent material subject, topic, theme contents
matter	any physical substance not definitely particularised
in contrast to FORM	component or essence of any thing or being which has bare existence, but which requires the addition of a particular form
Bacon	Chaos ( unformed matter)
Kant	that element of knowledge which is supplied by sensation, regarded apart from form which it receives from the categories of understanding
Theology	the sacrament is said to have matter ( as the water in the baptism, or the bread and wine in the Eucharist) and form, which is furnished by certain formulary words
Logic	the particular content of a proposition or syllogism, as distinct from its form

material of expression  
ground, reason or cause for doing something  
things printed or written, as a manuscript  
'whatever may be sent by post': 1891 [ telegram]

events, affairs, circumstances  
a thing, affair or subject of the kind indicated by the qualification

<i>pictural</i>		
<i>pictural</i>	pictorial	'worthy of an artist's brush – i.e worthy of an adept's attention' / a noble calling, worthwhile undertaking. 'likeness in the solid' – i.e the substantial nature exhibited in the form.

*La matière pictural de cette route Jura-Paris sera le bois qui m'apparaît comme la traduction affective du silex affrité. Peut être chercher s'il est nécessaire de choisir un essence de bois ( Le Sapin, ou alors l'acajou vernis)*

*de cette route Jura-Paris*      The Grand Oeuvre; the Magisterium

*La matière pictural de cette route Jura-Paris sera le bois qui m'apparaît comme la traduction affective du silex affrité. Peut être chercher s'il est nécessaire de choisir un essence de bois ( Le Sapin, ou alors l'acajou vernis)*

*sera le bois*

*sera* will be

**le bois** wood

lignum woody tissue 1826

wood, firewood, tree, spear-shaft, puppet, writing table

lignum vitae = guaiacum, brought back from New World, as cure for Venereal Disease

lignin organic substance forming the essential part of woody fibre

lignose one of the constituents of lignin; explosive – wood fibre and nitroglycerine: [ gun cotton]

wood-like	ligneous	<i>ligneux</i>	
		<i>ligné</i>	lineate; like a line
		<i>ligner</i>	chalk a line ( Tracing Board)
		<i>lignifier</i>	turn into wood
	to line	<i>ligner</i>	
		<i>lignée</i>	issue ( of line of descent), stock, pedigree

( See ' Graphiquement, ...)

wood	<i>fôret</i>	shock of hair / hairy star	<i>comète</i>
	<i>foret</i>	drill, bit,	augur
	<i>la pièce</i>		
	<i>peuplement</i>	stand, plantation	
		population, peopling	
		( breeding)	
	<i>le fût</i>	stock	(multiplication)
		stem, body	
'take to the woods'		<i>se dérober à ses responsabilités</i>	
		<i>se dérober</i>	divest yourself
			<u>reveal a secret</u> Conj Opp
			<u>hide, conceal</u> Conj Opp
			cover, screen
			denude, <b>strip</b>

[ ' take to the woods'

' se dérobé de ses **responsibilités**' /responsibilities *culpabilité/ coupable* sinful *dans le péché/*

*en pécheur* defiled by sin *impure/impuret*

'disembarrassed of the impurities ' *dérobé de ses impuretés*'

Moffit: 164/5: apropos Poisson, *Théories...r.e. Valentine's Douze Clefs*., referncing the purification of gold – the King-by antimony, the wolf in the crucible, and of silver – the Queen- through lead or Saturn: the King dressed in red, the Queen in white.

"...Their clothes designate foreign matter, or impurities which are soiling them. An engraving in the *Rosarium* depicts them as being nude, meaning that they have just become purified, and disembarrassed of all their impurities...." ]

in echoes of the Latin proverb,

‘ **ne e quovis lignio Mercurius fiat**’

[ ‘verily, Mercury makes wood anywhere’]

hence,

‘ **the material of which a person is made**’ (11594)

Gk: hyla; wood, tree, forest

hyle

hyle matter, substance, the first matter of the Universe

hylactic of the nature of barking

hylarchio ruling over matter

hilum ‘ that which adheres to a bean’

little thing, trifle, something minute

the point of attachment of a seed to a seed vessel [hile]

certain small apertures and depressions

hylasmus materialisation

hyleg ‘ a nativity’

Astrol: ruling planet of a nativity

hylo-ideation the doctrine that reality belongs to the  
immediate object of belief as such; material or  
somatic idealism

hylomorphism the doctrine that primordial matter is the  
First Cause of the Universe; the  
scholastic theory of Matter and Form

hylotheism the doctrine that God and Matter are  
identical; material pantheism

hyloist one who subscribes to the above

hylozoic materialistic

hylozoism the theory that matter has life, and that  
life is merely a projection of matter

hylic in Gnostic theology, opposed to psychic and pneumatic  
psychic (one who is) susceptible to psychic or  
spiritual influences (1905)

pertaining to the ‘lower soul’ or animal  
principal, as distinct from the spirit or  
‘higher soul’ ( Paul; I Cor ii, 14)

psychical of or pertaining to soul or mind;  
mental as distinct from physical  
pertaining to the natural or  
animal life of man, as opposed to  
the spiritual (1808)

of or pertaining to phenomena or  
conditions which appear to be  
outside the domain of physical  
law, and are therefore attributed  
by some to a spiritual or  
hyperphysical agency

Gk: of or pertaining to air or wind

pneumatic

belonging to or transmitted by  
pneumatic dispatches  
of, belonging to or related to  
gases  
pertaining to breathing;  
respiratory  
belonging or related to spirit and  
spiritual existence

1660:pneumatics

a pneumatic tyre [ *roue-selle* ]  
that branch of physics which  
deals with the mechanical  
properties ( as density, pressure,  
elasticity [ ‘stretching the laws of  
physics’ ] ) of air, or other elastic  
fluids, or gases ( “ *eau et gas à toutes  
les étages* ” ]

pneumatomachia

“ spirit fighter ”  
member of 4thC sect which  
denied the divinity or personality  
of the Holy Spirit

[ ‘ *deux personnages et un auto* ’ – two personalities and one self ]

something made of wood, esp the wooden part: e.g  
the cask, as opposed to the bottle, a plank, etc

plank splice together<sup>C.O.</sup>

*planche*

board, shelf, stage, blackboard  
plate for engraving  
painting on board [ Du final note, making it clear he has a  
painting in mind ]

*madrier*

land for ploughing  
piece of timber  
chess of pontoon bridge

wood in planks

*bois méplat*

planes that build up pictorial form

inner plank

*vaigre*

inner casing

outer plank

*bordage*

sheathing of a vessel

‘plank down’

*jeter*

project<sup>G.O.</sup>

*déposer*

deposit<sup>G.O.</sup>

*mettre*

‘plank down your money 1’ *éclairez ! allumez !*

Planck, Max; quantum mechanics. [ Balchin, Jon: *Science*.Arcturus 2003]

Energy not emitted in a continuous stream, but in non-divisible chunks  
= quanta;

= to ‘**Cinematic**’ division of mechanics. / Du on the *Nude*: Moffit.  
*See machine à cinq coeurs*

So, the abstract idea explained the behaviour of physical phenomena.

Quantum: quanta 1610

more proof that 'new' science antedated by esoteric concepts.]

" quantum sufficit"; as much as it suffices.

L – a formula used in medical preparations - = 'a sufficient quantity'

discrete unit quantity of energy proportional to the frequency of radiation, emitted from, or absorbed by, an atom.

Theory fitted the behaviour of radiation being released from hot bodies. Individual quanta so small that when emitted at everyday, large levels observed in nature, I seemed logical that energy appeared to be flowing in a continuous stream.

Black bodies: formula for radiation released by a body at high temperatures should be expressible as a combination of wavelength, frequency and temperature; but irregular behaviour of hot bodies made consistent prediction difficult

Therefore, couldn't predict the radiation of a 'black body', a theoretically perfect form of such matter (= Phil Stone) in a neat scientific formula.

Earlier, experience found in line with behaviour of hot bodies at high frequencies, but entirely different equations show up than natural at low temperatures. But none fitted all frequencies or obeyed laws of classical physics simultaneously.

Planck found theoretical formula which worked mathematically; frequency x a constant = Planck's Constant, which only worked in practice according to a theory of quanta

1900: paper published - On the Theory of the Law of Energy Distribution in the Continuous Spectrum [ alchemical 'peacock']

1900: first enunciation of the quantum theory

1905: Einstein explains the photo-electric effect, by applying Planck

1911: First Solway Conf; Belg. E convinces Planck

1913: Bohm; atomic structure

[ ref this to Henderson: Du using 5 stages of 'Quantum Mechanics' to allegorise Alchemy in contemporary terms]

*La matière pictural de cette route Jura-Paris sera le bois qui m'apparaît comme la traduction affective du silex affrité. Peut être chercher s'il est nécessaire de choisir un essence de bois ( Le Sapin, ou alors l'acajou vernis)*

***qui m'apparaît comme la traduction affective***

***qui m'apparaît*** 'which seems to me': why not use 'sembler' here ?

? is missing circumflex of *apparaître* a rhetorical clue ?

*apparaître* become visible, evident, apparent

appear to ones mind

*apparat* state, pomp / all that goes to make a display *appareil*

*lettres apparat* illuminated letters

*apparatus* *appareil* machine, instrument

digestive system <sup>Box 1914</sup>

device, appliance, equipment <sup>Box 1914</sup>

garb, apparel

*appareiller* / *apparié* match, couple, mate, pair <sup>C.O</sup>

mating, pairing *appareillage*

*appareillage* colour matching

pairing of oxen for the yoke

installation, fixing up

weighing

fitting with artificial limb <sup>Box 1914</sup>  
electrical equipment of a car  
install, fit up  
draft stones for shaping <sup>Masonic</sup>  
bond bricks <sup>Masonic</sup>  
tune(loom)  
sprad ( net)  
get under weigh – get going *commencer*

*comme* in the like manner  
as if, as though  
such as  
as, in the way of  
how  
= to *comment* what, why

***traduction affective***

***traduction*** translation, transmission, transubstantiation, transmutation

***affective*** outward appearance, natural tendency

*La matière pictural de cette route Jura-Paris sera le bois qui m'apparaît comme la traduction affective **du silex affrité**. Peut être chercher s'il est nécessaire de choisir un essence de bois ( Le Sapin, ou alors l'acajou vernis)*

***du silex affrité***

***silex*** flint, in pure form, = quartz; hexagonal and prismatic  
one of the purest native forms of silica, the dioxide of silicon,  
which in respect of its abundance in nature ranks next to  
oxygen, as the commonest element, and occurs in the form of  
crystals, scales or powder – i.e **dust**; the **Phil St**, the Powder  
of Projection =

***affrité*** scattered, crumbled (*emietté*), disintegrated, **powdered**.

*La matière pictural de cette route Jura-Paris sera le bois qui m'apparaît comme la traduction affective du silex affrité. **Peut être chercher s'il est nécessaire de choisir un essence de bois ( Le Sapin, ou alors l'acajou vernis)***

***Peut être chercher s'il est nécessaire de choisir***

***Peut être*** Perhaps see if it is necessary to chose  
**Not *Peut-être*, t'f not** 'perhaps, maybe'



	<i>peut: pouvoir</i>	to be able, can
	<i>être</i>	being, existence, individual
<b><i>chercher</i></b>	search for, hunt around for fetch court (one's own ruin)	
<b><i>s'il est</i></b>	if it/he is	
<b><i>nécessaire</i></b>	requisite, indispensable necessaries ( trousers) outfit, t.f.garment, raiment	
<b><i>de choisir</i></b>	choose select, pick, adopt ( a career) will, wish, desire pickout by sight elect	

*La matière pictural de cette route Jura-Paris sera le bois qui m'apparaît comme la traduction affective du silex affrité. Peut être chercher s'il est nécessaire de choisir un essence de bois ( Le Sapin, ou alors l'acajou vernis)*

***un essence de bois***

***de bois*** see above

***un essence***

[ see Moffit; 2020/3 **Pernety**]

petrol / gasoline

Quintessence

*suc* juice, pith

*moelle* marrow

quint Fencing: parry; *parer en quinte* (*La mariée..*  
one fifth

**set of five persons**

quintile; of a planet: 72° (= 1/5th)

Fifth Principle of Alchemical tinctures, a compound of that which represents the purest aspects of the four elements ( hence the 'chief' of the **5 strippings**, the machine ( apparatus – procedure) with **5 hearts** etc)

5th element = *Section d'Or* ( da Barbari – Pacioli / Peladan - Villon)

Quintessence of the Elements =

Mercury of the Philosophers, [the product of alchemical Stripping] having as its object the composition of Hermetic Mercury, vinous spirit, absolutely mineral, acute and penetrating [ White Stage; Alp = white]

5<sup>th</sup> Nature; this is the dissolving mercury of the Philosophers

The fifth essence of ancient and medieval philosophy; supposed to be the substance of which the heavenly

bodies were composed, and to be actually latent in all things

the most essential part of any substance

a highly refined essence or extract

alcoholic tincture obtained by digestion at a gentle heat

( see Durden-Smith)

the purest and most perfect form or manifestation of some quality

the most perfect embodiment of the typical qualities of a certain class

**5 coeurs** 5 hearts [ dilation/contraction]

heart

vital part or principle = essence = sthg

elemental

t.f. 5 hearts = **5 elements**

elemental; relating to rudiments

rude = unpolished ( ashlar)

unpolished = bare = nude

= **5 nus**

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**Le Sapin**

Fir feu

coffin ( pine box); case in which articles are baked r fired in a furnace – *cassette*

box in which corpse is enclosed for burial ( see M)

feu + corpse = cremation; reduction to ashes ( of body) in lieu

of determent

*La matière pictural de cette route Jura-Paris sera le bois qui m'apparaît it comme la traduction affective du silex affrité. Peut être chercher s'il est nécessaire de choisir un essence de bois ( **Le Sapin**, ou alors l'acajou vernis)*

**ou alors l'acajou vernis**

**alors**

therefore, so, then, next

at that time, at the time

well then, so

in such a case

**l'acajou**

cashew

dark auburn ( alburnus – whitish) yellowish, brownish-white  
 colour, golden ruddy brown  
 = change from White to Red Stage; consummation.  
 medecine from mahogany  
**vernis** varnish, polish, glaze, gloss  
*verni* vitrified  
*vernir/ veneer/venir* to come; achieve orgasm (mid-17thC)  
 attain, reach, grow up  
*venue* the one who has come  
 the arrival  
 inundation of water **Jura-Paris road**  
 appearance  
 coming out ( detail: Phot)  
*toute d'une venue* shapeless  
*l'aller et le venue* the coming and the going; the Jura-Paris  
 road, the journey.

*La matière pictural de cette route Jura-Paris sera le bois qui  
 m'apparait comme la traduction affective du silex affrité. Peut être  
 chercher s'il est nécessaire de choisir un essence de bois ( Le Sapin, ou  
 alors l'acajou vernis)*

The pictorial matter of this Jura-Paris road will be wood which seems to me  
 like the affective translation of powdered silex. Perhaps, see if it is necessary to  
 choose an essence of wood. ( The fir tree., or then polished mahogany)

The transubstantial substance of the Grand Oeuvre will be the First  
 Matter of the Universe / which will become apparent through the  
 transmutation of the appearance / the Powder of Projection.

can be / the individual, existing, [Supreme\*] Being / sought  
 (search) for/ if / it is/ the absolutely necessary raiment which cannot be  
 bestowed liberally, in portions/ of the exercise of choice – i.e Elect\* / the  
 fifth Element ( the consummation, in the change from the White to red  
 Stage, in the alembic)

( form of entries in catalogue raisonne; follow this up.)

**Détails d'exécutions.** [Details of execution]

<b>Détails</b>	dividing, cutting up ( of cloth, etc) retail detail*/*	internal economy matter, substance
<b>détailler d' executions</b>	enumerate* performances** carrying out of plans***	puttings into effect indefinite suspensions fulfilments

=

**the putting into effect of the indefinitely suspended consummation of the substance of the internal economy/workings.**

**Dimensions = Plans.** [Dimensions = Plans]

<b>Dimensions</b>	dimensions, sizes, measurements* facts*/*: making, doing and performing** fact: a datum of experience, as distinct from conclusions datum: something known or assumed as fact, and used as a basis of reasoning or calculation chutes/shoots
-------------------	--

= equals *au même titre* of the same grade of purity (as)

<b>Plans</b>	surveys, views projects, designs***schemes, s scheme [Gk: to have. be in such and such a condition] horoscope diagram showing the relative positions of heavenly bodies figure drawn to illustrate a mathematical proposition analytical tabular statement epitome exhibiting a structure pre-arranged system of classification plan of action devised in order to attain some end; project; enterprise; self-seeking, underhand project; visionary or foolish project body of related doctrines system of correlated things system of selection and arrangement of colours form, aspect, appearance
--------------	--

diagram / curricula / downstage/ foreground/ rank

even, plane, level, flat

=

**an experience known or assumed as fact and used as the basis of reasoning and calculation of the same grade of purity (as) the Grand Oeuvre**

***Grandeur de la toile.*** [Size of the canvas.]

***Grandeur*** size, height, bulk  
greatness, importance

***Grandeur ( gran' d'eur)***

magnitude, grandeur of conception  
majesty, splendour  
nobility of character

Highness, Lordship

***de  
la toile***

linen (cloth)  
web, curtain  
canvas, painting

***Oeuvre***

=

***Grand Oeuvre***

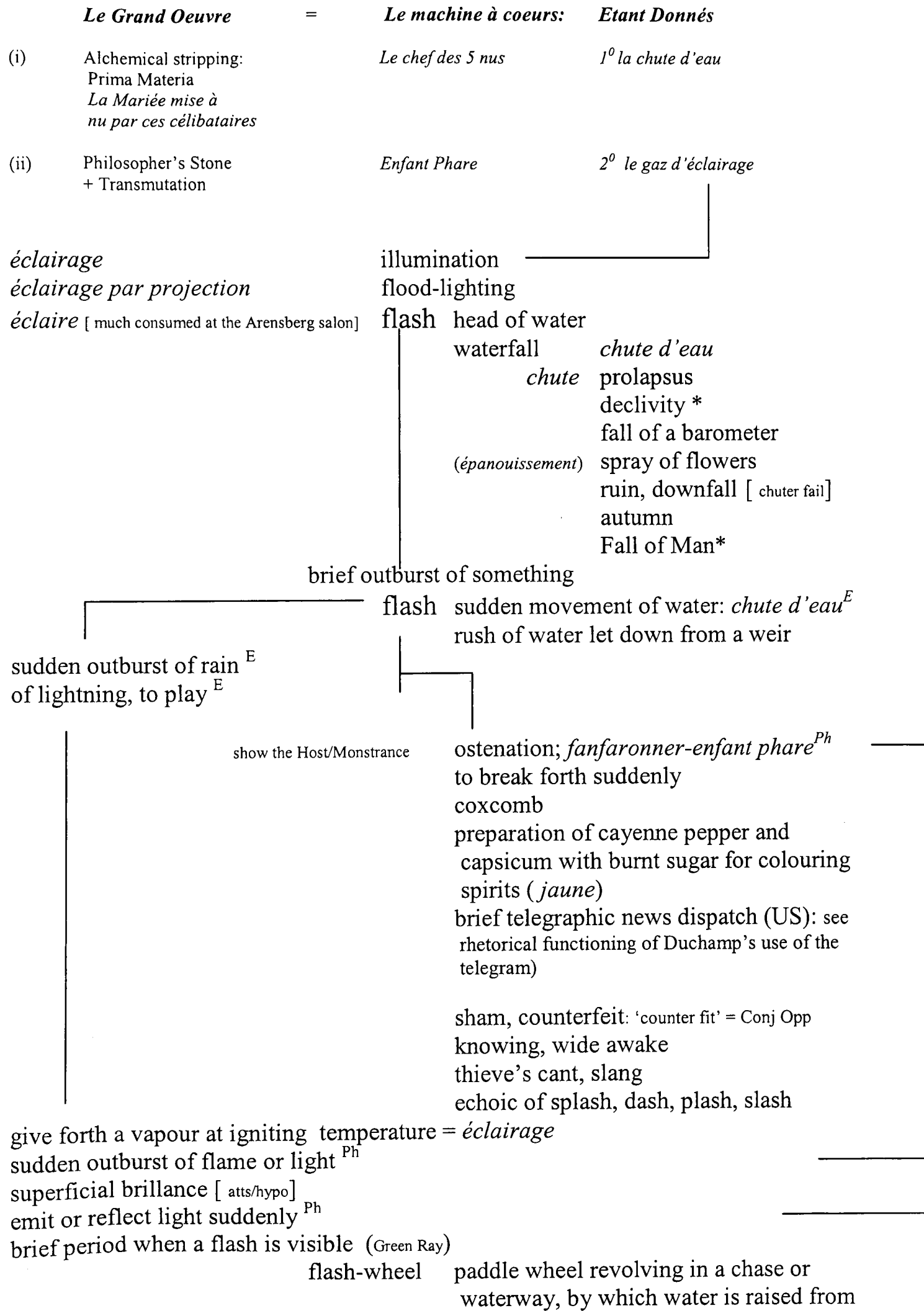
***Détails d'exécutions  
Dimensions = Plans  
Grandeur de la toile***

**the putting into effect of;  
the indefinitely suspended consummation of;  
the substance of;  
the internal economy/workings of;**

**an experience known or assumed as fact and;  
used as the basis of reasoning and calculation;  
of the same grade of purity (as);  
the Grand Oeuvre;**

**Grand Oeuvre**

# The final Coniuncto Oppositorum



flash-light a light so arranged as to give broken flashes = occulting lighthouse  
= *phare*<sup>Ph</sup>

a lower to a higher level (= acclivity\*)

glassmaking

to make a carbon filament uniform in thickness by plunging it when heated into a heavy hydrocarbon gas: 1888  
= *carburer / nourrir* [Box of 1914 !!!!!!!!]  
to expand into a sheet<sup>LG</sup> *placquer / etandre*  
to cover colourless glass with a film of colour

cinema

*scène de raccord, très court*

*poudre clair(ant)*

flash powder

flashing      *projection*

flashy splashy, watery, frothy, insipid, trifling, void of meaning, giving off flashes  
trashy, showy  
lasting only for a flash = ephemeral

Code:

- \* Theme from Gnostic cosmology
- E See *Ephemerides* entry
- Ph *enfant phare*
- LG material attributes of the Large Glass

strip

a ingot prepared for rolling into plates [ *lame / l'âme* ]<sup>L.G.</sup>  
of gold, to wash out<sup>G.O.</sup>  
lay bare a mineral deposit<sup>G.O.</sup> [ *mettre à nu* / Paracelsian origin of metals ]  
remove metal from a + pole by electrolysis  
denude or divest a thing of its attributes<sup>G.O.</sup> [ **Alch / Euch** ]  
express the character of a person or thing<sup>G.O.</sup>  
remove seed<sup>G.O.</sup>  
press out by hand the ripe roe<sup>G.O.</sup> or milt from a fish  
draw between the fingers and thumb through the closed hand  
extract the milk remaining in the udder after normal milking, especially by a particular movement of the hand.

stripling one passing from childhood to adulthood<sup>G.O.</sup> = adolescent

Code:

<sup>G.O.</sup> Grand Oeuvre

Alcohol - al-kohil: common.  
any. just metallic powder used as the  
fast to stain the eyelids - Black stage

powdered antimony (antimony)  
ore galena

any impalpable powder produced by treatment or

sublimation = poft \*

(by wet process) - an essence or spirit  
obtained by distillation.

quintessence  
[pure spirits] wine (sto forcity)

A class of compounds, of the same type as  
alcohol of wine, composed of carbon, hydrogen  
and oxygen, some of which are liquids + others  
solid (870) - gas + solange.

Common (various + wine)  
Medicinal (various + wine)  
the best known (various + wine)

primary, secondary, tertiary or ethyl  
(essence) (various) (various) (alcohol)  
hypothetical  
radical of

Mon methyl (valyl, tertiary) monatomic radical of alcohol  
propyl (various) radical of alcohol series. alcohol series

butyl (various) monatomic radical of alcohol series  
amyl (various) monatomic radical of alcohol series  
the number being indicated (= 1st 2nd)

Alcohol water series of alcohol adopted by the  
name of alcohol series



Mc 88 9/198, 176/175#6.

(89)

1st why title of Hean was Case de Vie

- changed to designate the source to which the author initial title was attached. This is indicated by the alchemical metaphor. And inserted in a copy of M. which he presented to his former lover/son, M. Lanson.

"Mon MEMBRE vos yeux ne sent me

ALCOOL  
Et votre voix m'arrive ainsi  
d'un cas-de-vie

Je clairs d'estes saons sur  
manthrop jump ch  
Gulacient note ESPRIT sur  
ma unit utamovic.

↓  
...  
...

La route de Dieu - parfois

circles, with  
orbital  
journal  
troop! "  
but it's  
soguet (it)

(a) route - voie + way (of God)  
garage  
means  
sack of coal (black)  
circuit (elle) (from Trip)  
process, method



voie - in truth (self-evident. 'see!')

(b) Tura fair

(i) jiver - assatt  
sweat (sweat on paper)

dash, jir (colors.)  
[write - Black - hoi]

(2) Tura  
Koya et Shin  
Sensibil.

(ii) parier - match, join, couple

apparoir - appear

pevir - socay - ~~black~~ Koya

pevirer - become  
pevirite = autorcolor



1801 SWISS  
 switch: device for altering the direction of the oncoming (dis)course

faite suisse: eat & drink alone, without treating the company (its position)

\* suisse hall porter in full regalia (or similar officer) [portier concierge - Lodge Keeper in full regalia]

\* petit suisse = small Swiss chest (cream) [chocolat = isabelle] jaune

[homunculus] fromage gras (fat) " blanc

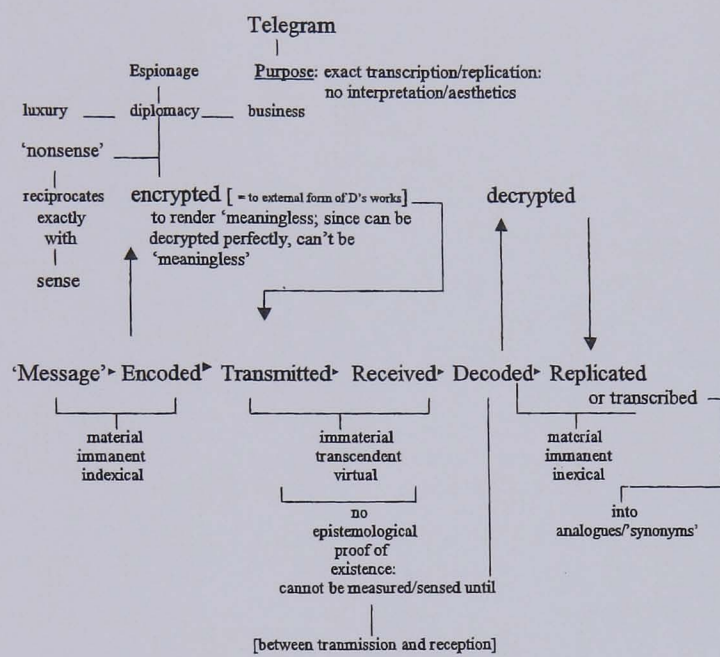
made in Italy  
 made in Italy  
 fromage

fromage - silk cotton tree (→ gum cotton!)  
 "je suis" "je, suisse"

\* suis [côte suisse] } je suis ce que je suis, mais je ne suis pas ce que je suis = a dunker. (quint)

*Telegramme.*

*Telegramme.*



Code: ▶ = no aesthetics: if, say, Painting or Sculpture, all aesthetics/judgement/interpretation