

Luca Shivendra Om

Today: big wheels big deals



Khadijah Carolyn They are leaving their compass behind. Or they had to use it to make a wheel.

Two solstices, the equinox, the arctic circle. The middle becomes the compass rose. They seem to be coming east west, so they had to "come past" or navigate this huge coin.

Aurora Díaz Fernández Empty and full / looking for and found / liberty of movement versus confinement / first step

do and behold / two sides of a coin / two ways of perceiving a situation / same but different

If an object: a bicycle. Or pirate eyes.

Luca Shivendra Om To move VS to rest "in place" —the continuous movement of life stops —the stillness of death —maybe a treasure of another kind is still waiting to be discovered

Paul Nagy FEEL HOW RUNT FOCI FOE OCEANS: the pirate eye patch curse.

The Military Industrial Complex. A fleet of battleships arranged for attack.

A cyclone, hurricane, tornado, whirlwind. The animals escaped the zoo.

Ecological disaster. Earthquakes, tectonic plates move and undermined what we see and how we think.

The sun is given a cosmetic facelift to become a smiling flower.

Cataracts. A sty of the eyelid.

One miscalculates the odds or is visited with unexpected goods.

The world resets itself despite our worst or best efforts at upsetting it.

Luca Shivendra Om Money can change your life or A simpler life?

Astrologically speaking: earth sign

Audrey Layden The random churning of ambitions/uneven, tied to makeshift structures/is engulfed, run over by the rolling juggernaut/of natural force.

Plans are turned on their head by unexpected new resources.

Enrique Enriquez fortune materializes. (aka BINGO)

Drap Arora Heads or tails, you got a coin in your favor

Wilfried Houdouin The world in its objective reality: the only thing that never change is change itself... yet it operates according to the universal law of cycles, implying the alternation of power. The restriction of frenzy and loose order is required in order to achieve an actual status. One has to consolidate and organize the base, fix the structure and set the rules. This principle encompasses an individual life, a group, or the society as a whole. The eco-nomic cannot last long detached from the eco-logic...

It must be noted that in French, "de fortune", besides, luck and riches, means a quick but temporary fix to a problematic situation, which cannot last long as it is...

Markus Pfeil The attempt to turn a hype into business vs real value. But really, Enrique nailed it down.

Andy Fisher I think it is interesting that there are three fronds of vegetation that hold the manifest coin in place - and yet there are just three figures who ride the wheel which is the precursor.

The fourth is the one who turns the handle and wins the prize. They are unseen, hiding perhaps in the flowing waters beneath the wheel while those who scramble for ascendancy fail to notice the 'House' always wins!

Wilfried Houdouin

For those of you who did not know it, here's the remarkable mosaic Tarot in the chapel of the Avenières castle, both created and built by Assan Farid Dina around 1913, where he and his American wife Mary Shillito has received many initiates and occultists of the time. I have visited this castle twice, and it is full of magic... <http://hermetism.free.fr/Avenieres/avenieres12-english.htm> As the English version of the page detailing this Tarot doesn't seem to work, here's the original French version of it : <http://hermetism.free.fr/Avenieres/avenieres10.htm>



See appendices...

Luca Shivendra Om

"coterie"... perfect definition for a group dedicated to some bizarre french playing cards

<http://dictionary.reference.com/wordoftheday/archive/2014/05/05.html>

**coterie** \ KOH-tuh-ree \ , noun;

1. a group of people who associate closely.
2. an exclusive group; clique.
3. a group of prairie dogs occupying a communal burrow.

Quotes:

The coterie world of Bloomsbury or the Strand is vicarious, but all reading provides vicarious participation in a social group. -- Robert DeMaria Jr., *Samuel Johnson and the Life of Reading* , 1997

Sturges also had a brilliant eye for finding unconventional talent, and often cast from the same coterie of quirky actors to makes his films feel textured, like a world of their own. -- Hampton Stevens, "‘It’s like a Hollywood Ending’: When Judd Apatow Met Graham Parker," *The Atlantic* , 2012

Origin: Coterie is French in origin, originally used to refer to an association of tenant farmers. It entered English in the mid-1700s.

“Coterie” origin as an association of tenant farmers suggests serendipitously that we each are tenet tillers of the Marseille tarot terrain. We can say in a way that we each cultivate by looking at the cards a crop of significances that potentially have no limit or end. Likewise the fruit of our toil the grain of our effort is our crop of words is harvested in our interpretations: our “toilettries.”

We should not dismiss the suggestion that as a “coterie” of tarot card readers, we secretly behave as prairie dogs, which are underground burrowing rodents in the semi-arid regions of North America, where tornadoes are rampant in the Spring and Fall and whose burrows often trip up horses and other galloping or cavorting quadrupeds to the chagrin of farmers and ranchers. Likewise we burrow in the rich terrain of the communal unconscious of language and sound associations as well as imaginary analogs and prologues.

Close synonyms: clique, cadre, circle, band...

Cadre: Origin: 1905–10; < French: frame, border, bounds, cadre (metaphorically, the cadre being the framework into which temporary personnel are fit) < Italian quadro < Latin quadrum square; see quadri-

Of these synonyms “cadre” seems too militant a word for us. It suggests secret communist cells with an ideological agenda. It would be hard put to suggest that we have any agenda outside of the whimsy of our imaginative readings. However “cadre” does suggest a square rather than a circle but I doubt that

we wish to take sides in the wavy versus straight line debate about the nature of perceptual space. Likewise there is a homonymic suggestion of militant cardplaying: a cadre of card players.

clique [kleek, klik] noun

1. a small, exclusive group of people; coterie; set. verb (used without object), cliqued, cli•quing.
2. Informal. to form, or associate in, a clique.

Clique: Origin: 1705–15; < French, apparently metaphorical use of Middle French clique latch, or noun derivative of cliquer to make noise, resound, imitative word parallel to click. The major argument for this term is that it suggests a mechanical process to our discussion that somehow dehumanizes us of thought, sensibility, or imagination. This again may very well be the best metaphor for the “autonomous imagination” of a Tibetan prayer wheel and the accidents of anagrams.

This may seem that we are too exclusive amongst ourselves as if our “clique” is some type of special door pass that gives us some sort of understanding of what the others of us are doing: I know what I’m doing and sometimes I explain it and sometimes I do not. However I don’t often quite understand what other people among us are doing or why they are seeing what they are saying or saying what they are seeing in the cards.

I guess we should consider the term “claque” as a group of friends hired to applaud a speaker or pontificator. I know we have the like sign which is what we use as approval or lack of approval. Notice that my archives have dispensed with the like counts as irrelevant to the meritocracy of our discourse. Often I wonder if we in our wisdom bother to read what the wise among us have already written.

Though I list “circle” and “band” as possibilities for our association I do not take them too seriously because a circle related to the Marseille tarot might mean that we are seeking to innovate or propagate for circular Marseille tarot cards and I doubt if anyone is seriously proposing that at this time.

Likewise the term “band” is too commonly associated with musicians, and though musicians are artists of a sort, their conceptual art is on the fringes of thought constructs or analogies. However I do like the idea of “banditry” as a band of brigands who are willing to hold up the meaning of tarot trumps to conjecture and possible ridicule.

Of course we should seriously consider the original term: “club”. It seems to represent a cozy group of folks who belong together more out of comfort than serious purpose. It is also homonymic to the term “cub” that evokes juvenile fuzzy furry bears with exploratory antics. I would think that it also evokes “club” as in wand or rod, that is reminiscent not only of a suit of pips in the Marseille tarot but also for some of us, the violent and assertive way that we attempt to beat significance into our imaginary verbal and visual associations.

Luca Shivendra Om (...) “Coterie” origin as an association of tenant farmers suggests serendipitously that we each are tenet tillers of the Marseille tarot terrain. We can say in a way that we each cultivate by looking at the cards a crop of significances that potentially have no limit or end. Likewise the fruit of our

toil, the grain or gain of our effort is our crop of words as harvested in our interpretations (...) Great!  
Thank you Paul! Appreciated.

(...) Of course we should seriously consider the original term: "club". It seems to represent a cozy group of folks who belong together more out of comfort than serious purpose. It is also homonymic to the term "cub" that evokes juvenile fuzzy furry bears with exploratory antics. I would think that it also evokes "club" as in wand or rod, that is reminiscent not only of a suit of pips in the Marseille tarot but also for some of us, the violent and assertive way that we attempt to beat significance into our imaginary verbal and visual associations (...) This too... Yes!

(...) This may seem that we are too exclusive amongst ourselves as if our "clique" is some type of special door pass that gives us some sort of understanding of what the others of us are doing: I know what I'm doing and sometimes I explain it and sometimes I do not. However I don't often quite understand what other people among us are doing or why they are seeing what they are saying or saying what they are seeing in the cards (...) \*smiling



Luca Shivendra Om The pip and trump club

Today -Thoughts of an inexperienced housewife: "I wonder... How big is a 'cup' of... (flour, sugar, milk...)?"



Enrique Enriquez The neighbors' house is bigger.

Ryan Edward She set her crown on the night stand.

Aurora Díaz Fernández With hands full, and interrupted by pregnancy...

Luca Shivendra Om Planning the real big party

Luca Shivendra Om Obsessive thinking leads to an emotional overflow

Audrey Layden She sits fulfilled/in comfort and strength/amused, perhaps enticed by the turreted prison of love offered/maybe yes, maybe no/holding the key/ to unlock the gate/will she instead be trapped?

Camelia Elias My castle is your castle.

Markus Pfeil Missing her King, can I C U P lease? And preparing a DoubleD...

Paul Nagy This is an example of a covered Chalice with top spire, tub, stem and pedestal. Detail to follow.



This shows detail of stem and base. Goblet c1700, German





Paul Nagy Analogies of elements in the Empress and the Ace of Cups with suggested significances: the bottom rim and pyramid shaped pedestal corresponded to the throne's legs and the two legs of the Empress hidden by her blue dress.

This dark blue represents the underworld of the unconscious as the light blue represents of the pregnant world of the subconscious where creativity between the worlds meets.

The light blue water sets the horizon in the Ace of Cups and is hinted at behind the one visible legs of the throne. This represents fervor creativity between the underworld and the world in between.

The hemline white edging over the exposed shoe tip shadow resembles a serpent. The stark whiteness of this serpent juxtaposed with the flesh colored scarf extending down from the shield suggests powerful forces are acting on a level that is not recognized by the Empress who is distracted by something to her left where the Ace of Cups sprouts a seven spired lid.

What is the meaning of this exposed shoe tip shadow? Perhaps it exposes impatience or even a tapping toe?

The yellow zigzag lines in the base represent an electrified serpent or lightning bolts. Given that these are on the bottom third of the card this underworld and celestial spiking yellow suggests a peeking into consciousness of tremendous forces that are not yet revealed but are probably concealed within the body of the vessel.

The six sides of the pedestal represent the four legs of the throne and the two legs of the Empress. These six sides may very well represent the six spires on the elaborate lid. The central seventh spire may well symbolize the emergence of what is precious inside the chalice and may well also be inside the Empress.

The yellow stem of the Ace is ornamented by yellow leaves and three run roundels, two green and the middle red, perhaps symbolizing aspects of the alchemical transformation.

Chalices often have a pommel or node where the stem meets the cup to make the elevation easier of the cup easier to hold. In Roman Catholicism, chalices tend to be tulip-shaped whereas in the Orthodox Church they tend to be more tub-shaped with little or no stem or pedestal.

What is the significance of sitting on the throne? The throne is the pedestal and the stem that allows for ease of holding the chalice aloft so the throne seat represents subtle power and is often raised above all other sitting places in the room.



The covered goblet often represents the liquid inside as exquisite or dangerous and should not be drunk with impunity. There is a correspondence between the chalice and the tabernacle that may hold it as holding a precious relic.

Likewise the cornucopia represents abundance in a way that parallels and contrasts with the scarce preciousness of the contents of the chalice.

Consider the small green leaf on the left-hand fingertips of the hand that holds of the scepter a papal staff, globe and cross on the top end. There is a scattering of green hidden behind the throne too. This suggests especial affinity with vegetated life: a green thumb.

One might say that the Phoenix on the shield is a de facto lid to the hidden cornucopia of the Empress's power. But considering that her right hand holds the shield, it suggests that her action is protective. Likewise the scepter of authority is in her left hand shows that her proactive and extensive reach of her power is passive. Considering that the Ace of Cups is on her left it would be an extension of her utilization of indirect passive power.



The top of the chalice lid central spire is tipped with a straight sword point and has a corresponding smaller threefold roundel two red and a central yellow. What is inside the seven spired covered chalice?

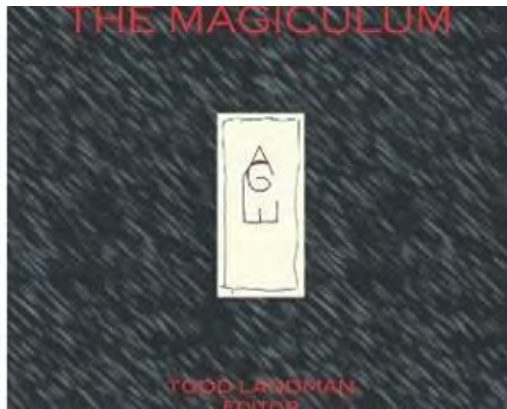
The yellow hair and crown, yellow globe on tip of gold scepter, and yellow back of the throne by her elbow as well as the yellow Phoenix on the shield in the right-hand represent the sides of the yellow stem of the ace. yellow here suggesting the conscious creative thought of the Empress. The red belly or cup of the goblet corresponds to the red central gown of the Empress. The orange or gold predominates in the ace where it is only present on the staff of the scepter and as part of the one visible legs of the throne. This suggests that what is inside the chalice is inside the Empress as the sacred child or new life or immortality. The elaborate lid of the goblet is unlike other chalices with lids that I have only one spire the central one.

Yellow hair, yellow Phoenix, yellow throne back predominates as a sparkling vivid awareness that is a muted by the lack of gold except for the scepter. Now the gold or orange of the chalice predominates and yellow is at a premium. The gold may very well be a ploy to hide the real mystery inside the chalice. Of course of the Empress's scepter hints at what that special mystery is. It is probably the Eucharist as well as the transubstantiated Blood.

Wilfried Houdouin The Matrix looking at the Arcanum... On a psychological level, this corresponds to the self-reflection of one's own ideal, leading to some sort of contraction on oneself, possibly resulting from a need of self-preservation from the questioning outside world, betraying immaturity and egotism.

Paul Nagy

Mirror, mirror on the wall  
who is the fairest of them all?  
Look into this tall mirror staring  
See the ornate Ace of Cups  
portray a reflection of me:  
My Empress crown caps  
This architectural chalice lid  
with a sharp spire sword tip  
my tongue dangling out  
ready to sip the nectar hidden inside  
I wonder what is the possibility of pride?  
With my throne and my legs thrown into the air  
so that my torso becomes a cup  
that holds the heir of the world  
hidden in red so that all may read  
the powerful potential of this seed  
that neither my scepter nor my shield  
offer a hint of the true power within.



Paul Nagy

The Magiculum (EyeCorner Press) ISBN 978-87-92633-27-9 edited by Todd Landman is a collection of essays about real magic that includes several participants in the Pip and Trump Club, notably Camelia Elias, Enrique Enriquez, and Andy Fisher. The editor, Todd Landman offers an ee (Enrique Enriquez) inspired Jean Noblet Marseille de Tarot (Jean-Claude Flournoy) major Arcana reading as an epilogue to the collection. Each turn of the randomly mixed cards suggests his reflections on these essays' themes with brief but magical aplomb. Apparently the calling of magic is sort of like the calling to be a poet, it emerges in the chrysalis of childhood to remain a secret pattern of significance for adults perhaps forced to pursue other identities. For Landman who collected these contributions five questions predominate: what in your youth led you to magic? What is the meaning of magic? How does magic manifest in your ordinary life? How do you practice magic in your work and social relationships? And why does magic matter? Landman responds to his own questions in the essay "The Re-Enchantment of the Self." This is a reflection on how the delight in the illusionist from childhood motivated his own practice as a prestidigitator. Likewise he remarks how his study with ee has opened him to a new way of self-transformation through symbols and understanding performance magic.

Each essayist shapes their response to what magic is in remarkable idiosyncratic ways that reflect magic as power, escape, protection, play, medium, unknowable, symbol, language, and incomplete. Andy Fisher begins the series with "The Palindromic Wand," a brief narrative reflection on 10 major Arcana cards. Later he takes up more autobiographical considerations in "Magic – a Smoke Alarm for the Soul" where he reflects on magic as an illusionist as well as hypnotherapist as well as his recent study with ee approach to tarot as "poetic derailment and analogical engagement." Eventually he hopes to "close the gap between who I am and the spells I weave" so that his person and persona need not be confined to customs or costumes.

Camelia Elias' essay is a tour de force of card reading as autobiography and a reflection on magic.



Enrique Enriquez's brief reflection on his tarot wordplay practice cites the usual suspects, the Canadian poet, bp Nichol and a poet turned installation artist, Marcel Broodthaer, as well as Alfred Jarry, Raymond Roussel, and the exquisite corpse hijinks of the Surrealists. Enrique explains, "...anagrams break language's spell by slowing it down to the limit of the individual letter, so every word can be recast. Homophony is a time machine that can take us to all the simultaneous presents contained in a word. Delaying language so it becomes space, not time, demands a strictly naturalistic implementation and a sense of humor that comes from accepting the imminence of mystery."

I have not given a fair hearing to the other contributors to this volume that show a strong affinity for performance magic as well as a humble appreciation of real magic as it manifests through the simple shuffling of cards and their interpretation. The feminist tones in some of these essays are remarkable and demonstrate that magic is the providence those who do not share in the hegemony without guile or disguise.

Personally the date of publication of the volume, April 15, 2014, inadvertently corresponds with a magical anniversary from my own magical mythos. Reading these essays has caused me to wonder how my own call to mysticism is not also a variant in some magical workings. I invite readers to consider getting a hold of this volume for their own pleasure and edification. We all carry within us the marvelous and unexpected. All we need to do is shuffle and turnover the cards. Voilà! Magic!

<http://www.amazon.com/Magiculum-Todd-Landman/dp/8792633277/>

Luca Shivendra Om

Today: instructions to transform a lobster into a swordfish



Wilfried Houdouin Let's clear the confusion and cut through the mess, bringing forth light and righteousness... For too much dispute obscure the goal, turning the diamond into coal...

One of my favourite of Jimi's first... <http://www.youtube.com/watch?v=XvX97c2pj-M>

Jimi Hendrix - Love Or Confusion

This is the 2nd in a line of Hendrix videos I put together. I apologise to any viewers in Germany where blocked, it's not my doing... Creation notice: This i...

Luca Shivendra Om The night of the long knives

[http://en.wikipedia.org/wiki/Night\\_of\\_the\\_Long\\_Knives](http://en.wikipedia.org/wiki/Night_of_the_Long_Knives)

Night of the Long Knives - Wikipedia, the free encyclopedia

The Night of the Long Knives (German: Nacht der langen Messer (help·info)), sometimes called Operation Hummingbird or, in Germany, the Röhm-Putsch, was a purge that took place in Nazi Germany from June 30 to July 2, 1934, when the Nazi regime carried out a series of political murders.

Drap Arora get structured about the chaos , but, chaos it shall be

Wilfried Houdouin By the way, the original poster of Rainbow Bridge...

[http://upload.wikimedia.org/.../Rainbow\\_Bridge\\_1972...](http://upload.wikimedia.org/.../Rainbow_Bridge_1972...)

Enrique Enriquez This is such a beautiful pairing, with the ascension of the crayfish turned into a sword. It could also be a recipe for lobster kebab, although I think it actually shows how analogy is the bridge between above and below.

Mark Sherman The mandorla reminded me of the shape of the crayfish claws. The sword reminded me of a protruding tongue.

Crab got your tongue?

Markus Pfeil The Lobster clawed the Sword (with both claws). Moondane threats averted

Luca Shivendra Om Today -Sorry for the delay: I was focused outward



Ryan Edward Gold rush.

Khadijah Carolyn He came from money.

Enrique Enriquez The coin embraced by divine = the prince cannot pee.

Wilfried Houdouin The spirit animates the matter for the complete realisation and mastery of oneself, free at last to tread the golden road of unlimited devotion to the Great Work...

Enrique Enriquez A hayride in a cornfield.

Paul Nagy Betting on this race is even odds, be temperate in expectations.

Ed Alvarez "Do I spend that refund on new wheels?"

Markus Pfeil Seven Coins for Le Chariot. Given that Judas Is Chariot and took 30 coins, this is a cheap ride.

Aurora Díaz Fernández Focusing and missing something extraordinary from his past. He`s turning around and going for it.

Luca Shivendra Om - Aurora: interesting reading!

Mark Sherman "Judas Is Chariot"! Nice.

Money sceptre or sceptre sceptre?

The horse on the right has his eye on the other card.



Mark Sherman

Quick question:

Does anyone know how to tell for sure if a pip card is right-side up? On Flournoy's and certain other decks there is no name/marking on the side as with the Jodo/Camoin. I just go by what seems right but are there any "rules of thumb"?

Luca Shivendra Om Mark I suggest: "Tarot - The Open Reading" by Yoav Ben-dov There you can find -I think- useful 'tips' on that matter.

Mark Sherman Ah, thanks.

Yoav Ben-dov here is the relevant passage:

"Another feature of the vertical axis in the number cards concerns inverse cards. Some number cards are almost symmetrical between top and bottom, with only slight differences in the decoration. In these cards it is difficult to distinguish between a straight and an inverse position. Other number cards show a clear distinction between straight and inverse. For example, when a number card from the Cups suit is inverse, its cup icons are turned down, which makes a big difference.

As the distinction between straight and inverse is very clear in some cards but not in others, should we consider it in a reading? My way of dealing with inverse number cards is to distinguish between the two cases. With cards that are roughly symmetrical, I usually give the same interpretation regardless of the card's position. I make an exception to this rule only if I have a spontaneous intuition about the interpretation of a minor difference in the details. On the other hand, if the illustration is clearly asymmetrical, I give a separate interpretation to an inverse card. As I do with other parts of the deck, I usually give an inverse card a less favorable meaning than if it were straight."

Mark Sherman Thank you for chiming in Yoav!

What happened (this time around) was I was shuffling my Noblet/Flornoy deck and it got away from me and spilled out. As I was attempting to sort them all back into an upright position there were a bunch of individual cards that I couldn't decide which way was upright. I found myself considering in some cases if there was an implicit gravitational force depicted, and in others assumed the opening flower would be up and the closed (or more "plain") of the two flowers would be on the bottom. Some cards, I can't recall which, seemed to elude these strategies.

Perhaps it shouldn't but not knowing feels like a pea under my mattress.

Luca Shivendra Om

Today: the right chemistry and the Middle Way



Markus Pfeil Someone is slightly off their Stochiometry. replicating XIII with a double lined X and a leftover I. (Ten per ounce) would work for half an ounce so its separated down the middle.

Sometimes Art is in half-measures.

Enrique Enriquez Two ways to build an X.

Camelia Elias Improving your skills.

Luca Shivendra Om Developing diplomacy and tact to act better

Aurora Díaz Fernández Contemplate the nature of your options. It's not a choice which is better than the other. It's about finding common ground in the whole package.

Markus Pfeil Pull the lever in the middle to reverse the stream.

Do not cross the streams. (Egon Spengler, Ghostbuster)

Aurora Díaz Fernández Markus ¡Genial!

Paul Nagy hot toddies anyone?

Wilfried Houdouin The principle of the obvious. Everything is possible, any problem can be solved. the practical solution and the ability to implement it is right here, right now...

Ed Alvarez A dry gin martini with an extra skewer of olives

Enrique Enriquez

Here is Marcel Duchamp's method to read the tarot:

"The trick is not to spoil the explosion with reflections".

Bonnie Cehovet I now have to go reflect on this!

Ed Alvarez Very difficult, especially when there are so many shards to see from.

Paul Nagy I thought it was "The reflections are exploded with no spoilers that trick." I have to work on my laudation frills...

Aurora Díaz Fernández Like succumbing to love at first sight?

Markus Pfeil A reflected explosion is a mess well thought out. That never works.

Ed Alvarez Does reflecting on explosions,

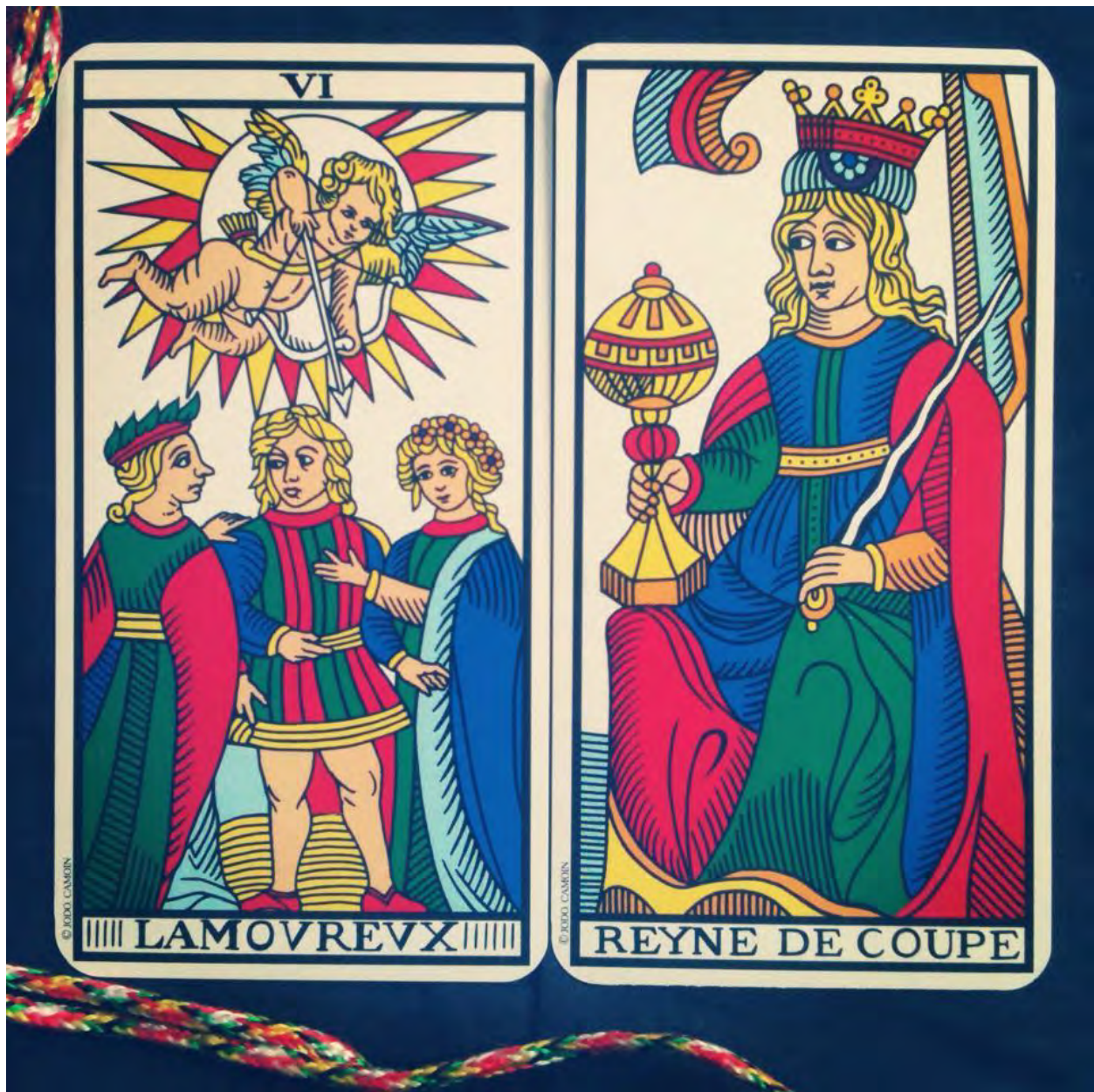
A pile of salt one makes?

Markus Pfeil That would explain a Lot (and his wife on the way from dining on Sodom's demise...) Ed.



Luca Shivendra Om

Today "Catching a bird with a cup" or "Longing for true love"



Khadijah Carolyn "Oh my goodness: shoot me now. I can't stay either way because I am her vessel. Send my remains to the queen." The vessel conveys to them what she (re)collects in her chalice.

Paul Nagy yes, blondes are the belle of the party.

Audrey Layden Tired of the two arguing, he escapes to a third who holds his heart in her cup, smiling.

Ed Alvarez Buying that new suit to meet the new Mother-in-Law to be.



David Cri I see her hands on the man's body, the hands do not leave it to advance.

On the other side, I see the encounter with a woman if I get off those hands off, a real encounter.

A man meeting a woman.

Finally, a woman different from the previous two women.

Khadijah Carolyn Or he gets wounded and goes back to her.

David Cri It's the same for me, I will see he running up on where she is, and his hands on her knees, kissing between her red lips.



The goddesses, Athene, Hera and Aphrodite, present themselves to Paris in the contest for the golden apple. The three stand together in a group, each bearing a sceptre or spear. Athene wears a helm, and Hera a crown. Aphrodite (centre) is accompanied by her winged son Eros, who stands on a plinth above her head.



Paul Nagy THE JUDGEMENT OF PARIS was a contest between the three most beautiful goddesses of Olympus--Aphrodite, Hera and Athena--for the prize of a golden apple addressed to "the fairest"

The story begins at the Wedding of Peleus and Thetis to which all of the gods were invited, all except Eris, the goddess of discord. When she appeared at the festivities, she was turned away, and in her anger cast a golden apple amongst the assembled goddesses addressed "To the Fairest." Three goddesses laid claim to the apple--Aphrodite, Hera and Athena. Zeus was asked to mediate and he commanded Hermes to lead the three goddesses to Paris of Troy to decide the issue. The three goddesses appearing before the shepherd prince, each offering him gifts for favour. He chose Aphrodite, swayed by her promise to bestow upon him Helene, the most beautiful woman, for wife. The subsequent abduction of Helene led directly to the Trojan War and the fall of the city

<http://www.theoi.com/Olympios/JudgementParis.html>

Paul Nagy I am not relating the iconic moment of the Judgment of Paris to our cards directly but rather as background or echo of the deep dilemma of love.

Notice the ocean behind the Reyne de Coupe: here the Queen's reign is rain that is why she has the canopy over her crown.

Notice the yellow ground behind the legs and between the gowns of the women in Lamovrevx. This may represent an orientation towards surfaces in regards to judgment. One chooses with one's head rather than with one's heart.

If one considers the closed cup of the Queen as a reward, it comes with a price of passion.

The Cupid shines like the sun and is equivalent to the canopy and the crown of the Queen. The cup represents the decision; the wavy wand the sting to the one not chosen.

Yellow seems to dominate the decision but I would say a better decision may be found in considering the red and the dark blue for a more sustaining choice.

Ed Alvarez The two women are measuring the man for his future bride that is offered by the queen, the chalice. The cupid is not aiming at the man's heart but his FOOT. (Dont put it in you mouth when you dine with her!)

Markus Pfeil His Nightmare...caught by his mother with pants down with two ladies...

Camelia Elias Steam up, steam down.

Enrique Enriquez a mother brings lemonade to three kids on a playdate.

(a.k.a. "Woman's work and child's play").

Khadijah Carolyn Ah lemonade break. If they don't get along they'll break him.

I think that drink is for her.

Enrique Enriquez As David pointed out, she can be a 'highest bidder', a woman that overpowers the other two.

Luca Shivendra Om Just married! Well, now, let's have a drink to forget...

The blonde was a young fiancée. Now she is a wife. She reached her goal. The winner cup testifies that.

Aurora Díaz Fernández Look at her size, the Queen is so big... The best option is outside his range. He has to take a leap!

Luca Shivendra Om Yes Aurora: I agree! This woman suffers from a hypertrophy of the Ego: her self-consciousness is far BIGGER than her real chances to be loved...

Aurora Díaz Fernández Leap waiting to be taken...





Luca Shivendra Om Yes Aurora! ...this woman can create her chance: but she has to decide to get off her throne.

Aurora Díaz Fernández Yes, Luca! Off her throne and open the cup to show up more of her...

Paul Nagy Reading from right to left the Queen of Cups becomes the woman on the right of Paris who introduces him to his future beloved, Helen on his left. The Queen of Cups returns to Olympus her throne.

Andy Fisher Staff to shaft

Crown to corona

Cup to couple

Roving eyes become roaming hands

Luca Shivendra Om The pip and trump club

Today: "Bang! EPIPHANY! ...Like a bullet through an open wound.



Andrew Kyle McGregor At least it came with 9 sutures.

Enrique Enriquez The center makes the circle.

Luca Shivendra Om Their whole life turns around an 'axis': HOME. This may isolate them from the rest of the world...

Aurora Díaz Fernández Nothing is wasted, everything is recycled for a new impetus.



Audrey Layden Shaken out of old habits, mature passion offers expression.

Aurora Díaz Fernández Audrey Layden, really like your interpretation.

Audrey Layden Pulled a card for WTD and it was The Tower, so out of curiosity to see if I'd get a second match for Luca's pull I pulled another. 9 of Swords. Interesting to lay them out together.

Paul Nagy The clouds may be smoke and are feathers and fish: the nine of wands is a conflagration, causing hail to fall from the smokestack. The ends of the wands are ripe for round of bubbles.

The center imitates the three windows. The bricks are God's picks of how the world works as a jigsaw puzzle. Nine explodes into a confessional.

The light blue land undulates with incomplete creature bodies: it is a sleeping leviathan, the rear end of the fool's dog on his hunches. The light blue leggings make a wonderful snout or a smiling crocodile with a bird's body.

I would watch the news today to see if some act of local terrorism does not make headlines. Some building will be blown up and some lives perhaps lost. Of course it could also mean that one's plans have gone awry and what will have to try to do something else.

Khadijah Carolyn A falling out. On opposite sides of the fence.

There is the stake in the middle. I hope nobody gets impaled.

Ed Alvarez The apple ripened by last night's storm, wet decides to fall off the tree the next morning.

Markus Pfeil The VIII shows the structure of Le maison Diev. The central structure remains but the embellishments and inhabitants fly off in the four diagonals. So the VIII evolves into the next I by exploding of its diagonals.

Six Teen Nine wands. Can I invite six friends ? Nein! I want no ruined house.

Luca Shivendra Om The pip and trump club

Today: "Time will pass and seasons will come and go" Cyclicity rules.



Luca Shivendra Om Also: "Involution"

Aurora Díaz Fernández Act on indecision. It could become a roulette or unstoppable spinner.

Luca Shivendra Om "biorhythm compatibility in a couple"

Aurora Díaz Fernández Pendulum moving...

Luca Shivendra Om X (+) II (=) XII "Stuck in a moment you can't get out of" (A song by U2)

Camelia Elias Constraint

Daniela Abend The image of two coins reminds me of the (inverted) lemniscate. The Infinity ...

The wheel of fortune, an ever spinning wheel. Never ending cycle ...

Infinity of the circuit. In perfection.

Luca Shivendra Om Also: "Meiosis: In females, the total number of eggs ever to be produced are present in the newborn female initially arrested at the diplotene stage of the meiosis I from fetal life through childhood until puberty, when the lutenizing hormone (LH) surges stimulate the resumption of meiosis.

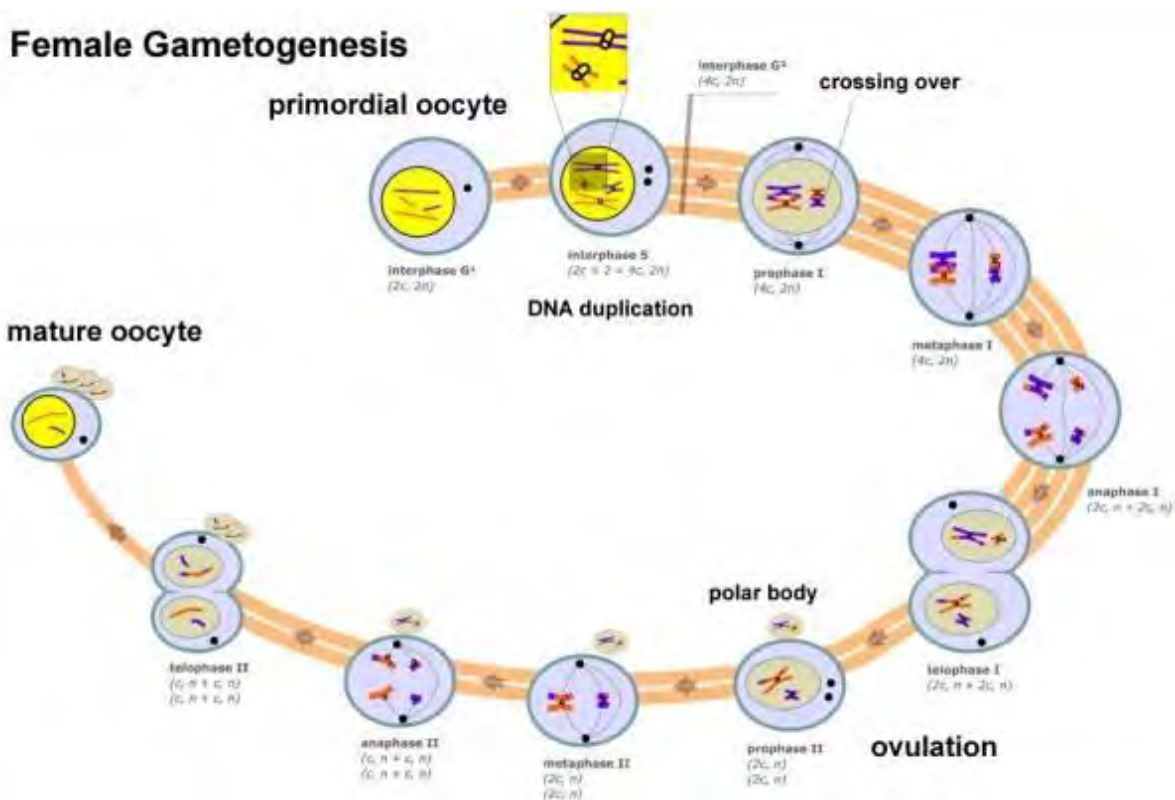
All eggs are arrested at an early stage (prophase I) of the first meiotic division as a primary oocyte (primordial follicle). Following purberty, during each menstrual cycle, pituitary gonadotrophin stimulates completion of meiosis 1 the day before ovulation.

In meiosis 1, a diploid cell becomes 2 haploid (23 chromosomes) daughter cells, each chromosome has two chromatids. One cell becomes the secondary oocyte the other cell forms the first polar body.

The secondary oocyte then commences meiosis 2 which arrests at metaphase and will not continue without fertilization.

At fertilization meiosis 2 completes, forming a second polar body (...)" (source: Wikipedia)

## Female Gametogenesis



Ryan Edward "Proud Mary"

Luca Shivendra Om Yes, Ryan and as a singer Tina (Turn)er was really perfect for "Proud Mary"

Camelia Elias Sounds more and more like 'Bloody Mary' to me.

Luca Shivendra Om ...speaking of "female gametogenesis"... Camelia

Ed Alvarez <http://www.amazon.com/.../dp/product-description/159477336X>

Psychomagic: The Transformative Power of Shamanic Psychotherapy

Review:

"Currently there are books that have become essential to winnow out established ideas and open new horizons. The texts brought together here have that special ability to contemplate old problems from perspectives that were not thought to exist." (El Mundo)

"Alejandro Jodorowsky seamlessly and effortlessly weaves together the worlds of art, the confined social structure, and things we can only touch with an open heart and mind." (Erykah Badu, artist/alchemist)

"The best movie director ever!" (Marilyn Manson)

"Writers Gilles Farcet and Javier Esteban draw the secrets of [Jodorowsky's] genius out in Parts I and II of the book. In Part III Jodorowsky offers us 'An Accelerated Course in Creativity.' Simultaneously cutting-edge and down-to-earth, this one's in a category all its own." (Anna Jedriewski, New Age Retailer, June 2010)

"Jodorowsky is a psychotherapist for love rather than money, and he accepts no fees for his services. His unconventional and visionary way of being is in itself the truest recommendation of the path to freedom and creative evolution he foresees for us all." (Robert Simmons, MetaGuide Magazines, October 2010)

"Jodorowsky is a brilliant, wise, gentle, and cunning wizard with tremendous depth of imagination and crystalline insight into the human condition. His work is a source of inspiration for me and for many of the most important and innovative artists of our time. Psychomagic is necessary reading for all who long to shock the world into awakening and remembrance of what has always been and what is still to come." (Daniel Pinchbeck, author of 2012: The Return of Quetzalcoatl)

"Jodorowsky is a brilliant, wise, gentle, and cunning wizard with tremendous depth of imagination and crystalline insight into the human condition." --Daniel Pinchbeck, author of 2012: The Return of Quetzalcoatl

While living in Mexico, Alejandro Jodorowsky became familiar with the colorful and effective cures provided by folk healers. He realized that it is easier for the unconscious to understand the language of

dreams than that of rationality. Illness can even be seen as a physical dream that reveals unresolved emotional and psychological problems.

Psychomagic presents the shamanic and genealogical principles Jodorowsky discovered to create a healing therapy that uses the powers of dreams, art, and theater to empower individuals to heal wounds that in some cases had traveled through generations. The concrete and often surreal poetic actions Jodorowsky employs are part of an elaborate strategy intended to break apart the dysfunctional persona with whom the patient identifies in order to connect with a deeper self. That is when true transformation can manifest.

For a young man who complained that he lived only in his head and was unable to grab hold of reality and advance toward the financial autonomy he desired, Jodorowsky gave the prescription of pasting two gold coins to the soles of his shoes so that all day he would be walking on gold. A judge whose vanity was ruling his every move was given the task of dressing like a tramp and begging outside one of the fashionable restaurants he loved to frequent while pulling glass doll eyes out of his pockets. The lesson for him was that if a tramp can fill his pockets with eyeballs, then they must be of no value, and thus the eyes of others should have no bearing on who you are and what you do. Taking his patients directly at their words, Jodorowsky takes the same elements associated with a negative emotional charge and recasts them in an action that will make them positive and enable them to pay the psychological debts hindering their lives.

ALEJANDRO JODOROWSKY is a filmmaker who made the legendary *El Topo* and *The Holy Mountain*. He is also a visionary writer and innovative psychotherapist living in Paris.

#### About the Author

Alejandro Jodorowsky is a filmmaker who made the legendary *El Topo* and *The Holy Mountain*. He is also a visionary writer and innovative psychotherapist living in Paris.

#### PROLOGUE

Having lived many years in Mexico, I had the opportunity to study the methods of those called “witches” or “folk healers.” They are legion. Every neighborhood has one. Rising up in the heart of Mexico City, is the great Sonora market, which sells exclusively magic products: colored candles, dissected fish shaped in the form of the devil, images of saints, medicinal plants, blessed/holy soaps, Tarots, charms, plaster sculptures of the Virgin of Guadalupe turned into skeletons, and so on. In some back rooms plunged in semidarkness, women with a triangle painted on their foreheads rub bunches of herbs and blessed water on those who are there for consultations; they practice “cleansing” the body and the aura. . . . The professional doctors, faithful sons of the university, despise these practices. According to them, medicine is a science. They would like to find a precise, ideal remedy for every illness, and to not differentiate one from the other depending on who has it. Patients are treated only as bodies. These doctors do not propose to cure the soul. Contrarily, medicine, to folk healers, is an art.



It is easier for the unconscious to understand dream language than rational language. From a certain point of view, illnesses are dreams, messages that reveal unresolved problems. The “folk healers” develop personal techniques with great creativity: ceremonies, spells, strange medicines such as café au lait laxatives, rusty screw infusions, or animal excrement tablets. Some have more imagination or talent than others, but all, if consulted with faith, are useful. They speak to the primitive and superstitious individual, whom we all carry inside.

Watching these popular therapists operate, often performing miracles using the honorable tricks of a skilled magician, I came up with the notion of the “sacred trap.” For the extraordinary to occur, it is necessary for the sick to firmly believe in the possibility of a cure and accept the existence of miracles. Once the sacred trap tricks the person seeking consultation, he experiences an interior transformation that permits him to capture the world by way of the intuition rather than by reason. It is only this way that a true miracle can take place.

But I asked myself at that moment: If one eliminates the sacred trap with this artistic therapy, could a person cure another without faith? At every moment the unconscious exceeds the limits of our reason, whether by way of dreams or by futile acts. A particular incident that occurred in one of my psycho-genealogy courses indicated the way to me: at the moment in which I described the causes for the neurosis, a medical student of surgery fell on the floor twisting with painful spasms. It seemed like an epileptic seizure. In the middle of general panic, without anyone knowing how to help him, I went over to the afflicted person and, without knowing why, I removed, with a lot of trouble, his wedding band from the ring finger of his left hand. Immediately, he calmed down. I noticed that the objects that surround and accompany us form part of the language of the unconscious. In this way, putting a ring on a person can imprison him, taking this ring away can alleviate him . . .

Another experience, which had very revealing results: When my son Adan was six months old, he was ill with a very bad case of bronchitis. A doctor friend of mine, an herbalist, prescribed drops of essential oils. My ex-wife Valeria, Adan’s mother, was to pour thirty drops into his mouth three times per day. She quickly complained that the boy was not getting better.

I told her, “The problem is you don’t believe in the remedy. In what religion were you brought up?”

“Like every Mexican, Catholic!”

“Then we are going to incorporate faith into these drops. Each time you administer them, say an Our Father.”

That’s how Valeria did it. Adan recovered quickly.

So when a person seeking consultation asked me how to solve a problem I began, with great care, to prescribe what I called “psychomagic” with my Tarot readings.

Why not ordinary “magic”?

A witch doctor, supported by the spiritual superstitions of the patient, must present himself like the owner of superhuman powers obtained through a secret initiation and relying on divine and infernal allies in order to cure. The remedies they provide are a mystery to their clients, and the actions they recommend are intended to be performed without knowing why. In psychomagic, to the contrary, we need the individual's understanding instead of superstitious beliefs. The person should know the reason for each of his actions. The psychomagician makes the transition from witch doctor to adviser: thanks to these prescriptions, the patient is converted into his own healer.

Okay. Examples . . .

But first a warning: To describe a psychomagic act, it is to enter directly into the language of the unconscious. While I try to solve extraordinary enigmas with these acts, I am satisfied with dealing with small, simple human problems. Our daily difficulties conceal mysterious and more irrational abysses; they are the point of enormous icebergs . . .

Let's take the case of a woman who cannot stop having vertigo. A simple flask of water was sufficient to make her feel bad. I advised her to place her feet between the thighs of a woman then rub the sole against her vulva.

Ahem . . . What was the result of this shock treatment?

The practice of this act provoked a crisis of tears followed by a saving awakening. The symbolic significance of her vertigo was the fear of being swallowed by her mother, fear in relation to the maternal sex, and so forth.

How do such ideas come to you?

They come. That's all! The truth is that I am an artist. That is indeed why I have taken the pain to explain my journeys. The diverse creative stages of my existence shaped me and developed my imagination.

Luca Shivendra Om "Time to recollect"

Ed Alvarez "Jodorowsky gave the prescription of pasting two gold coins to the soles of his shoes so that all day he would be walking on gold."

Luca Shivendra Om "It's Time To Rewind"

Markus Pfeil After a turn on the wheel he got out...to the next.

One revolution to infinity.

Paul Nagy Two coins for the organ grinder, Two turns for the monkey.

Enrique Enriquez To turn a circle into a lemniscate one has to draw a cross inside the circle.

PipTrump Club 4 May 4 2014

(I subscribe Paul Nagy's monkey+ grinder)

Also, a FORTVNE SHARED.

Markus Pfeil To see a world in two grains of sand

And a heaven in blue flowers,

Hold infinity in the palm of your hand,

And eternity in an hour.

Paul Nagy Maynard, the hipster sphinx with sword and goatee, hopscotches two coins and severs some flowers. Is the setting a tombstone or a salt and pepper mill?

Audrey Layden Ah, the wheel spins but only in circles, going nowhere, creating nothing.

Enrique Enriquez NOTHING:

THING ON

NIGHT NO

NIGHT ON

THONG IN

GO NINTH

Audrey Layden Thin nog

Mark Sherman Forced labour. The beings on the wheel are just dollars to the hipster sphinx.

On a side note, I never really noted the date(s) on that card before.

Enrique Enriquez 0 8

Mark Sherman Ha. I didn't notice that before either.

Ed Alvarez The Monkey go round doubles its ROI.

Audrey Layden @&. 0\$



Paul Nagy Playing jacks with the apes: one fun turn deserves another, taking turns on the nob and the toss... jackanapes.

Jean-Stéphane Faubert Your machine has been abandoned, weeds grow on it!



Luca Shivendra Om

"Should I stay or should I go?"



Todd Landman go

Bhima Beausoleil Definately!

Camelia Elias I can't do anything about it, but maybe others can.

Mark Sherman If you go there will be trouble.



Enrique Enriquez Go. Move on. Give your (X) to somebody willing to roll with you.

Andrew Kyle McGregor Now the scoundrel is secured perhaps he won't get in his own way as often.

Paul Nagy jack-a-bean-stock: smack-a-mean-shock: whack-a-lean-smock

This Jodorowsky Camion Marseille deck offers a variety of visual niceties: see the sun and the moon in the hair Of the Hanged Man? Notice not the stocks that hold the inverted man aloft, with hands behind back, [tied?] Are yellow: I've thought so long on the topic that I've turned myself around and am helpless, held on the horns of a dilemma

Be careful, this paradox locks and there is no escape from the stocks. The Knight of Wands The Cavalier of Batons, is the turn key, the enforcer, the punisher, who thoughtlessly turns away from his task as does his steed.

Wilfried Houdouin The Knight is the gate keeper of the initiatic work taking place here, preventing any interference. There's no way to escape the rule. A great achievement must result from this. Do or die... Psychologically, this relates to culpability, punishment and expiation, in order to be born again. As usual, it is done through pain and suffering...

Audrey Layden Doubts the worth of action/ questions passion's honesty/ assumes indifference to offered engagement/ hands behind back

Alternatively the Knight surrenders a life of action in order to join a contemplative monastic order

Mark Sherman Paul, yes, the JC deck has tons of that stuff. Like the famous "Camoin egg" on La Papesse, the guy coming out of a door in the tower, the emphasized "vestigial tail" on the left figure on Le Soleil, and even Hebrew letters in the shading on the skeleton's head. They incorporated these things apparently from every deck they could find, prior to the Conver and into the 18th and i believe even 19th century decks, including the mysterious Mexican deck described in Jodo's book. This probably explains the date "range" on the two of coins (which I never really noticed until the other day).

Btw, Luca, thanks. I can't get that song out of my head now..

Enrique Enriquez Now, if the knight takes off one pole, the gallows will collapse.

Steve Mangan Caught by [no escape from] the long arm of the law. The eyes of the law are everywhere.

Mark Sherman Le Pendu fought the the Law and the Law won.

Luca Shivendra Om

Today, some physical needs...



Enrique Enriquez The ace de deniers shows an aerial view of the stump/pedestal on which the devil stands, along with it's leashes/chains. (Figures sold separately).

Ed Alvarez "Bare" Necessities

Paul Nagy A wrist watch: what times told by the talon toes? A DI[e t]ABLE or roulette wheel. Devil as croupier. Consider that gamble. The die is cast: consider the mask. The roulette ball is a dais and a coin in spin and swerve.

Drap Arora and the stage is set!

Markus Pfeil Le diable took off his chastity belt, seen on the right. The party is on.

Paul Nagy

Who left the top off the salt mill?



Giordano Berti A salty dog ?

Audrey Layden And so he spake, "You shall reap the harvest of the seed you have sown, unto the seeds of generations to come, be it for freedom or for want." ( in a prophesying mood)

Paul Nagy Salad and hors d'oeuvres: crackers or plates, spreads and dressings for greeneries: chicory, endive, rugola, witloof, chioggia, spider mustard, escarole, beet tops, watercress, tatsoi, butterhead lettuce, romaine, lamb's lettuce, red oak leaf, green leaf and iceberg lettuce spun in salad spinner.....salted for dinner...

Enrique Enriquez see how the pope turns into a coin and the coin turns into a sun that spells these two pupils? (In the III de deniers the acolytes become pupils, but La mason is one big eyelid).

Luca Shivendra Om Inheritance. And the house of the father destroyed by his two sons: both of them want to be the one and only millionaire.

Ed Alvarez "Kids, I thought I told you to wait for the interest rates to fall before you invested in that money pit."

Andy Fisher 'One of us must climb the tower and place this lightning rod for a storm is coming'.

The three sat and debated whose responsibility it was. The patriarch insisted that this was a task for young and agile limbs, while his sons argued that he should lead by example....[See More](#)

Markus Pfeil The Pope's car lost a tire and blew the gasket.

Aurora Díaz Fernández The pope took a look at the CROWN, and with "greed" he signal his pupils to go for it, not matter the cost.



Enrique Enriquez

Marcel Mariën.

Thus, what is solid and concrete, what offers resistance to the eye or fingers, remains invisible, ever inaccessible, everywhere imperceptible. For if one break, pierce, breach, split, or otherwise penetrate an object, it is not its interior that is thereby reached; in the new void created, new images are created, hitherto unknown surfaces are touched. When a Vesalius wields his scalpel, he does not lay open the heart of his subject, but “a heart” among hearts. When a Kant dies, what remains is not the skeleton of Kant, for Kant is no more: but a skeleton.

Aurora Díaz Fernández Lo obvio es lo más inaccesible.

The obvious is the most inaccessible.

Aurora Díaz Fernández Invisible la silla en que me siento, la mesa, mi cuerpo...

Translation: Invisible chair where I sit, the table, my body ...

Markus Pfeil A solid object is bounded by interfaces. Separation generates new interfaces. Thought can dissect the matter.

Geheimnisvoll am Lichten Tag, lässt sich Natur des Schleiers nicht berauben. Was sie deinem Geist nicht offenbaren mag das ringst Du ihr nicht ab mit Hebeln und Schrauben. (Faust)

translation: Mysterious lights in the day, nature can not deprive the veil. What they do not like to reveal your mind that you do not wring off with levers and screws. via google

Paul Nagy The Between may not recognize the boundaries of our mile-posts or our scalpels, nor do names shape it.

Markus Pfeil Ah, translation, sorry...mysterious even in the light of day, nature's veil will not be lifted. What she will not reveal to your mind, you will not wrench from her with lever or screw

Luca Shivendra Om

Today: "A guild for bards - The Poets Circle"



Camelia Elias The compass in the square.

Aurora Díaz Fernández Stop and smell the roses.

Dreaming.

David Sacks My lucky day

Luca Shivendra Om I'd like to point out the beauty of this 'two pair' (my cards of the day for today)



Aurora Díaz Fernández A moment when feelings stop the flow of time.

I see and OOHh)))) moment, Luca Shivendra Om.

Luca Shivendra Om Yes, Aurora, OOOHH moment, no doubt

(with a higher 'pitch' on the second 'O' -I think)

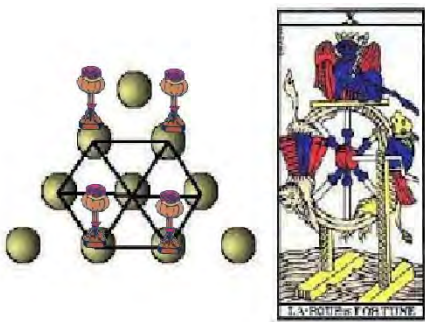
Aurora Díaz Fernández Yes! Luca in the second (((0)))

Ed Alvarez <http://www.youtube.com/watch?v=2pi5jdkO94A>

José González - Cycling Trivialities

This is a great song from José González. The album's name is In Our Nature. Too blind to know your best. Hurrying through the forks without regrets.

Steve Mangan Heads & Tails



Steve Mangan There's many a slip twixt the cup and the lip. (Many things may happen to prevent you from carrying out what you intend to do.)

Paul Nagy Some families are bigger than others. Still somebody has to turn the crank.

Markus Pfeil Dissecting the X at the nave we get IIII. Breaking free of the treadmill through mead.

Or, as I am at a Bard, Ovate and Druid gathering...As the wheel of the year turns, we drink to the cardinal directions.

Audrey Layden What looks stable and serene may be churning deep beneath. An undiscovered fault line that could rock the foundation - earthquake?

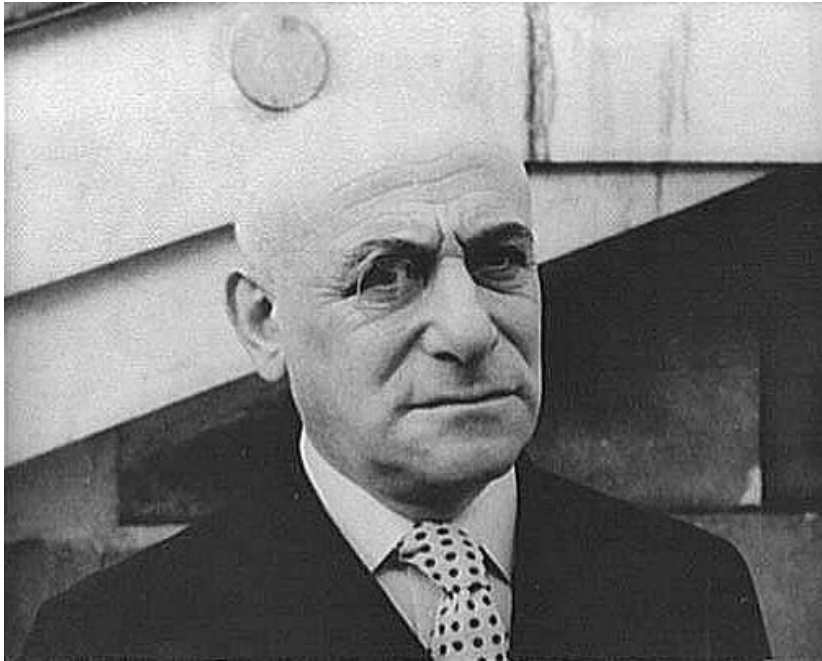
Paul Nagy Blish and bluss are conflated terms which combine interior and social reflexive emotions: Blish [bliss-blush] is a spontaneous blast or rush of unexpectedly exciting, intense pleasure that embarrasses the experiencer, whereas bluss [blush-bliss] is an awkward, humble embarrassment or blush that resolves into a flash extreme bliss.

Enrique Enriquez

"The moment you cheat for the sake of beauty, you know you're an artist".

Max Jacob

(So, maybe fortunetellers are artists after all).

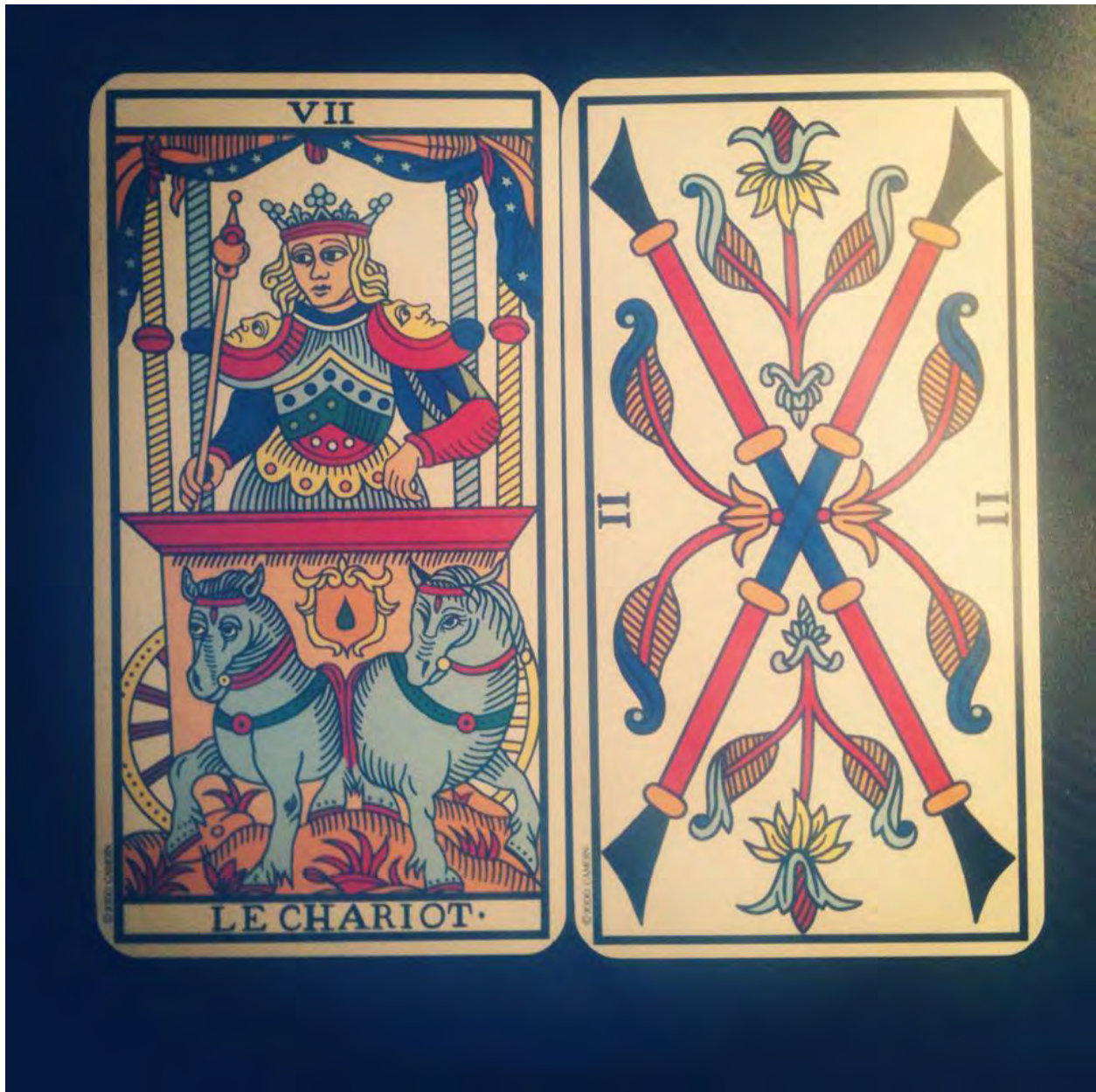


Paul Nagy The moment you lie to yourself: you notice yourself for the first time. Startled by the insight, a fortuneteller's stories reestablish a blithe peace of mind that remains steadfastly lost in self and others until you remember what that first lie was.



Luca Shivendra Om

Today: Mikado (Pick up the stick!)



Ed Alvarez (Me): Knock knock

(Voice with in): Who in the \*®^ ?¿

(Me): Oh, forget you. I have the key.

...I am the very model of a modern Major-General,  
I've information vegetable, animal, and mineral,

I know the kings of England, and I quote the fights historical  
From Marathon to Waterloo, in order categorical;

What at first seemed to be a road block, ended up marking the spot for buried treasure.

Aurora Díaz Fernández Joan of Arc with the cross...

An imposition.

Enrique Enriquez Why the chariot crossed the road?

Ryan Edward Detour

Luca Shivendra Om Aurora Díaz !!! Great! She means so much to me

Audrey Layden Lots of energy spent running in circles. Can't make the decision to move. Reminds me of  
The Wheel of Fortune and the 4 of Cups.

Shelley Ruelle Mmmm....Mikado.... ;-p

Paul Nagy Stop, smell the flowers and then be on [beyond] your way, giddy up!

Ryan Edward Disqualified



Paul Nagy

The Mikado; or, The Town of Titipu is a comic opera in two acts, with music by Arthur Sullivan and libretto by W. S. Gilbert.



Yum-Yum



Enrique Enriquez Btw, it reads H X

Camelia Elias No trespassing.

Manna Hojda holiday, traveling by plane - check in

Jean-Stéphane Faubert the chariot is stopped at cross-roads or an intersection?

Markus Pfeil Charioteering towards the X on the treasure map...but then as we know, from Prof. Jones, never in history did a cross mark any important spot...

In fact, it could read Chariot X, Chariotrix, indicating the Charioteer is actually female.



Markus Pfeil

Le Bateleur in Bournemouth...three shell game...where is the pea? It ap(pea)rs to be gone...



Enrique Enriquez :

Three mouths closed = "no".

Three mouths open = "yes".

Paul Nagy (Pe)rhaps the pea is the pea-brain of the question?

Aurora Díaz Fernández Pea not (peanut)

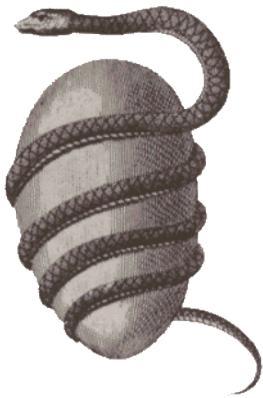
Markus Pfeil Shake 's pea'

Paul Nagy Some peas are eggs, some eggs pee snakes...





Some snakes become serpents...



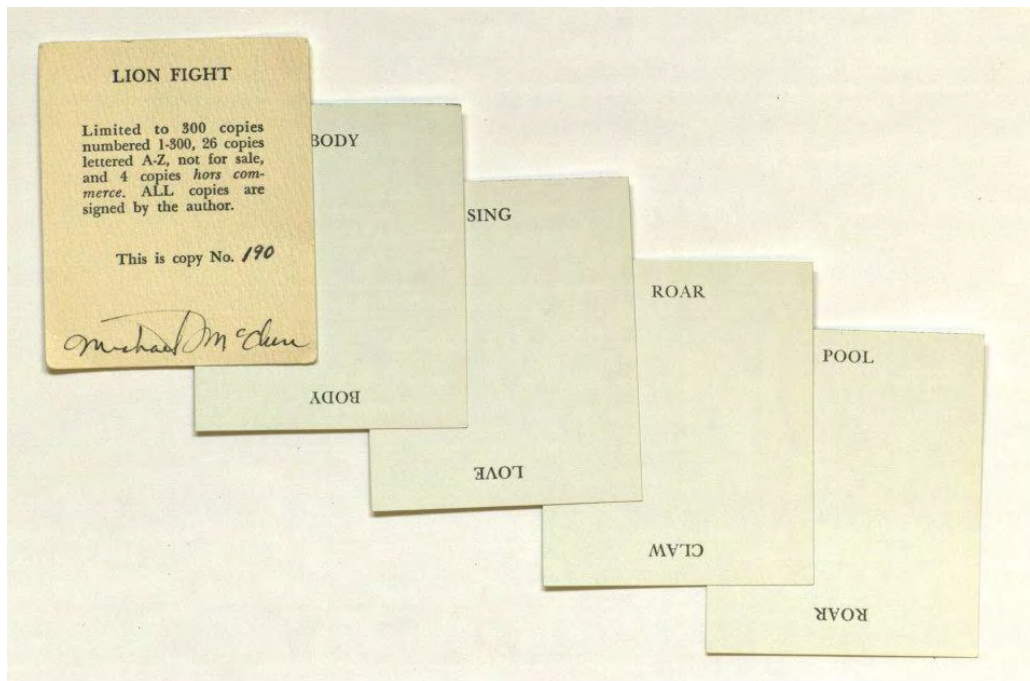
and some serpents guard hidden wisdom: like where's the pea?



PipTrump Club 4 May 4 2014

Enrique Enriquez added photos to June 12, 2014.

Two decks of cards made by poets.



Michael McClure's 'LION FIGHT', from 1969.



Paul Nougé's 'Le jeu des mots et du hasard', from 1925.

Aurora Díaz Fernández Great idea! Enrique, lovely personal deck!

Paul Nagy Take a regular pack of playing cards, shuffle and then match them at random to a list of gnomic phrases you've collected from readings like a bouquet of flowers. Inscribe. Voila, your own personal oracle: Each one of a kind!

Aurora Díaz Fernández Paul Nagy, this is my personal deck. Enrique suggested I make one.





Another pic, personal deck.

Had been playing with it, trying to make readings with it...

Paul Nagy As a bridge to tarot, use the personal deck as random places in a spread, then draw a tarot card as commentary.

Aurora Díaz Fernández Will try that, Paul Nagy. thanks!

Paul Nagy Another aspect is draw or collage pictures onto your personal deck. Let whimsy rule the choice of picture and design.

Aurora Díaz Fernández Paul, this second idea is fabulous!



Luca Shivendra Ohm

Today: "Love letter" or "Just a shy attempt to resurrect a relationship"



Andy Fisher An angel lifts the lid of the grail she has been chasing for so long; she tosses it behind her and it hovers about her crown. Taking a straw that stretches from heaven to earth she draws deeply, desperate to quench her thirst but the clouds obscure her vision and she drinks from the souls of the dead instead. It is not that she is evil, just disoriented.

What will it take for her to come to her senses and hear the knight's protestations? The grail is there for the taking but she has acquired a taste for ash and bone...



Shelley Ruelle Wake up and smell the coffee, the one you're looking at isn't the "one," it's the one who's looking at you.

Enrique Enriquez 1. if you bring music I'll bring wine.

2. Awake a spirit and ride it. (Do not forget to pay your tribute).

Paul Nagy Sing the blues for the cantering bartender.

Luca Shivendra Ohm "I'am the genie of the lamp. You have found me and now I am granting you three wishes ..."

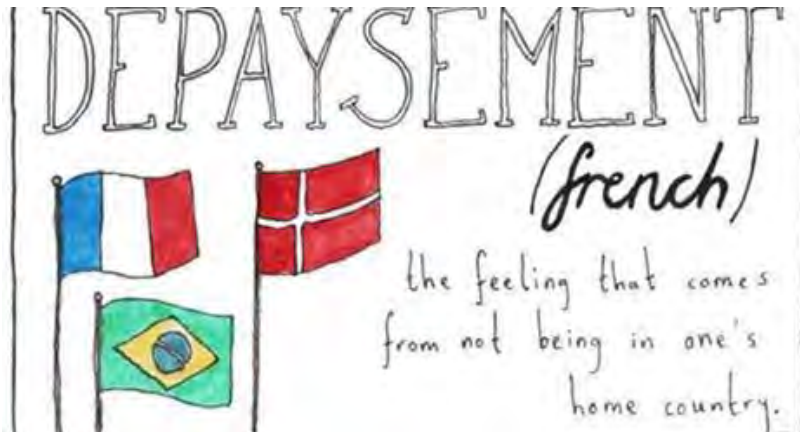
Ed Alvarez Her wardrobe malfunction brought on slew of suitors

Markus Pfeil Bringing the Grail to the resurrection scene...man he is late...

Offering the ho(a)rse revelers a drink.

Enrique Enriquez via Bertrand Saint-Guillain

Thanks Bertrand Saint-Guillain.



Translating the Untranslatable: An Interview with Barbara Cassin

One of the most provocative and important contributions of the Vocabulaire

<http://www.publicbooks.org/interviews/translating-the-untranslatable-an-interview-with-barbara-cassin>

see appendix

Enrique Enriquez Tarot cards are also "untranslatable" (Or perhaps 'ultranslatable'):

RLW: The term untranslatable is itself difficult to translate. I might translate it into English, as—this is not a real word—"un-translated-able," that is, unable to be finished being translated. And obviously, there's no word like that.

BC: Yes, yes, that's what I call, *ce qu'on ne cesse pas de (ne pas) traduire*: what never stops being (not) translated.

RLW: And I think that right now in the US there's a real conversation about what it means to say that something can't be translated. And about those two meanings of "can't be translated": mustn't be translated, or—

BC: Is difficult to—

RLW: Is difficult to, or—

BC: Will never be—

RLW: Or will never be perfect, as if there could be a perfect translation, but you can't get to it. And that gets back to the question: how do you translate in a way that registers the incomplete nature of the process of the translation? Expanding the paratext seems to be one way.

Markus Pfeil Every time you translate you start a new slate. As it is trans it writes on the other side. And as you pointed out translate means it is always late.

Enrique Enriquez 'trans - late', as in transatlantically late, implies the need for language to become time so it can be synchronized.

Markus Pfeil and lang guache is a long paint so it reached beyond the slate

Paul Nagy the multiverse is the universe in translation. QUESTION: Where is the universe? Is there an ur-word?

Markus Pfeil the universe itself is the all-moved-by-one, the multiverse is the same but moved in many directions at once. If I knew where it was I'd carry a nobel prize. But I believe it is in nothing. Spacetime is where the multiverse is, and nothing is outside....

Paul Nagy The universe is only one line  
so its verse carries no rhyme.  
The multiverse has no rightful end  
so its rhymes never stop or win  
a secure place in spacetime  
of trillions of brains that mine  
many meanings from the same  
as different frames the name game...

Shelley Ruelle

Implode or explode, unload the mother lode.



Paul Nagy The Bouillabaisse sea food picnic is over cooked or rained out.

Shelley Ruelle Yep... she's taking her picnic basket and calling it a day.

Markus Pfeil Moonlight-Starlight-Fireworks. The average of XVIII and XVI is XVII. She tries to blend her melancholy with her outbursts of rage. Beware her summer wine.

Enrique Enriquez all what you don't spill, explodes.

Shelley Ruelle My first thought here was "pressure cooker"

Markus Pfeil The Moon and the Star are for free, the mais on god.

Shelley Ruelle The way the landscape in the back is perfectly patterned into a rolling hill, that's pretty amazing.

Markus Pfeil It could be me drawing hot water and putting it in a tub outside so the solar panels on the roof do not overheat....

as I just did...

Aurora Díaz Fernández Light and dark crashing.

Paul Nagy Somebody blew up the observatory! Now we have to look at the skies with our naked eyes.  
Downcast eyes looking into turbulent reflectent waters, listening to the bay tide dogs baying at the moon.

Ed Alvarez "What happens in Vegas, stays in Vegas" (The Hangover 1-3, Bridesmaids, Bachelorette, and all those other untold tales of slots, spilled wine, and explosive debauch)

Luca Shivendra Ohm being forced to not party

Paul Nagy too much food and wine has guests falling down drunk and a mess to clean up.

Jean-Stéphane Faubert Let go of your isolation, go out!

Luca Shivendra Ohm "Too much water... The Fire and the Light -where are they gone"? OR "Turning your back on a coup-de-foudre"



Luca Shivendra Ohm

Today: "Earning your just reward" OR "Get what you deserve"



Shelley Ruelle The wheels of justice are turning. But someone threw a wrench in the works: five's a crowd.

Alternatively: full payout plus one for the road.

Paul Nagy five coins in the fountain: 2 coins in one scale cup and 3 in the other makes a tilt. Five coins in one cup and what goes in the other to make an even balance?

Perhaps justice is to cut the cord and forget seeking a balance between deeds and goods.

Ed Alvarez Paul Nagy, with that sour look Justice took the other coin in "fees"

Paul Nagy Is the 1% really heavier than 99%? The fix is in... Eat the rich and we'll all starve

The right throne post top ball bean is missing. Perhaps it was a blunt for the sword point? Just like a lawyer to flatten truth by unnecessary words.

Aurora Díaz Fernández A guarded "secret", that if come out of the closet, will destabilized the protected order.

A mother protecting an illegal son.

Luca Shivendra Ohm "You need to refocus and rebalance yourself: first of all, you have to isolate yourself, meditate and find your own center of gravity."

Luca Shivendra Ohm

Today: "Add your water to the stream" OR "Make an offering to Mother Nature"



Jean-Stéphane Faubert She spills it all, he has none left...

Bhima Beausoleil As long as you give, you will get plenty more

Khadijah Carolyn Irrigation system

In the first card. The second one: he's waiting for rain. Dry land farming/forming.

Aurora Díaz Fernández More of the same.



Jean-Stéphane Faubert He waits 'till she's done in order to get some...

Or, spill it all, none's left

Shelley Ruelle Wait, miss, you forgot this.

Luca Shivendra Ohm Shy guy + generous woman = sentimental education...

<http://www.amazon.com/Sentimental-Education.../dp/1440085285>

Sentimental Education: The Story of a Young Man (Classic Reprint)

www.amazon.com

Is DISILLUSIONED .... 80 XVI THREE CHARMING WOMEN .... 100 XVII FREDERICKS BETROTHAL 126 XVIII  
UNDER THE HAMMER 173 XIX AFTER MANY YEARS 195 XX WHEN A MANS FORTY

Sexual daydreaming: he is indulging in fantasies about her 'third cup'

Aurora Díaz Fernández You have too much of what I`m missing.

Paul Nagy [http://en.wikipedia.org/wiki/Sentimental\\_Education](http://en.wikipedia.org/wiki/Sentimental_Education)

Let's get the temperature right for a night in the spa. One must undress to get a star-tan.

The chamber pot should not be hot.

Drap Arora she is generous, he is frugal

Audrey Layden She pours all/to the waiting world/he brings a cup/meant just for her.

Luca Shivendra Ohm Hey, Mrs Robinson?

Ryan Edward An enabler



Luca Shivendra Ohm

Today: "Sexual abstinence"



Audrey Layden At cross purposes/he waits to see/the fall of the cards/quiet as they spin/vortex center

Khadijah Carolyn Leap (a)nd (yo)u - nd u(p) Here: X.

He will not sign a false confession.

He withdraws his hands- "this is not my signature".

Enrique Enriquez These two poles collapse under the weight of the man's absence.

Audrey Layden Or abstinence?

Paul Nagy I just want to be a flower hanging from a bower, held captive and serviced by bees. My pedals, stamens, hands and feet are tied. Where is my power? In freedom, kiss the poles in the center that pollenate, that procreate.

Luca Shivendra Ohm (Remember: the X marks the spot)

"Whom I have sent back to thee. And do thou receive him as my own bowels" Phm 1:12 (Douay-Rheims Bible)

Audrey Layden Ah, not recommending abstinence, Paul?

Paul Nagy My hands and feet are tied, Audrey.

Audrey Layden Lol!

Shelley Ruelle Heels over head, not head over heels: the flower is cross.

Enrique Enriquez Brilliant, Audrey .

Markus Pfeil le Pendu X - lex pendu: an x looks the same upside down. So why be cross?

Or as i have read somewhere: I contemplate a better place, a place where a chicken can cross the road without having its motives questioned.

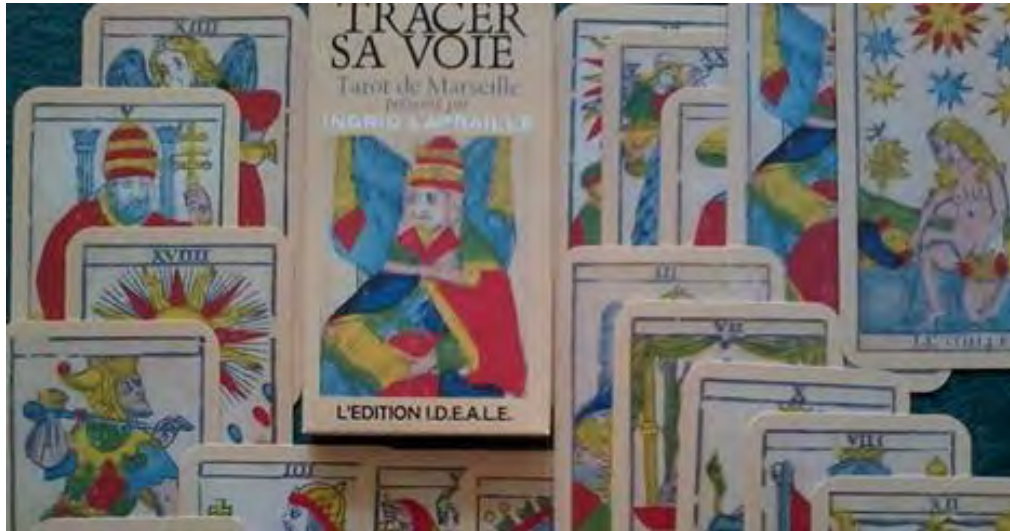
XII and II depicting an X. The Hanged Man decomposes in Two Cross. He crosses Two. After he crossed too, who will cross with Le pen? Du!.

Luca Shivendra Ohm I I (> two poles in Le Pendu) and X (> two rods crossed) ...They make a 'reversed' (or 'mirrored') XII / Le Pendu -so beautiful!!!

Enrique Enriquez

enSTELL(A)ung.

La vitalité d'Ingrid Lapraille.



Grande première pour cet entretien! Véritable phénomène en Belgique, Ingrid Lapraille qui a présidé pendant plusieurs années à l'émission télévisée "Allô Tarot" sur la chaîne RTL-TVi et Plug RTL me...

[legrimoiredemnemosyne.wordpress.com](http://legrimoiredemnemosyne.wordpress.com)

see appendix

Paul Nagy Ingrid Lapraille is quite the personality with plenty of dynamic energy. She follows Jodorowsky but seems to have a mantic style all her own. Anyone from Europe catch her TV show and can offer impressions?

My collector wants a copy of her deck Anyone know a link for purchase?

Ingrid Lapraille Tracer sa voie

Paul Nagy Ingrid Lapraille on the tarot as a symbolic knowledge machine:

"I always get knowledge in the context of the situation: at the precise moment I have something to say, it comes. Individual students and consultants create a thirst in me to understand the role of "channel transmitter" between situation and the Tarot. So the more I read for others what I know now in the tarot, the more than my meager knowledge of tarot increases. The more I teach others to "see" the cards and their symbols, the more the Tarot allows me to "see clearly". In other words, the Tarot will give you access to its boundless symbolic resources only if you are ready in your turn to offer what it can say to your neighbor through your own observation." [Adapted translation by Paul Nagy]

Fortune Buchholtz A fair summary of the Jodo-Camoin style.

Bertrand Saint-Guillain Paul > the link to buy the deck is [http://www.tektvshop.com/.../Jeu-de.../1495\\_\\_detail.aspx](http://www.tektvshop.com/.../Jeu-de.../1495__detail.aspx) but apparently they ship only to Belgium, France, Netherlands and Switzerland. I believe the deck faces are identical to the Lo Scarabeo Conver, but in a "trumps only" version.



Shelley Ruelle

They're hanging in the balance: who is holding the scales? Turn on (a light) to see. Relationship isn't really a noose, it's a sun storm.



Luca Shivendra Ohm (Love?) relationship = good balance between hot sexual involvement and warm friendship. Reach and maintain the good balance, and you will hold the scales (and the victory will be yours:  $XV + XVIII = XXXIII = VII$  The Chariot)

Paul Nagy The masque of justice becomes the scowl of the devil becomes the green face of the sun. The back of the throne becomes the wings of the devil becomes the aura of the sun. The sun sweats; the torch becomes a whip becomes a sword. The scales in the hand become theimps tied to the dais becomes the wall and the seeing and blind twins. Earth becomes water becomes a wall = Dyke.

To measure with the scale proves that one is enslaved to conventional causality or expectations. The strap that holds the scales and binds the imps becomes the wall that separates horizon from the weeping sun. Attachment rules this reading in either direction. One expects the world to be fair or compassionate. The twins share each other's bondage in their red collars and green loincloths. The expectation of this compassion is the dais of the devil with the yellow straps as our thinking

expectations that the world follows certain rules and laws and expectations. We can easily be cut on the sword of our discrimination as well as burnt by the dim light of the Devil's torch.

Enrique Enriquez Little plates, minions, boys. The strings get shorter, all is good.

Bhima Beausoleil Don't weight/wait; embrace

Ed Alvarez Duty's best intention has enslaved, until one's inner light shines bright

Andrew Kyle McGregor When it is just us everything flows free.

Enrique Enriquez jUSt.

Enrique Enriquez

Another poetry deck, this time from Ken Besemer





Luca Shivendra Ohm

Today, yesterday's pair (sorry for the delay)



Luca Shivendra Ohm Behind the King, the Warrior.

Empowering the Emperor.

Bhima Beausoleil I have the power! (Sorry... He-Man reference. But too obvious not to use)

"The only way is up"

PipTrump Club 4 May 4 2014

Luca Shivendra Ohm "Watch your back (Tu quoque Brute, fili mi...)" OR "A traitorous mind"

Shelley Ruelle A break through. Or, penetration.

Luca Shivendra Ohm Ego inflation.

Luca Shivendra Ohm Francesco Guarino



Bhima Beausoleil Honey, let's go see that slasher movie



Shelley Ruelle OMG that picture is hilarious.

Luca Shivendra Ohm L'E (M) PE (R) E (UR) "Inside the Emperor, the Sword" or PE(UR) de L'EPÉE "Fear the sword" –this one, in pure 'EE' style

Interesting:

"UR-" From Old High German, ir-, or ur- meaning "thoroughly" in German.

"thoroughly" (comparative more thoroughly, superlative most thoroughly)

In a thorough or complete manner.

Synonyms of "thoroughly"

"but good", "in spades" (!!!)

Aurora Díaz Fernández The power behind the throne.

Paul Nagy When you're on top, what is up? Over-the-top? A bilateral movement?

Regicide is a lateral movement. Such as spilling the sauce or piercing the veil. Regicide is messy especially for the principals involved. Stab the heart or lop off the head causes the body politic to spasm toward chaotic lawlessness.

So let us respect the rule of not force but law forged from compassion and universal ethics. The philosopher Kings we would hope would distribute privilege equitably and give all the right to exercise their initiative without harm or threat.

Ed Alvarez "When I survey the wondrous..."

Paul Nagy consider Luca

Also Proto-Germanic \*uz- ("out"), from Proto-Indo-European \*uds- ("up, out"), from Proto-Indo-European \*ud- (same meaning). Cognate with Dutch oor-, English or-. Compare or-.

UR Forming words with the sense of 'proto-, primitive, original'

Perhaps the meaning of this phoneme as an affix means something different when it is in the front, embedded within, or at the end of the word in question?

Of coURse we should take the biblical hint of UR as the city fROM which Abraham ORiginated. Given that he is the father of nations and religions, pROgenitOR extraORDinaire.

Likewise we should consider the reverse as RU or RO such as, "I RUe the day that ROe hatches ROWs of RULes."

Aurora Díaz Fernández The Emperor has 3 hands...

Luca Shivendra Ohm Thanks Paul for sharing your knowledge and for your smart wordplays, of course –I considered only one of the supposed etymologies of "UR-" 'cause it was closer to my purpose here (UR > thoroughly > in spades > swords)

Andrew Kyle McGregor If one gets a swollen head one must make more room in one's hat.

Markus Pfeil If you pick up a sword Richard, you'll get a real crown.

Enrique Enriquez It is all in the wrist.

Markus Pfeil All IIII I and I IIII the Emperor

Paul Nagy such solidarity is air or pronunciation or punctuation points...

Shelley Ruelle

Client reading today:

"Should I definitively end things with Sergey or try to reconnect?"

A: End things - L'Amoureux

B: Reconnect - Le Ivgement

Ending things brings choice and I(AMORE)vx: love, or simply "more" : la(MORE)vx. Reconnecting is forcing something dead back out of its grave and shows "me" stuck inside "gent" ivGE(me)NT.



Paul Nagy Love like flowers has an optimal time for fertilization. The lover may be a gardener who must choose how to best to cultivate his choices. When the optimal time has passed all flowers fade to pods but only the ones quickened with sincerity and truth are likely to not only seed but sprout towards a new life.

The answer is obvious: the affair has passed its optimal time and is probably not worth another round. A deeper question is for the questioner: what is it that you want from love and what is your own end?

Luca Shivendra Ohm Inside "End things" (=choice) there's a XV reversed (LAMORE-VX), that is: "Free yourself"; Inside "Reconnect" (=resurrecting something dead) there's a VI reversed (LE IV-GEMENT), that is: "This is not Love"

And... I would ask her: "Who is the Judge?" (That is: "Who is telling lies?")

Bhima Beausoleil Also, when you said L(amore)UX, you forgot the Lux part.

Anyway, given the I've Ment card, there really isn't a choice here. All roads will lead to release. Final round or no final round. My question to the client: how would you like to leave?

Shelley Ruelle For those it might interest, there was an RWS reading to accompany this one. 1: What should I do now (The Emperor), 2: What to expect if I definitively end things (Temperance) 3: What to expect if I try to reconnect (9 of Wands)

Bhima what do you make of the LUX part?

"lucks" or "luxury" or something else?

Or perhaps YOU EXCEL

"Follow the oracle." -Enrique Enriquez

Bhima Beausoleil Lux is the Latin (if I'm not mistaken) word for Light.

But it's also the root for words like luxury.

Light as the source of luxury.

Love is light = L'amoureux

And Shelley : excel was yesterday. Today is Ex-Cel(l) day

Luca Shivendra Ohm Interesting... The RWS leads to a more "down-to-earth" reading- The Emperor: take your destiny in your hands, take care of yourself, believe you can do it; Temperance: healing (you could feel much better from now on, if...); 9 of Wands: a slow agony; prepare for long siege (general mood: suspect, anger, fear)

Luca Shivendra Ohm Love is light = L'amoureux... "The 'shine' of Love is in your eyes"

Luca Shivendra Ohm Forse con l'interpretazione del RWS ho 'pisciato fuori dal vaso' Shelley -non lo conosco molto (come si dice 'ho pisciato fuori dal vaso' in slang americano?)

Enrique Enriquez :

LAMOREVX = DOUBT

LEIVGEMENT = NO DOUBT

Bhima Beausoleil And even with the RWS you can see this is going nowhere. You either get a divine call to reason (Ivgement) or a slow burn to death.

Luca Shivendra Ohm And well hidden between Doubt and No doubt, there's a strong suggestion: "cut it out" (VI+XX=XXVI=VIII Justice)

Enrique Enriquez between doubt and no-doubt there is an ANGEL/ANGLE

NOTE: the tarot is always teasing us by saying something and meaning something else.

Jean-Stéphane Faubert CHOICE + A NEW BEGINNING...

Or, HESITATE to end, BE APPLAUDED to reconnect...?

Luca Shivendra Ohm who does really like 'angles' (=being hurt) when in a love relationship? or: who does really like to make love with an angel?

Enique Enriquez when it comes to it, men always make love to an angle.

Luca Shivendra Ohm Yes – geometry rules



Luca Shivendra Ohm

Today: "It's all in your belly" OR (She is longing for a child) "How can I get pregnant faster?"



Khadijah Carolyn She is thinking about this contraption(contraception)copper IUD. She puts the coin where the fetus would go. Or she is thinking about becoming a surrogate.

Bhima Beausoleil I really like this 9 of Dishes there. It seems to say "enjoy the f(l)avors of the wor(l)d. But know which one is right for you.

The ripe fruit shall be harvested, while the others linger on

Aurora Díaz Fernández She is bringing, the blue soup bowl and the big scoop, to the table setting.

Drap Arora She gives a yearning look to the cookie in the middle!

Aurora Díaz Fernández She wants to be the center of attention, in the middle of the stage.

Harvest feast.

Enrique Enriquez "My globe is fine but I want a new one".

Paul Nagy The nine may be sublime but do I have the time to wait?

The Tsarina goes shopping to empress herself.

The juggler's assistant stacks the plates, drops the plates; sits down on the job; plants the globe staff in the center of the flag stand; stacks the coins behind a shield; counts them up but keeps it a secret.

What does the lady want? She gets.

Enrique Enriquez In terms of 'getting pregnant', the scepter suggest a mechanical contraption.

Khadijah Carolyn Turkey baster?

Shelley Ruelle She's looking at: what's this going to cost me?

Camelia Elias First the emblem, then the rolling.

Luca Shivendra Ohm

Today: "Twin pregnancy"



Luca Shivendra Ohm OR "Hysteresis loop"

Definitions:

- Hysteresis —the influence of the previous history or treatment of a body in its subsequent response to a given force or changed condition
- Hysteresis loop —a cycle of alternating changes involving elastic, magnetic or dielectric hysteresis

Interesting assonance between "hysteresis" (from ancient greek: hústérēsis=shortcoming) and "hysteria" (husterikós=suffering in the uterus, from hustéra=womb) —speaking of the Star

Audrey Layden The goddess feeds/the hungry earth/to keep it spinning/in abundant season

Bhima Beausoleil If you let go of the waters of life, you will find the gold underneath

Enrique Enriquez a trip to Ecuador.

NOTE: the right hand pours water clock-wise. the left hand pours water counter-clock-wise.

Ed Alvarez Diversification and reinvestment

Aurora Díaz Fernández Watering the flowers of hope.

Paul Nagy A bird in the bush told me: as if I gave two cents it would flow like wine into water or water into wine.

Please deposit two coins in the navel.

Two ornaments for the belly button, which one would you choose?

Follows the race course from the sky.

Follow the navigation of water into water.

Empty jugs may float like boats.

A flying saucer docking area: Getting ready for a Sirius picnic.

Be sure to listen and follow the directions of the flight attendant.

Enrique Enriquez twin pregnancy = two in pregnancy = to impregn Nancy

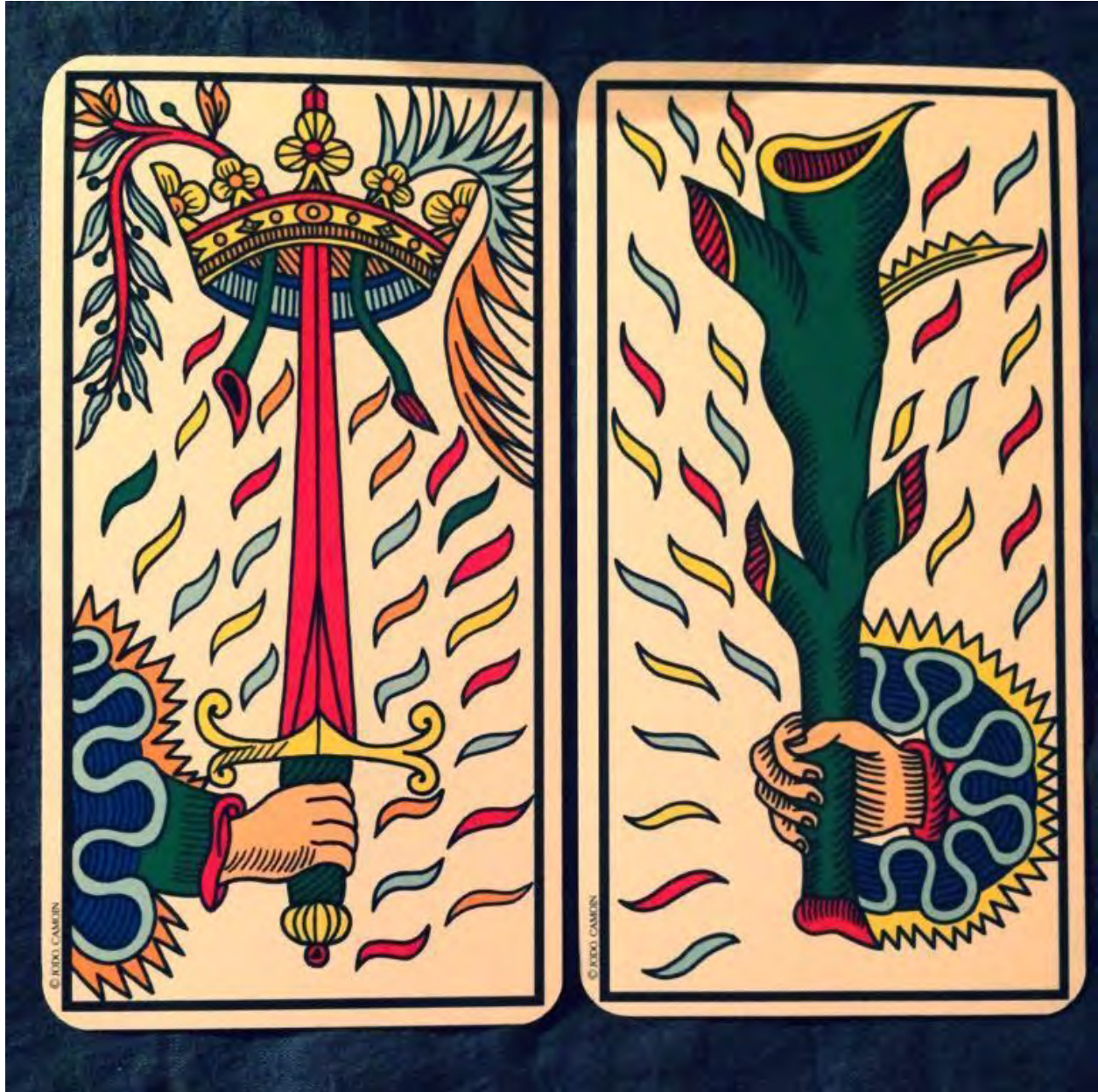
watering the flowers = water in deflowers

Audrey Layden Ecuador, equator, balance between creating and destroying against the backdrop of no beginning



Luca Shivendra Ohm

Which of these two is sexier? In my opinion, the Ace of Swords (visually speaking it's rather explicit). But the so called Tradition says that the sexy thing is the Ace of Wands. So...?



Audrey Layden Hmm.....you might ask "Which is sexier, the thought or the act?"

Aurora Díaz Fernández Wand is sexier. For me, wand/wood is warm, natural and and sexier.

Camelia Elias The Ace of Swords is sexier. If you think of the same Tradition that claims that an orgasm is like a little death, then there you have it. You get stabbed by that sword, your death on the spot will give you the orgasm of your life. That's called logic. Visually the sword is more refined, more elegant. The

baton is more primitive. So the ultimate call comes down to what one finds more seducing, culture or primitivism. As we're all pre-conditioned to culture, my bet is that we all think that the sword is sexier, even in spite of what we read in a book. The sword is more violent in its taking. If we take the baton to stand for sexy, well, I suspect that that is simply because take someone's word for it, not because we make our own inferences based on personal experience. We respond emotionally to what we're told, to what we learn, not to what IS. So emotions are based on learned behavior. Only a few can bi-pass the cultural constraints, in which case, I also suspect that these few would find none of these images 'sexy'.

Drapi Arora metal,(sword) good conductor of heat, wood(baton) bad conductor of heat!

Audrey Layden Wood can be consumed by the heat, leaving only ash, metal can be made molten and reshaped to fit another's desire. If you look for sexy you can see it everywhere. Yes? No?

Bhima Beausoleil I would be inclined to wood. There's something primal in wood, as Camelia pointed out. Something that might be imprinted in our code in such a way as to be a part of us. Something natural. Not shaped and eventually sharpened.

Audrey speaks of metal being molten and reshaped. So it is. But I wonder, in the midst of all the adaptability, where does your identity lies? Not in the form. Certainly not in the substance, as all this firing up and cooling down is sure to affect the very properties of the metal. The function can also be changed, as it is subject to both form and substance.

Adaptability or stubbornness.

Design or lack of it.

Technology or nature.

I would go to wood. Back to the nature.

And if it's to be consumed, well then let's pull out all the fireworks and go out in a blaze of glory.

Luca Shivendra Ohm "I saw an angel appear in bodily form (...) In his hands, I saw a golden spear, with an iron tip at the end that appeared to be on fire. He plunged it into my heart several times, all the way to my entrails. When he drew it out, he seemed to draw them out, as well, leaving me all on fire with love for God." (Speaking of Tradition, Weapons and Orgasm)

Camelia Elias Exactly, Luca.

Enrique Enriquez The Baton is the sword's scabbard.

Ryan Edward I don't know, Camelia. As a gay man the baton is sexier to me. Does logic fall into the realm of sexual preference? I have no need for the crown.

Ed Alvarez More frills with the baton.

Paul Nagy An interesting question that so far (shofar= aceWands as Rams horn) has provoked some learned and thoughtful discussion. Of course the question is only half explored without a complementary discussion of the Ace of Cups and Ace of Denarii as two aspects of femininity. Likewise I consider the Ace of Swords and the Ace of Wands as complementary masculinities as has been hinted at, as with the hollow wand as scabbard for the sword.

No one has remarked upon the left hand holds the sword and the right hand holds the club. That together the hands are shaking and complementary. The left hand shows the back of the hand upon the handle of the sword that pierces the crown from which flows a Laurel bough and a Palm bough which may symbolize the inside and the outside of the Ace of Wands. The Palm frond that sticks out from the Ace of Wands orients which is outside and which is inside. The right hand that holds the wand is palm facing us protected by the backs of the fingers curled around the shaft.

That only these two aces show the celestial hands from out of the clouds suggests either the exultation of masturbation or manual stimulation or hints at the Tantric rite of emission control by gripping and squeezing the base of the shaft during orgasm so that the divine juices are conserved for the covered Cup and the pudenda of a Denarius.

Personally I prefer a more primal visual gender orientation with straight lines and straight parallel lines as masculine and curvy and circular lines as feminine. Guillaume Postel's still unpublished writings from his confinement seem to have asserted this if my sources are correct.

To Postel, the human soul is composed of intellect and emotion, which he envisages as male and female, head and heart. And the soul's triadic unity is through the union of these two halves.

"The mind by its purity makes good errors of the heart, but the generosity of the heart must rescue the egoistic barrenness of the brain.... Religion to the majority is superstition based in fear, and those who profess such have not the woman-heart, because they are foreign to the divine enthusiasms of that mother-love which explains all religion. The power that has invaded the brain and binds the spirit is not that of the good, understanding and long-suffering God; it is wicked, imbecilic and cowardly.... The frozen and shriveled brain weighs on the dead heart like a tombstone. What an awakening will it be for understanding, what a rebirth for reason, what a victory for truth, when the heart shall be raised by grace! ... The sublime grandeurs of the spirit of love will be taught by the maternal genius of religion. The Word has been made man, but the world will be saved when the Word shall have been made woman." [From Wikipedia]

Drafi Arora Paul, both are right hands, the direction of hands is different...

Paul Nagy Drafi, It depends on how you envision the unseen thumb. I envision it downward as left.

Drafi Arora Yes, may be it's about the perspective , I saw it the technical way.

Markus Pfeil Enrique, in German this makes perfect sense, as scabbard (Scheide) is the same word as vagina (Scheide)...and this is an s-word too.

Enrique Enriquez So, Markus,

• • • • • I

• • HEID

SC• • • • • E?

Audrey Layden See, he hides.

Camelia Elias Heh, Ryan. I guess it comes down to this: do you prefer red or green? Culturally speaking, and there's common sense behind this, red stands for passion, the blood that rushes through your veins when you want to fuck, so there you have it. The sword is sexier because it's red.

Markus Pfeil Yes Enrique, Heidi the Heide hides in the heide. S(c)he I de-lick-ate-ly down by....

Ed Alvarez Camelia Elias, the red of metal burns, only a craftsman can touch that, however the green of wood grows.

Enrique Enriquez meat all burns, wood grows... it is all sex.

Camelia Elias As they say, all good sex is dangerous. In the end, everything dies.

Enrique Enriquez Swords vs. wand: In the beginning, everything dice.

Aurora Díaz Fernández Still with the Ace of Wands. See the textures, the curves and the openings. It is about different experiences of foreplay during the sex act. And they keep growing and evolving as a tree does, and sex does. The sword is very predictable and direct for my taste, and I can get cut or scorch during the act...

Markus Pfeil w-and s-word ... woman-snake ... woman's naked ... woo mans naked ... word ... sex is the truth.



Luca Shivendra Ohm

Today: "How to make a girl feel special"



Paul Nagy: a box of candies or a bouquet of flowers to turn the head of seven denarii La Papesse:  
ALIPED NAIADS swim with EASE and RIPPLE toward a watery PARAENESIS: suggests our moral madam  
may have a hidden life of wanton pleasure under those austere robes and the book is open to the Song  
of Songs.

Audrey Layden She draws her wisdom/ from the seven sisters/ all of nature/ in cosmic expansion

Drapi Arora From the book her sight sets on the coin in the bud.....ask her about finance management or rather ask her about investment options, she will feel special when you seek her advice....

Ed Alvarez "For me? You shouldn't have. (Did you remember to hold the mayo?)

Bhima Beausoleil 7 wonders or 7sins? And should I really look at that? Their light obfuscates my reading.

Best to close the veil around my eyes. To not see directly what the world has to show me and just concentrate on this book here

Camelia Elias A troubled purse.

Stray note:

Dan Pelletier

"You can't buy into one half of a polarity without getting the other half. You want good? You've got evil. You want pleasure? You've got pain. That's just the way it is."

Ram Dass

Tina Brooks Â Tell Ram Dass when you see him... only if it's worth it. That is discernment.

Consideration of the pleasure is key to determining how much pain one needs to accept.

Paul Nagy Now balance and bliss that's another story: Hip-hip-hooray for the Yes beyond yes-and-no, the Good beyond good-and-bad and a Love beyond calculation-and-wonder...

Gary Karp The Divine Dichotomy. Yin Yang. While you can have/know one without having/creating/invoking the other, the key is knowing that you do not have to bring the opposite to you. Just knowing it exists is enough.

Paul Nagy Gary, a Luciferian bargain?



Luca Shivendra OhmThe pip and trump club

Today: "Becoming one with the Lion" OR "X and I melted together"



Luca Shivendra Ohm OR: "1+1=3 ...The whole is greater than the sum of its parts"

Enrique Enriquez Once the woman took it out from the lion's mouth, the chicken bone described a full rotation in midair.

Drafi Arora The Heimlich maneuver and the lion breathes....

Enrique Enriquez The baton is the only part of the cheerleader that was left.

Markus Pfeil If she is cross with the lion she goes up the t(h)ree

It took a womans strength to unbend the XI into the proper III. For Ce: Three Li(e) on.

Audrey Layden Primal energy channeled at the crossroads

Paul Nagy The flight attendant retrieves the tongue of a yawning passenger as the biplane's propeller spins and vibrates. Prelude to take off to move on up.

Yes, says the lion, Once you are through massaging my tongue, my curly hair locks would enjoy a combing with your moist fingers.

Hush now child and don't you cry  
Your folks might understand you by and by  
Move on up toward your destination  
You may find from time to time  
Complication.

Bight your lip and take a trip  
Though there may be wet road ahead  
And you cannot slip  
So move on up for peace will find  
Into the steeple of beautiful people  
Where there's only one kind

So hush now child and don't you cry  
Your folks might understand you by and by  
Move on up and keep on wishing  
Remember your dream is your only scheme  
So keep on pushing

Take nothing less than the second best  
Do not obey you must keep your say  
You can past the test  
Just move on up to a greater day  
With just a little faith  
If you put your mind to it you can surely do it

Just move on up  
Move on up  
But move on up  
Oh child but just move on up  
But move on up  
Move on up



PipTrump Club 4 May 4 2014

From lyrics: Move on up (1970) by Curtis Mayfield

<http://www.youtube.com/watch?v=6Z66wVo7uNw>

The plane taxis down the runway, get unbent, and takes off... destination XI=III

Markus Pfeil Paul, XI = III ...the destination is fishing on a wooded river...

Ed Alvarez "OPEN WIDE! Or I am putting this muzzle on you."

Bhima Beausoleil The gate opens and shuts. Find the rhythm that will send you through.

Enrique Enriquez

I let a wolf into the club, hoping to become a lamb.

Paul Nagy Better than club the wolf with a lamb.

Khadijah Carolyn lobo+ cordero= coler(a)

"Keep hope alive"~ JJ

Sam Wolf thank you for the add

Aurora Díaz Fernández Hi, Sam! Welcome.

Markus Pfeil A Wolf is the Sam as a Lamb here

Luca Shivendra Ohm

Today: "Born to a new... flight"



Luca Shivendra Ohm "A butterfly emerges from the chrysalis"

<https://www.youtube.com/watch?v=R5QH3bGF4uU>

Monarch butterfly emerging time lapse.

Monarch butterfly, Danaus plexippus, emerging time lapse. I think this his is a male butterfly emerging but some experts say it's female.

Aurora Díaz Fernández A call for sacrifice or imprisoned.

New born death.

Audrey Layden Wake up to your current situation and it's possibilities for greater awareness, opportunity or something unexpected.

Ed Alvarez "A change is a coming..."

「Calling you」 Jevetta Steele 『BAGDAD CAFE』 : <http://youtu.be/UHkW0Cw5w94>

Paul Nagy Blue Bartender: Last call before the band plays. Tonight it's Gabriel and the Four Batons. Adam and Eve applaud politely while awaiting their drinks.

Notice the XX = IIII, which on its side is a ladder that climbs the sky.

### Crossing the Bar Written by Alfred Lord Tennyson

Sunset and evening star,  
And one clear call for me!  
And may there be no moaning of the bar,  
When I put out to sea,

But such a tide as moving seems asleep,  
Too full for sound and foam,  
When that which drew from out the boundless deep  
Turns again home.

Twilight and evening bell,  
And after that the dark!  
And may there be no sadness of farewell,  
When I embark;

For tho' from out our bourne of Time and Place  
The flood may bear me far,  
I hope to see my Pilot face to face  
When I have crost the bar.

Salamander Crossing - Crossing the bar (with lyrics ...

[www.youtube.com/watch?v=ELp0YvtBUUE](http://www.youtube.com/watch?v=ELp0YvtBUUE)

Crossing the Bar is a song based on an Alfred, Lord Tennyson poem of the same name. This particular version was recorded by the bluegrass band Salamander Crossing from their album "Bottleneck Dreams".

Audrey Layden XX plus X (crossed wands) tells you that the moonshine has been distilled three times and is high quality, more than 80% pure alcohol, sure to put your head in the clouds and cross your eyes.  
XX

Markus Pfeil XX and IIII turned into a double cross. Untangle any judgement and you find a double crossing.

TDM

I #tarocchi di Marsiglia sono pieni di antica saggezza anche se il loro insegnamento è stato ampiamente frainteso nel mondo occidentale.



Paul Nagy Translation: The Tarot of Marseilles are full of ancient wisdom even if their teaching has been widely misunderstood in the western world.

So the Orient has a take on the tdM? I am doubtful.



Luca Shivendra OhmThe pip and trump club

Today... Temper your tongue.



Paul Nagy let's start the party!



Ed Alvarez With a jigger and a shake and a cha cha between tumblers, the bartender served his signature drink, "The Snake-bite"

Paul Nagy Somebody needs to get braces for their teeth.



Perhaps you should not stick your tongue out at me?





Chastity belts and long gowns are all the rage for the vagina dentata set.



Ed Alvarez <http://axolotlburg.files.wordpress.com/2011/11/fullmetal-chemist1.jpg>



The liquid is a lubricant. Be careful not to rust.



The serpent hemline wags the tongue. Long dresses cover wanton limbs to reveal wings.





Red and blue side dresses the fluid reconciliation of opposites in dynamic flow and exchange. Swallow that whole (hole) and call me in the morning.

$$\frac{\text{Min}}{Y_r} \sum_{i=1}^N \frac{(Y_{r,i} - Y_i)^2}{\sigma_i^2} \quad (1)$$

so that

$$\sum_{i=1}^N b_{ij} Y_{r,i} = 0, \quad j = 1, \dots, M \quad (2)$$

The data reconciliation problem can be stated as a constrained, least-squares estimation problem, where the weighted sum of errors is to be minimized, subject to the constraints:

N is the number of streams participating in the process flowsheet, M the number of stream nodes (number of process units),  $Y_i$  is the measured values of stream flow rates, and  $Y_{r,i}$  are the reconciled values of stream flow rates.

The coefficient  $b_{ij}$  is an index equal to 1 when the  $i$ th stream enters the  $j$ th node, -1 when the  $i$ th stream leaves the  $j$ th node, and 0 when the  $i$ th stream is not connected to the  $j$ th node.

Assuming zero nondiagonal elements for the error covariance matrix (that is, the measurement of an individual flow rate is not affected by any others), a standard deviation,  $\sigma_i$ , is proposed for each variable. The standard deviation array is always evaluated from historical data of the process corresponding to the specific flow rate measurements.

Because most values express volumetric flow rates, the derivation of mass balance equations has been evaluated by appropriate density values. The densities correspond to the individual stream in each node and were measured independently in the laboratory.

Aurora Díaz Fernández Pondering the strategy before releasing the arrow.

Enrique Enriquez Blue into red

Water into steel

Audrey Layden The blending is challenged/the mixture thought flawed/questions arise/and are left with no answer

Enrique Enriquez

16 hrs

.

I have been meaning to share this.

A person taking my lessons asked "what kind of musical instrument should I build next". He got: LE DIABLE • LAMOREVX • XIII.

I told him "build a harp", and he saw it: The Devil has strings attached. The skeleton's scythe is inclined like a harp. More important, there is a detail in LAMOREVX: the woman's hand resting on the man's chest... it rest on a set of strings. The same exact detail can be found in LE DIABLE: his right hand stands in front of a set of strings. Even his wings are stru/ong





Andrew Kyle McGregor I am glad you didn't need to harp on him about it.

Wilfried Houdouin Great, really !

Aurora Díaz Fernández Lovely!

Camelia Elias No doubt about it.

Paul Nagy Perhaps your student should take silent voice lessons and learn hand gesture talk. I quiet scythe...

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"Philosophical concepts, often assumed to be transhistorical and universal, ..." JUN 17


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# TRANSLATING THE UNTRANSLATABLE: AN INTERVIEW WITH BARBARA CASSIN

REBECCA L. WALKOWITZ



DICTIONARY OF  
UNTRANSLATABLES: A  
PHILOSOPHICAL  
LEXICON

Edited by Barbara  
Cassin. Translated  
from the French by  
Steven Rendall et al.  
Translation edited by  
Emily Apter, Jacques  
Lezra, and Michael  
Wood

Princeton University  
Press, 2014

[BUY](#)

June 15, 2014 — Barbara Cassin is a French philosopher, translator, and theorist of translation. Trained as a philologist and philosopher specializing in ancient Greece, she is the director of research at the Centre National de la Recherche Scientifique (CNRS) in Paris. She is the author, editor, and translator of many books, and for more than a decade she has been leading an international project devoted to the multilingual history of philosophical concepts. That project led to the 2004 publication of the *Vocabulaire européen des philosophies: Dictionnaire des intraduisibles*, which has been enormously successful in French and has been followed in the past decade by editions in Ukrainian, Arabic, and now English. The US version was published earlier this year as *Dictionary of Untranslatables: A Philosophical Lexicon*. Edited by Emily Apter, Jacques Lezra, and Michael Wood, the 1,300-page Dictionary retains the original introduction, most of the entries, and an orientation toward Europe, but it has also been adjusted and supplemented for US audiences. Apter's robust preface documents the enormous complexity and scale involved in translating intraduisibles.

One of the most provocative and important contributions of the *Vocabulaire* is its insistence that philosophical concepts, often assumed to be transhistorical and universal, in fact have a history in languages. The editions, adaptations, and translations of the project are important too, however, because they show that philosophical concepts have a history in books as well. The *Vocabulaire* may be a multilingual project, whose entries collate and compare terms in more than a dozen languages, but the editions are not all multilingual in the same way and for the same reasons. Whereas the Ukrainian editors sought to expand the vocabulary and prestige of their language, their US counterparts were more concerned to acknowledge and mitigate Anglophone dominance. The books are different structurally and economically as well as linguistically. The Ukrainian and Arabic editions have appeared only in parts, with France paying some of the bills, while the US edition, financed by Princeton University Press, appears as a whole. In tongues with fewer readers and fewer resources, publishing one part helps to fund a subsequent part. That kind of funding is not necessary for most books published in English.

Readers interested in how the translation, adaptation, and circulation of the *Vocabulaire* has shaped the production of the Dictionary might begin by turning to the entry on "gender," which now includes a sidebar by Judith Butler that adds to and physically interrupts the original contribution by Monique David-Ménard and



Penelope Deutscher. The text of Butler’s sidebar—really a very large inset box—is in fact longer than the text of the entry proper. The US editors describe the relationship between the two contributions as a “colloquy,” but others might describe it as a kind of counterpoint. Butler’s essay also stands out as one of the very few contributions in the volume to make reference to philosophical concepts in Chinese. As Cassin writes in her introduction, the *Vocabulaire* is focused on “the space of Europe” and thus on the languages of Europe. Of course, since the project’s first appearance in 2004, the European Union has expanded to include a dozen additional countries, and, as the US editors acknowledge, the distinction between European and non-European languages is not always clear. The Dictionary’s entry on “Europe” is worth considering for its approach to the history of that concept as well as to the history of European philosophies.

Finally, English-language readers interested in the politics of translation might want to consider the Dictionary’s references to English-language writing and intellectual traditions, which are often attributed to the “Anglo-Saxon world.” Phrases such as this serve to remind US audiences that they are holding a French book. The Dictionary of Untranslatables is a welcome arrival. It gives us the tools to think seriously about the history and politics of languages, about the relationship between philosophy and languages, and about how concepts not only reflect but also crucially shape the meanings of citizenship. And this is how the project started, as Cassin notes below: “It has always been linked with political ideas, with the crossing between philosophy and politics, from the beginning ...”

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## I | What Animated This Book?

Rebecca L. Walkowitz (RLW): Did you imagine at the time that there would be translations of the *Vocabulaire* into other languages?

Barbara Cassin (BC): No, not really. I thought it was a gesture, not a closed book. And I’ve always thought that it could be increased in many ways. But the way I imagined it most often was just to augment the thing, because, of course, there are many other important symptoms of the “untranslatable.” I define “untranslatable” as a symptom of difference between languages. There are heaps and heaps of differences, and we chose the most significant ones that we were used to fighting with as philosophers and translators. Of course, we could expand online. But it is not so simple for the French editors. And it’s a huge job to control. I didn’t feel like doing that as a full-time job.

What was certain is that people who would translate or, better, make an adaptation of the original book were to be native [speakers of the target language] and very conscious of philosophical, linguistic, and political issues in their own country, such that the gesture could be continued one way or another with them. And the first one to propose a translation was the Ukrainian Constantin Sigov. We had both been invited to *Citéphilo* Lille, which is a big philosophy event held every November, and [while there] we spoke about the *Vocabulaire*, for which he wrote the entry on “Pravda,” and about translation.

And he suddenly declared that he wanted to translate it [the *Vocabulaire*] into Ukrainian, because he wanted to rebuild a philosophical language. He wanted to create a philosophical language in Ukrainian that was different from Russian, and to bring together a kind of assembly, a community of philosophers that did not yet exist as such in Ukrainian. The Orange Revolution had just happened, and he hesitated for a while about whether to translate it into Russian or into Ukrainian, but after the Orange Revolution he was sure it needed to be Ukrainian. That was

the point. So it has always been linked with political ideas, with the crossing between philosophy and politics, from the beginning, and from my beginning, too, because the idea was to make something for Europe. I wanted that kind of pluralistic Europe, neither globalizing, Globlising Europe, nor what I call “ontologically nationalist,” philosophically nationalist Europe. So that’s why the idea for the book was also a political idea.

**I WANTED  
SOMETHING ELSE,  
AND THIS  
SOMETHING ELSE  
IS  
REPHILOSOPHIZING  
WORDS WITH  
WORDS AND NOT  
WITH  
UNIVERSALS.**

I have two enemies: the Heideggerian way of thinking, which roots language in nation and race or strain, and which imagines that some languages are better than others as they are nearer to, let us say, the language of Being—so Greek and German, more Greek than Greek. This hierarchy of tongues and ontological nationalism is what I didn’t want. And I had been working with Heidegger. I’d been a pupil of Heidegger at one point in my life. Well, it was absolutely interesting. But I didn’t want this kind of understanding, even of

Greek, as an untranslatable, as something sacralized. This I didn’t want.

And the other enemy was analytic philosophy, done badly in France, which says, for example, that we all think the same, that there is no problem of tongues, of languages, and no problem of time (Aristotle could very well be my colleague at Oxford), that the universal is universal and we are all human. So I didn’t believe in this either, and I don’t like the effects it has. So I wanted something else, and this something else is rephilosophizing words with words and not with universals. And these words are words in languages. Let us see what it means, how it can bring us to dwell a little bit on the difference between mind, Geist, and esprit. What happens if we look at the words, where they emerge and where they philosophize? Let us have a look.

RLW: Your project seems to have a kind of local ambition also, which is to remind readers in French of the significance and texture of foreign words.

BC: Yes. But when you translate you are always making footnotes, and these footnotes become the point of departure for our work. For example, when you translate, I don’t know, disegno, and you say, “Of course it’s dessin [drawing], but it is not exactly dessin because it’s also dessein [design or intention], with an e and not only the i.”

RLW: So in that sense it seems to be a kind of slowing down of language.

BC: Absolutely. And there are also questions of syntax. For me, I worked a lot on [Aristotle’s] *Sophistical Refutations*, and the *Sophistical Refutations* contain many reflections about the ambiguities of syntax. There is a sentence of Lacan’s I find very interesting, where he says, “Une langue entre autres n’est rien de plus que l’intégrale des équivoques que son histoire y a laissé subsister.” (A tongue [or a language], among others, is nothing more than the integral of the equivocities its history left in it). It’s absolutely precious to understand what is untranslatable. And going back, looking forward, looking backward, the entries we’ve chosen, for example the Russian ones, we become aware that they are all homonyms for us, and they are “équivoques.” But these multiple meanings, you see them from outside. You see them, as Deleuze would say, only when you are leaving the territory. It’s from outside that you can say, “Oh! Pravda [justice/truth] is an

équivoque.” And from Russian, you can say, “Vérité [truth/exactitude] is an équivoque.” The point is, how do you manage with the équivoques, both syntactic and semantic?

## II | Philosophy and Language

RLW: Can you say a little bit about what the globalized version of the *Vocabulaire* would have looked like? How would that have been different from the one you produced?

BC: The idea of taking into account the difference of languages as such is in itself not a globalized idea. You know, language is more than a flavor. If you look at Google, they say, “We have linguistic flavors!” That’s not the point. We have a linguistic constitution of ideas. And we don’t speak with concepts; we speak with words. And we philosophize in languages. So that’s the point. That was my point of departure.

RLW: How do you take account of words moving across languages, at the same time that you take account of the history of the word within its own language? It’s very hard to keep both going at the same moment, because the horizontal comparison requires at least a provisional moment of stasis in which you say, “Okay, I’m going to hold it here. It’s this in French,” so that you can get to Japanese. But you may also want to say, “Well, today it is this in French, but a hundred years ago it was this other thing in French.”

BC: It depends. You can choose moments. And symptoms of the history [in which a word has been used] are also welcome. The first key is to think that it’s not a concept, it’s a word. And the second key is to think of everything as symptoms. So let us speak of this moment because it’s very symptomatic of the difference between, say, French and English. And then let us take this other moment and see that it’s another way of languages being combined or different. But you have to reconstruct things and not derive the whole thing from one point of departure.

RLW: When you use the word symptom, are you trying to keep your readers from imagining that they are in direct contact with the meaning of the word or that the word exists the same way in every moment?

BC: We have been more cautious than that. No, we are in Europe and within the European languages; we don’t compare with Japanese or Chinese. Judith Butler completed [the entry on] “gender” because “gender” was maybe not worked up enough for the US. But she compares it with the words for “gender” or “woman” in Chinese. This will be one of the very few articles like that because such a comparison is something else entirely.

RLW: So it seems it’s hard to draw the line between what is a translation and what is a new edition, where there is translation and where there is recontextualization and reinterpretation ...

BC: Adaptation. In the case of the Arabic edition—the first volume is already published in Arabic—they chose to make it as faithful as possible a translation. They didn’t add anything. But their choice is already interesting in itself: they chose to translate the political vocabulary, in order to see how it might interact with existing Arabic terminology. They wanted to add [material], but it was too difficult. They ought to have added some words. Sharia for example, was treated in the entry on Torah. It’s difficult ... I do hope there will be a new and longer article

[on Sharia], but it has not yet been done. But for now I think they want to make their version whole, and I am not sure they want to make it the same whole as the French one.

RLW: I could imagine that translators would feel that they wanted to register their own sense of Europe from their space.

BC: That's why there is such a need for a preface. It's very important to say what gesture is being made. I ask that my own preface always be present [in the various editions], but with another one.

### III | Why Translate? And How?

RLW: It often seems to me that we assume translation is a consistent political gesture, either nationalist or cosmopolitan. But what I think is very interesting, particularly in the Ukrainian example, is that for them translating the *Vocabulaire* involved both cosmopolitanism and nationalism, since they are enriching the language by absorbing new ideas and also bringing new status to their language through the translation of a distinguished text.

BC: Absolutely. You know, it just continues what happened with the translation of the Bible, for example. It's the formation of vernacular language. So it's a kind of philosophical vernacular language. That's the point. There are a lot of interlocking strategies. One consists of fixing the right term [a single term], the term you can find. The other is to make readers conscious that there are problems of translation and that there is a Ukrainian language that is able to deal with it but in several different ways. And then you choose one, because you think it's better for now and for people who need to use that language. And then you have to add terms, other symptoms, which are very important for the language, [in this case] for the Ukrainian language, for the Ukrainian philosophy, for the Ukrainian intersection between philosophy and theology, between philosophy and politics, or between philosophy and literature. And with this they [the translators] conquer their right to be actually philosophical, in a sense.

RLW: It sounds like you imagine the *Vocabulaire* changing.

BC: That's even the point. That's why I didn't imagine it was closed, but rather a gesture, an *energeia*. But I couldn't imagine immediately how the gesture could be transposed into another language's gesture. But it was possible.

### IV | Translating the Untranslatable

RLW: I want to return to the idea of the untranslatable because, in English, the untranslatable sometimes makes one think of irreducible singularity, the idea that a word cannot be translated or really should not be translated, because to translate it is to violate it in some way or to violate the culture from which it comes.

BC: This is the Heideggerian way of thinking.

RLW: The term untranslatable is itself difficult to translate. I might translate it into English, as—this is not a real word—“un-translated-able,” that is, unable to be finished being translated. And obviously, there's no word like that.

BC: Yes, yes, that's what I call, *ce qu'on ne cesse pas de (ne pas) traduire*: what never stops being (not) translated.



RLW: And I think that right now in the US there’s a real conversation about what it means to say that something can’t be translated. And about those two meanings of “can’t be translated”: mustn’t be translated, or—

BC: Is difficult to—

RLW: Is difficult to, or—

BC: Will never be—

RLW: Or will never be perfect, as if there could be a perfect translation, but you can’t get to it. And that gets back to the question: how do you translate in a way that registers the incomplete nature of the process of the translation? Expanding the paratext seems to be one way.

BC: Yes, but explaining the difficulties is the other one, and that’s what we have chosen. We have always been in the metatranslation.

Interview conducted (mostly in English and occasionally in French) and edited by Rebecca L. Walkowitz. Interview transcribed and translated by Jennifer Raterman.

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Rebecca L. Walkowitz is Associate Professor of English and Affiliate Faculty in Comparative Literature at Rutgers University. Her research focuses on transnational and multilingual approaches to literary history. She is the author of *Cosmopolitan Style: Modernism Beyond the Nation* (2006) and the editor or coeditor of several additional books, including, with Douglas Mao, *Bad Modernisms* (2006). Her book about the translatability of the contemporary global novel, *Born Translated: The Contemporary Novel in an Age of World Literature*, is forthcoming from Columbia University Press.

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