
[Hand-crafted Notebook by William Mathie]
The Civility of the Classical Canon.
2013-14. (failure to be queried.)

[The word "civility" is underlined.]
The deep civic meaning.
The first "cruelty" is language.
Before we ever get to the book,
and well before the Council,
we need to review, with Language
almost complete inability to
provide irrevocable access to the
Seventh Language in a Technology
one of many, this a choice,
ot as inevitable outcome of culture
loss. This Choice fails us.

The second "cruelty" is the book.
The object we describe as such,
takes language (already failed)
as its primary medium. Its material
base, its foundational immediate, is always bound to the few and is
threat to its dominance. Moreover,
as others have said, print media is
an object - no image of thought, and

The primary nature of "book" is a container.
In containing, it binds, closes, structures. The Book
Gives form & meaning shaped by language. It
relinquishes, it contemplates, it
in process of "enframing," the book participates in
the domain of thought. Indeed, thinking of
such containment. To print is to fix. To fix is
a stop the flowing thought in time and space.
To give within the form of a Book, is to give
These and understand these "facts" we call
language, and make them meaningful to
us. The Book is cruel for another reason:
It provides language, with a sign, a performative
space in which to think the "deep tech" meaning.

* Lyotard: Discourse Figure

TECHNOLOGY
The Civility of the Classical Canon.
2013-14.
(Telepathy is 'giving up').

The first 'civility' is language.
The deep Being Meaning.
and you'll reply with the same stories. And every time you repeat them, they become more like parable than memory—like the sound of a train still rattling the wheels and tracks even after it has gone.

Or like the animal pawprint, or a mark on the dirt, only a trace, as the warmth of life pulls away.

It gets a bit real when I realize these things. And then I am faced with realities about impermanence—especially death and old age. My grand aunt is dying, my grandma is becoming senile (or has dementia or something) and there have been many deaths here in the last three months or so. It makes me wonder if this sort of distancing from experience and reality is good or bad, sort of like a kind of acceptance or perhaps a running away. But I don't think it is something I can help at the moment, and eventually it will become a question of perspective, like all things.

Please write back if you have time. I will write to you. If that's ok. In my next letter, I will send you the photo of you if you are at Birmingham.

My address is:
12 Badger Street
La Verne, La Verne City
Metro Manila 1103
Philippines

Much love,

Meggie
We are raised fortunate and secure, educated with inevitable estrangement from humanism and even Christian frameworks, planted in a complex society of distant oppositions...

And the only solution I can find and commit to is to keep looking for the things I am already moving by and to pursue them as best as I can.

The irony in my theology class university administration may be it is individualistic, but maybe it is in the fulfilled role of the individual that makes a better society. Not success, but fulfillment.

What is cruelty?

1. Law
2. The Book (Code)
3. The 'Causus' (question)

Arendt's 'theatres of cruelty'... reduces the role of words and highlighting words as objects of cruelty and disaster. Truly magical sense - for their shape and their sensibility... This shrinking of logic's importance, points the way towards a new, perhaps better, and productive. In this schizophrenic rhyming presenting the paradox of language and thing... a new time as the intensity of his thought threatens to influence which is the fixed point of thought.5 For Deleuze, without image, which, unable to be immobilized in this is the quality of the 'pure event': a form of thing... remains at a visceral, sensual, material level.

I hope that if readers did not tire you... (and the many readers!)

Since

The past two weeks of my return have been filled with reminders and plans for more seminars. It is restlessness, but also slightly strange, because in the first week I was still not there. I still partly resided in the space of the Melanie, the borromean, and the everywhere of anyone. It was like being very happy and feeling myself be very happy, e. g. if I were a character in a book or a film, or even the set of a stage play, repeating scenes in dress rehearsal because essentially, everyone is asking you the same questions...
CAUSTIC AS PRODUCTIVE / DESTRUCTIVE.

The "Cruelty" is both destructive and productive. Best defined Cruelty as the denying characteristic of things itself. Thence, causing from the indestructible mass—being a "cut" from that infinite space, is by its very nature, cold, Chisell'd Vident. It removes itself (cuts away) from the very essence of everything—its own same-time—without edges, boundaries, and definitions. Thus is an act of violent destruction, aided by the insphere of a sharp-edged tool. The "Vidence" a distinctive and form-filling is the name of reason itself. In recklessness, courage, in itself is made manifest, seen as threatening its danger. There is within this positive a difference—
it vidence of the determinate. Therefore is he deep. In productive meaning, our searching space, q. indeterminate experience. So doing, so he feels is last is to be "contend", and what is to be disregarded. As I write I present in this process, and I select from the insphere to the fission. I fix term upon paper, in time and space—true you can call I am 'thinking'; and I suggest to you, that you might think. This is an act of Cruelty and yet, it produces something. The paradox to the harsh—heat, fire, in vacuums wildly between meaning and nothing.
what is this work really about?

we very much question language as a given, meaning problem: philotheses ("reason to be"

the cause between us, and the act that's transatl

of kindness, the act is language as a phenomena

To accept learning, specifically, is to accept the

control of power which comes with it. To think

through it, without reflection, is to make

is it and what a community responsibility to his very

degree of through language, the power of the

process (of) intent. Without balance, I found a

not personal or emancipate. On a perfect road

Great White Marin & the low, suburban quiet

proximity by learning, learn other to what i

want to achieve. The appropriation of sound

aesthetic, Timis) (differential) seen & it is the

pleasure of a very social. Aesthetic to be used.

Two means imply that through experience

sensibility, the capacity of thought, delineated

the superficial, the ideological depth... the

The frenzy of end, accelerated height. Start

from the insane against the cause of a

language, which his soul gives sense to it flair

(Aud Poit) - rather than a distinct meaning.

Many common, indescribable, aestheticly (is)

this the bond order human that could seek it/sequence

The first century in language. The key to meaning is a

carol & thought. His thinking need not be distinct - it can be productive.

"look at beauty now (paper)." (of clouds and clocks)

premise is not

paradox is irrelevant.

metaphor is not perspective.

know, in not 130 that it always have

a meaning: a process. natural and

vacuous, intangible. Unattainable in

meaning to like mode of sound - like

representation, against, this type of word

sentence thesis toward (in time) be,

implied, meaning cannot change it.

Translation to impossible, metaphor is just as

boundary, cycle may change meaning, he uses

a moment to work in direction but it point

of thought fragmentation / descriptive / meta-

meaning appear as "invisible" distance

between, sound, and bonds - his words do

face to face encounter.

The invisible

that which cannot be seen.

The invisible - the speech

I cannot a metaphysic beyond a broken chalice. poetic encounters will survive.
I am about to enter a context that humans are known to diminish, but which, nonetheless, Art, Science, experience, etc. thrust into. Variated, twirled, different. Kind of trials. He explains in code, what we want students to, and how we give them, to form their way out of path, limit, towards a different kind of experience. We start in the past, what Art and Science, Science, fails out of shadowed view, we push beyond the limits. Spill, towards a virtual, embodied, supra-event, in which measurement becomes reconfigured around the 'now', and the 'different' not the 'same', in which measurement becomes reconfigured around the 'now', and the 'different' not the 'same'. Measurement is rendered violent, cruel and disruptive as fails, violations, stumblers, implodes. We call this 'metaphors', not metarepresentation. Projections (cenotaphs) are a move away from the safe ground of representation. Towards the nothingness, towards the nothing, towards the impossible, towards the unnamable: final terms.

Tri Times: The Human, Political, Metaphor, Sufistic (or chapter? Teleo as learning? Without learning? Tellers is what to think, what becomes possible? Not a word is spoken, but the meaning is clear. Seeing your way out of Aroused, towards what. Is there a form of language?

Post 2: So is cruelty is productive, how can it be inherited?
Photography is 'embodied imager' (Flores). That means what? Automatisms, causalities, signs, leapfrogging down home, experience. No ship of our humanity, and replace it with a new form of instrumental reason. So, Nietzsche held it. Why? This is a lie. A lie told to us through language, symbolic, formal structures.

"The task of a philosophy of photography is to require upon the possibility of freedom, not a word, but a form, a form of language. Not a word of thought, but a form of language. Why? This is a lie. A lie told to us through language, symbolic, formal structures."

What is it to be human? In a world like this, and climate is to be known? How to language implicated in this? Flores tells his story as his form of philosophizing, it doesn't involve directly to the reader, it holds them as part of a dialogue, as a game of academic games. He says (like Nietzsche), acknowledge the other.

Inhabiting the text as his identity, trust me, min/sawyer, it's necessary to test. The very form of his thought is a philosophical politics he inhabits — that is, knowledge is a dynamic, concrete relation, that precarious the idea of a subject (the thing that knows), or the object (the thing that is known)."

These are deep embedded assumptions. Divine, on the contrary, embeddedness which is destroyed through intersubjective relations. It's about it, we become humans.
Friday, January 15th.
The privilege of writing. In 12 years a slave, how's a thread about writing. The seat of writings, shows a skill
we're still true to the join of hands at work. It doesn't
work. Writing is better with a way to escape, but this simple act is denied to a slave.

The privilege of the absence of human.

Cruelly, comes in many forms.

I am writing, with a pen inside the privilege that
flows. This pen is mine! This ink is ‘found’! I am freed
by both. Writing is saved in separation from
experience, but it will free us from a ‘demon’
of silence: how to resolve the paradox?

Perhaps paradox doesn’t need to be resolved.
Maybe they just ‘are’.

Language is a paradox. The world is so its existence;
its nature is to keep trying, and sometimes,
as absolute. It is still the finite now (1). The
dominance of power is seen as a system of
control, is contained. And yet, that same
language, communicates the opposite.

How do we get a voice from nowhere? How do we get outside language, it
speak through it? The ‘voice’ starts with the paradox of existence here.

photography.

The idea is hard, there exist at workshops,
photographs of the book being ‘found’.
Michalet-Szczesniak, forging metal.
These images to be made using a
Crate ‘Brownie’, 1952. This is,
especially a village camera – taking 120 film
and showing at 6 x 6 cm format. Black and
white images, or

Colour? The

lens is fixed.

far, and so

its very basic.

However, the

image still

have a great deal of detail. Anthony
McGaw has printed the image,
which will make all the difference. Since
I trusts his eye, and his technical ability.
Muscle fiber diameter is not only influenced by length but also by force. The thicker the muscle fiber, the stronger the contraction. This relationship is described by the Hill equation, which states that the force generated by a muscle is proportional to the cross-sectional area of its fibers.

In his study (1), Hill measured the contractility of muscle fibers from various species. He found that the contractility of muscle fibers is highest in small, fast-twitch fibers, while it is lower in large, slow-twitch fibers. This finding has important implications for the design of artificial muscles, as it suggests that a balance must be struck between the size and contractility of the muscle fibers to achieve optimal performance.

Hill also demonstrated that the contractility of muscle fibers is affected by pH. He showed that a decrease in pH (e.g., during intense exercise) can significantly reduce the contractility of muscle fibers, leading to muscle fatigue.

In conclusion, the contractility of muscle fibers is a complex phenomenon influenced by factors such as fiber type, size, and pH. Understanding these factors is crucial for optimizing muscle performance in both natural and artificial systems.
Immutability. The 'being within', no reference to outside:
- what, unless difference - not difference in relation to any other. Is immutability this pure difference - how is it recognized? Where is it located? If there is no external reference point by which we can compare - by which we must refer it, how can we understand such 'difference-as-such'? These are very abstract questions. The same I am making here, Seerak, Soundham in an experience of very radical, physical objects. The 'coming of the Omega - the sitting, passing. To the core of meaning - possessed by language.
The Alchemical process of transforming iron + steel into malleable substances - playing as a means of transforming, materiality, as such. The immutability of the material does enter into, enters, this description.
Matter (raw/issue/issue) becomes something else, because this process of transformation, but it intrinsic properties - its 'in-issue-ness' is irreducible to any of the instance it 'becomes'. Iron becomes a book - language becomes force/force (formed) House, 'becoming' is a process that never ends - the 'being already' - in the world. These moments are just that: moments, sort of be new moments. The iron gets melted, placed down - the language becomes raw material. The 'End' 'Destroy' itself - we make something - we imagine, we reframe it & the 'End' is where it was made. Destruction.
The first 'cruelty' is language. Before we even get to the book, and well before the scene, we need to review, still language, almost complete inability to provide insurmountable access to the future. Language is a technology, one of many. This is a chair, not an inevitable outcome of culture, history, interstellar passage. It is...

The second 'cruelty' is the book. The object we describe as 'real, taken language' (already failed) as its primary medium - its material base - its foundational ingredient. Images are historically secondary, always behind the text and in threat to its dominance. However, as others have said, representation is an image - an image of thought, and...

As image of ideas, we come back to this point.

The Book, A Book, This Book. Each one contains.

The primary nature of 'book' is to contain. In containing, it binds, closes, structures. The Book gives form to thoughts shaped by language. It begins and ends - it 'enframing' and in this process of 'enframing', the book participates in the deconstruction of thoughts deemed capable of such containment. To print is to fix. To fix is to stop the flow of thoughts in time and space.

To give within the form of a book is to enfringe, to deconstruct what 'fails' as an image to contain meaning. The Book is cruel for another reason - it provides language with a stage - a performance space in which to enact the 'deep stuff' of meaning.

W. Lyotard, Discourse/Figure
### Forms & Language of Failure:

<table>
<thead>
<tr>
<th>Bankruptcy</th>
<th>Frustration</th>
<th>Lead balloon</th>
</tr>
</thead>
<tbody>
<tr>
<td>Breakdown</td>
<td>Turkey</td>
<td>Non-success</td>
</tr>
<tr>
<td>Collapse</td>
<td>Inadequacy</td>
<td>Sinking ship</td>
</tr>
<tr>
<td>Decline</td>
<td>Lemon</td>
<td>Total loss</td>
</tr>
<tr>
<td>Defeat</td>
<td>Loser</td>
<td>Fuck up</td>
</tr>
<tr>
<td>Deficiency</td>
<td>Mess</td>
<td>Abyss</td>
</tr>
<tr>
<td>Detriment</td>
<td>Misadventure</td>
<td>Negligence</td>
</tr>
<tr>
<td>Loss</td>
<td>Miscarriage</td>
<td>Non-fulfillment</td>
</tr>
<tr>
<td>Mistep</td>
<td>Nonperformance</td>
<td>Lack of success</td>
</tr>
<tr>
<td>Abortion</td>
<td>Modernism</td>
<td>Omission</td>
</tr>
<tr>
<td>Bomb</td>
<td>Bungle</td>
<td>Incompletion</td>
</tr>
<tr>
<td>Botch</td>
<td>Rupture</td>
<td>Defeat</td>
</tr>
<tr>
<td>Language</td>
<td>Stalemate</td>
<td>Dereliction</td>
</tr>
<tr>
<td>Bust</td>
<td>Stoppage</td>
<td>Blunder</td>
</tr>
<tr>
<td>Checkmate</td>
<td>Implosion</td>
<td>Epic fail</td>
</tr>
<tr>
<td>Decay</td>
<td>Washout</td>
<td>Neglect</td>
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<tr>
<td>Deficit</td>
<td>Wreck</td>
<td>Floundering</td>
</tr>
<tr>
<td>Downfall</td>
<td>False Step</td>
<td>Rout</td>
</tr>
<tr>
<td>Fiasco</td>
<td>Faux pas</td>
<td>Overthrow</td>
</tr>
<tr>
<td>Fiasco</td>
<td>Flash in the pan</td>
<td>Democracy</td>
</tr>
</tbody>
</table>