

Session 6 - Do this first

Date Feb - 2001
+ 2002

6/1

(Present these p.1 Notes before 1st presentation) as "Preface"

Notes - Heidegger - Parthes

BACK UP FOR A BROADER VIEW of all this - let's just remind ourselves of

cf. two ^{intertwined} tendencies or streams in Germanic thought of past 150 years - Common broad TROPES that recur in different ways in different thinkers/cultures -> and indeed into our own times.

① Conviction -> Gk. wholeness, embrace of whole of life in its fullness, pity, terror, ecstasy, rationality + irrationality -> a volcanic pagan force united w/ earth. After which, ^{with Aristotle, then Romans, modern rationality} the FALL into:

- a) separateness of the arts, but even more.
- b) the rationalization + abstraction of existence, robbing from the ecstatic experience of "dangerous" life and reality, and smoothing or taming all out in favor of moderation, measure, control, channeling, containment + separation (= Entfremdung) ^{logical explanation} (Weber Die Entzweiung der Welt)

not to mention the Judeo-Christian roots of Pagan culture
not to mention...

THE PROBLEM -> A PERCEIVED LACK OF SPONTANEITY + "LIFE" in W. Culture!

Impulse -> to bring back the primordial (Gk.) "unity" by fusing with that element of life suppressed by rational Western civilization. EXAMPLE "Origin", p. 23/24!
BINARY SPLIT of "rational control" / alienation AND (on other side)

"a more dangerous fusion and embrace of life as irrational force/pleasure"

② In all characteristic treatments -> Central Strategy -> to denounce or ridicule the inadequacies of European-Western thought/philosophy ^{religion} and its institutions and to call for a restoration of what was lost (the old-pagan close link to nature)

Wagner - Art + Revolution, but esp. 1849

Schiller - Aesthetic Education
Das Kunstwerk der Zukunft (1849) Lacan - "ideal" (or also, in part, "imaginary")
theory of Gesamtkunstwerk - re-fusing the shattered wholeness
Freud -> Unconscious
Julia Kristeva = "chora" = pre-sign or "pre-language" whole/wholeness = nourishing, nurturing, feminizing

cf. Schopenhauer -> truth lies in the irrational will behind appearances, veil of Maya

but above all: (the classic statement -> leads to Heidegger - + thence to existentialists + ultimately post-structuralism + deconstruction discovers oppositional)

Obv. I'm not telling you anything new here.
Nietzsche The Birth of Tragedy (1872)

-> extols Greeks' view of life as violent, excessive, terrible, inexplicable, dangerous (lost)

-> needed: restoration of balance by re-fusing the Greeks' two attitudes toward life

DIONYSIAN -> confronting in wine-ecstasy the roaring irrationality of life -> shattering all restraints, all inhibitions, all limiting sense in a riot of physical ecstasy... back to the "Primordial Unity"
- "wild, primitive, merciless..."

-> PRIMA? ARTS -> TRAGEDY and MUSIC (Wagner) DANCE

Kaufmann trans:
 APOLLONIAN (or APOLLINIAN) → calm, measure, ideality — draws a veil over
 the rest of existence ("dream-world," p. 952)
 — and also from it, our sense of ourselves as individuals (954)

And read Dionysian 955

ARTS → EPIC, SCULPTURE/ARCHIT. / — ORDERED MYTHOL.

Obv. Nietzsche arguing for a fusion of the two, but in effect this
 is via a restoration of the Dionysian-irrational

A restoration of disorder, danger, the primitive life-force

And one primary locus is MUSIC (Wagner, etc.) as a primary of the
 irrational. (Some would extend this further... to all art... to religion... etc.)

HOWEVER THE IDEA IS UPDATED OR RECONSTRUCTED IN MORE CURRENT TIMES: (IVES! ETC)

• "Systems" of rationalizing, taming, containing, ordering music work against
 the other disordered reality of music's danger + physicality —
 — calls for a release of the non-rational, the physical, the imaginary
 the pre-rational, the underlying principle... the real thing (metaphysics of music c
 Absolute Idealism) (1)

Much of this (in ^{late} 20th c) ^{was} filtered through a kind of conceptual binary set-up.

<u>MIND</u> (esp. "Enlightenment")	<u>BODY</u> (more "ancient" + vital?)
Rational, linear, Analytical, Ordered Centered meanings Authority (paternal) and <u>WORK!</u> Hegemonic Western Thought	Irrational, spiritual, physical, non-linear "decentered" meanings (play of the text) Flouting of authority and <u>TEXT</u> Non-Hegemonic experience ("others")
Mental abstraction of experiences apparent "reality"	Immediate (true?) experience, essentially "pre-rational" recovered True reality (Lacan: "real" ^{real} "imaginary")
Individual	Dissolution into the collective (or group-connectedness)
Disciplines) — analytical rigor + "science"	Pleasure, Nurture, care, sexuality, jouissance
MALE	FEMALE (and often central to certain kinds of feminist epistemologies)

In order to grasp these two tendencies, let us first conceive of them as the separate art-worlds of *dreams* and *drunkenness*. These physiological phenomena present a contrast analogous to that existing between the Apollonian and the Dionysian. It was in dreams, says Lucretius, that the glorious divine figures first appeared to the souls of men; in dreams the great shaper beheld the splendid corporeal structure of superhuman beings; and the Hellenic poet, if questioned about the mysteries of poetic inspiration, would likewise have suggested dreams and he might have given an explanation like that of Hans Sachs in the *Mastersingers*:

*"Mein Freund, das grad' ist Dichters Werk,
dass er sein Träumen deut' and merk'.
Glaubt mir, des Menschen wahrster Wahn
wird ihm im Traume aufgethan:
all' Dichtkunst und Poëterei
ist nichts als Wahrtraum Deuterei." 1*

The beautiful appearance of the dream-worlds, in creating which every man is a perfect artist, is the prerequisite of all plastic art, and in fact, as we shall see, of an important part of poetry also. In our dreams we delight in the immediate apprehension of form; all forms speak to us; none are unimportant, none are superfluous. But, when this dream-reality is most intense, we also have, glimmering through it, the sensation of its appearance: at least this is my experience, as to whose frequency, aye, normality, I could adduce many proofs, in addition to the sayings of the poets. Indeed, the man of philosophic

¹ "My friend, that is exactly the poet's task, to mark his dreams and to attach meanings to them. Believe me, man's most profound illusions are revealed to him in dreams; and all versifying and poetizing is nothing but an interpretation of them."

mind has a presentiment that underneath this reality in which we live and have our being, is concealed another and quite different reality, which, like the first, is an appearance; and Schopenhauer actually indicates as the criterion of philosophical ability the occasional ability to view men and things as mere phantoms or dream-pictures. Thus the esthetically sensitive man stands in the same relation to the reality of dreams as the philosopher does to the reality of existence; he is a close and willing observer, for these pictures afford him an interpretation of life, and it is by these processes that he trains himself for life. And it is not only the agreeable and friendly pictures that he experiences in himself with such perfect understanding: but the serious, the troubled, the sad, the gloomy, the sudden restraints, the tricks of fate, the uneasy presentiments, in short, the whole Divine Comedy of life, and the Inferno, also pass before him, not like mere shadows on the wall—for in these scenes he lives and suffers—and yet not without that fleeting sensation of appearance. And perhaps many will, like myself, recall that amid the dangers and terrors of dream-life they would at times, cry out in self-encouragement, and not without success. "It is only a dream! I will dream on!" I have likewise heard of persons capable of continuing one and the same dream for three and even more successive nights: facts which indicate clearly that our innermost beings, our common subconscious experiences, express themselves in dreams because they must do so and because they take profound delight in so doing.

This joyful necessity of the dream-experience has been embodied by the Greeks in their Apollo: for Apollo, the god of all plastic energies, is at the same time the soothsaying god. He, who (as the etymology of the name indicates) is the "shining one," the deity of light, is also ruler over the fair appearance

Note - by denoting Apollonian as "dream" it may be indicated as chimerical, even on an aspect of it is embraced later on.

of the inner world of fantasy. The higher truth, the perfection of these states in contrast to the incompletely intelligible everyday world, this deep consciousness of nature, healing and helping in sleep and dreams, is at the same time the symbolical analogue of the soothsaying faculty and of the arts generally, which make life possible and worth living. But we must also include in our picture of Apollo that delicate boundary, which the dream-picture must not overstep—lest it act pathologically (in which case appearance would impose upon us as pure reality). We must keep in mind that measured restraint, that freedom from the wilder emotions, that philosophical calm of the sculptor-god. His eye must be "sunlike," as befits his origin; even when his glance is angry and distempered, the sacredness of his beautiful appearance must still be there. And so, in one sense, we might apply to Apollo the words of Schopenhauer when he speaks of the man wrapped in the veil of *Mâyâ*:² *Welt als Wille und Vorstellung*, I. p. 416: "Just as in a stormy sea, unbounded in every direction, rising and falling with howling mountainous waves, a sailor sits in a boat and trusts in his frail barque: so in the midst of a world of sorrows the individual sits quietly, supported by and trusting in his *principium individuationis*." In fact, we might say of Apollo, that in him the unshaken faith in this *principium* and the calm repose of the man wrapped therein receive their sublimest expression; and we might consider Apollo himself as the glorious divine image of the *principium individuationis*, whose gestures and expression tell us of all the joy and wisdom of "appearance," together with its beauty.

In the same work Schopenhauer has depicted for us the terrible *awe* which seizes upon man, when he is suddenly

² Cf. *World as Will and Idea*, I. 455 ff., trans. by Haldane and Kemp.

unable to account for the cognitive forms of a phenomenon, when the principle of reason, in some one of its manifestations, seems to admit of an exception. If we add to this awe the blissful ecstasy which rises from the innermost depths of man, eye, of nature, at this very collapse of the *principium individuationis*, we shall gain an insight into the nature of the *Dionysian*, which is brought home to us most intimately perhaps by the analogy of *drunkenness*. It is either under the influence of the narcotic draught, which we hear of in the songs of all primitive men and peoples, or with the potent coming of spring penetrating all nature with joy, that these Dionysian emotions awake, which, as they intensify, cause the subjective to vanish into complete self-forgetfulness. So also in the German Middle Ages singing and dancing crowds, ever increasing in number, were whirled from place to place under this same Dionysian impulse. In these dancers of St. John and St. Vitus, we rediscover the Bacchic choruses of the Greeks, with their early history in Asia Minor, as far back as Babylon and the orgiastic *Sacæa*. There are some, who, from obtuseness, or lack of experience, will deprecate such phenomena as "folk-diseases," with contempt or pity born of the consciousness of their own "healthy-mindedness." But, of course, such poor wretches can not imagine how anemic and ghastly their so-called "healthy-mindedness" seems in contrast to the glowing life of the Dionysian revellers rushing past them.

Under the charm of the *Dionysian* not only is the union between man and man reaffirmed, but Nature which has become estranged, hostile, or subjugated, celebrates once more her reconciliation with her prodigal son, man. Freely earth proffers her gifts, and peacefully the beasts of prey approach from desert and mountain. The chariot of Dionysus is bedecked with flowers and garlands; panthers and tigers pass

collapses the
sense of
individuality

+ rejoins the
Primordial Unity

individuality
under the sign of
Apollo

beneath his yoke. Transform Beethoven's "Hymn to Joy" into a painting; let your imagination conceive the multitudes bowing to the dust, awestruck—then you will be able to appreciate the Dionysian. Now the slave is free; now all the stubborn, hostile barriers, which necessity, caprice or "shameless fashion" have erected between man and man, are broken down. Now, with the gospel of universal harmony, each one feels himself not only united, reconciled, blended with his neighbor, but as one with him; he feels as if the veil of Mâyâ had been torn aside and were now merely fluttering in tatters before the mysterious Primordial Unity. In song and in dance man expresses himself as a member of a higher community; he has forgotten how to walk and speak; he is about to take a dancing flight into the air. His very gestures bespeak enchantment. Just as the animals now talk, just as the earth yields milk and honey, so from him emanate supernatural sounds. He feels himself a god, he himself now walks about enchanted, in ecstasy, like to the gods whom he saw walking about in his dreams. He is no longer an artist, he has become a work of art: in these paroxysms of intoxication the artistic power of all nature reveals itself to the highest gratification of the Primordial Unity. The noblest clay, the most costly marble, man, is here kneaded and cut, and to the sound of the chisel strokes of the Dionysian world-artist rings out the cry of the Eleusinian mysteries: "Do ye bow in the dust, O millions? Do you divine your creator, O world?"

2

Thus far we have considered the Apollonian and its antithesis, the Dionysian, as artistic energies which burst forth from nature herself, without the mediation of the human artist;

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energies in which nature's art-impulses are satisfied in the most immediate and direct way: first, on the one hand, in the pictorial world of dreams, whose completeness is not dependent upon the intellectual attitude or the artistic culture of any single being; and, on the other hand, as drunken reality, which likewise does not heed the single unit, but even seeks to destroy the individual and redeem him by a mystic feeling of Oneness. With reference to these immediate art-states of nature, every artist is an "imitator," that is to say, either an Apollonian artist in dreams, or a Dionysian artist in ecstasies, or finally—as for example in Greek tragedy—at once artist in both dreams and ecstasies: so we may perhaps picture him sinking down in his Dionysian drunkenness and mystical self-abnegation, alone, and apart from the singing revelers, and we may imagine how now, through Apollonian dream-inspiration, his own state, *i.e.*, his oneness with the primal nature of the universe, is revealed to him in a *symbolical dream-picture.*

So much for these general premises and contrasts. Let us now approach the *Greeks* in order to learn how highly these *art-impulses of nature* were developed in them. Thus we shall be in a position to understand and appreciate more deeply that relation of the Greek artist to his archetypes, which, according to the Aristotelian expression, is "the imitation of nature." In spite of all the dream-literature and the numerous dream-anecdotes of the Greeks, we can speak only conjecturally, though with reasonable assurance, of their *dreams*. If we consider the incredibly precise and unerring plastic power of their eyes, together with their vivid, frank delight in colors, we can hardly refrain (to the shame of all those born later) from assuming even for their dreams a certain logic of line and contour, colors and groups, a certain pictorial sequence reminding us of their finest bas-reliefs, whose perfection would

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certainly justify us, if a comparison were possible, in designating the dreaming Greeks as Homers and Homer as a dreaming Greek: in a deeper sense than that in which modern man, speaking of his dreams, ventures to compare himself with Shakespeare.

On the other hand, there is no conjecture as to the immense gap which separates the *Dionysian Greek* from the Dionysian barbarian. From all quarters of the Ancient World,—to say nothing here of the modern,—from Rome to Babylon, we can point to the existence of Dionysian festivals, types which bear, at best, the same relation to the Greek festivals as the bearded satyr, who borrowed his name and attributes from the goat, does to Dionysus himself. In nearly every case these festivals centered in extravagant sexual licentiousness, whose waves overwhelmed all family life and its venerable traditions; the most savage natural instincts were unleashed, including even that horrible mixture of sensuality and cruelty which has always seemed to me to be the genuine "witches' brew." For some time, however, it would appear that the Greeks were perfectly insulated and guarded against the feverish excitements of these festivals by the figure of Apollo himself rising here in full pride, who could not have held out the Gorgon's head to any power more dangerous than this grotesquely uncouth Dionysian. It is in Doric art that this majestically-rejecting attitude of Apollo is eternized. The opposition between Apollo and Dionysus became more hazardous and even impossible, when, from the deepest roots of the Hellenic nature, similar impulses finally burst forth and made a path for themselves: the Delphic god, by a seasonably effected reconciliation, now contented himself with taking the destructive weapons from the hands of his powerful antagonist. This reconciliation is the most important moment in the history of the Greek cult: wher-

ever we turn we note the revolutions resulting from this event. The two antagonists were reconciled; the boundary lines thenceforth to be observed by each were sharply defined, and there was to be a periodical exchange of gifts of esteem. At bottom, however, the chasm was not bridged over. But if we observe how, under the pressure of this treaty of peace, the Dionysian power revealed itself, we shall now recognize in the Dionysian orgies of the Greeks, as compared with the Babylonian *Sacæa* with their reversion of man to the tiger and the ape, the significance of festivals of world-redemption and days of transfiguration. It is with them that nature for the first time attains her artistic jubilee; it is with them that the destruction of the *principium individuationis* for the first time becomes an artistic phenomenon. The horrible "witches' brew" of sensuality and cruelty becomes ineffective: only the curious blending and duality in the emotions of the Dionysian revelers remind us—as medicines remind us of deadly poisons—of the phenomenon that pain begets joy, that ecstasy may wring sounds of agony from us. At the very climax of joy there sounds a cry of horror or a yearning lamentation for an irretrievable loss. In these Greek festivals, nature seems to reveal a sentimental trait; it is as if she were heaving a sigh at her dismemberment into individuals. The song and pantomime of such dually-minded revelers was something new and unheard-of for the Homeric-Grecian world: and the Dionysian *music* in particular excited awe and terror. If music, as it would seem, had been known previously as an Apollonian art, it was so, strictly speaking, only as the wave-beat of rhythm, whose formative power was developed for the representation of Apollonian states. The music of Apollo was Doric architectonics in tones, but in tones that were merely suggestive, such as those of the cithara. The very element which forms the

Characteristics
of the Greek
Dionysian
(pre-Apollo)

Apollo as
tamer +
reconciler

essence of Dionysian music (and hence of music in general) is carefully excluded as un-Apollonian: namely, the emotional power of the tone, the uniform flow of the melos, and the utterly incomparable world of harmony. In the Dionysian dithyramb man is incited to the greatest exaltation of all his symbolic faculties; something never before experienced struggles for utterance—the annihilation of the veil of Mâyâ, Oneness as the soul of the race, and of nature itself. The essence of nature is now to be expressed symbolically; we need a new world of symbols; for once the entire symbolism of the body is called into play, not the mere symbolism of the lips, face, and speech, but the whole pantomime of dancing, forcing every member into rhythmic movement. Thereupon the other symbolic powers suddenly press forward, particularly those of music, in rhythmic, dynamics, and harmony. To grasp this collective release of all the symbolic powers, man must have already attained that height of self-abnegation which wills to express itself symbolically through all these powers: and so the dithyrambic votary of Dionysus is understood only by his peers! With what astonishment must the Apollonian Greek have beheld him! With an astonishment that was all the greater the more it was mingled with the shuddering suspicion that all this was actually not so very alien to him after all, in fact, that it was only his Apollonian consciousness which, like a veil, hid this Dionysian world from his vision.

3

To understand this, it becomes necessary to level the artistic structure of the *Apollonian culture*, as it were, stone by stone, till the foundations on which it rests become visible. First of

all we see the glorious *Olympian* figures of the gods, standing on the gables of this structure. Their deeds, pictured in brilliant reliefs, adorn its friezes. We must not be misled by the fact that Apollo stands side by side with the others as an individual deity, without any claim to priority of rank. For the same impulse which embodied itself in Apollo gave birth in general to this entire Olympian world, and so in this sense Apollo is its father. What terrific need was it that could produce such an illustrious company of Olympian beings?

He who approaches these Olympians with another religion in his heart, seeking among them for moral elevation, even for sanctity, for disincarnate spirituality, for charity and benevolence, will soon be forced to turn his back on them, discouraged and disappointed. For there is nothing here that suggests asceticism, spirituality, or duty. We hear nothing but the accents of an exuberant, triumphant life, in which all things, whether good or bad, are deified. And so the spectator may stand quite bewildered before this fantastic superfluity of life, asking himself what magic potion these mad glad men could have imbibed to make life so enjoyable that, wherever they turned, their eyes beheld the smile of Helen, the ideal picture of their own existence, "floating in sweet sensuality." But to this spectator, who has his back already turned, we must perforce cry: "Go not away, but stay and hear what Greek folk-wisdom has to say of this very life, which with such inexplicable gayety unfolds itself before your eyes. There is an ancient story that King Midas hunted in the forest a long time for the wise *Silenus*, the companion of Dionysus, without capturing him. When *Silenus* at last fell into his hands, the king asked what was the best and most desirable of all things for man. Fixed and immovable, the demigod said not a word; till at last, urged by the king, he gave a shrill laugh and broke out into

Again —
high praise for
the "truth" of
the Dionysian
(un-rational!)

omitted in 2002
because of Heidegger Dictionary
extracts

6/2 ⊕

Heidegger Origin of the Work of Art

- Used in 2005

Basic Concepts

Recall Husserl + conception of a table (different angles, perceptions, profiles)
cf. Ingarden

Heidegger rejects this ... for a knowledge of the being of everydayness —

Table → "close to the window", "good for writing", "that in which I place my breakfast", etc ... Relations to an environment (Umwelt) that it helps to create in its ordinariness.

Our human opening to this mode of being → Dasein ... that aspect of the human inquiring into being and opening up worlds ...

Hammer → Not an object of Husserlian perception or an isolated neutral object. Rather a non-noticed part of an Umwelt → its being → "adequate to the task", "just heavy enough", "comfortable to the grasp", "good at driving nails", etc.

→ Inconspicuous, not perceived as such, but central in founding a kind of Umwelt, consisting of interrelating hammer, nails, wood, workbench, light, room, work-clothes, and the like.

Zuhandenheit / zuhanden = "ready-to-hand" — the primary MODE OF BEING, untreated by prior philosophy (everydayness of being — Sein und Zeit) — The world of EQUIPMENT

GEAR (Zeuge), TOOLS (non-human things), the inconspicuous, non-noticed, hanging together & belonging to a world.

cf. ORIGIN, p. 44, 5 up

READ

OK?

Now → imagine that we stop using the hammer and attend to it not as utility, but as a neutral object -- e.g. if we run out of nails; or if the hammer becomes broken; or if we are abstractly classifying tools as nouns —

Now we attend to the hammer apart from its use — we make it CONSPICUOUS

Vorhandenheit / vorhanden = "present-at-hand" — a secondary and lesser mode of being ... taking the object out-of-the-world (hence neutral + detached ... plucked out of the Umwelt + isolated as a mere noun, a scientist's substantive)

Referred to in Dahlhaus FHf p. 58, who notes it as a deficient mode of being in Heidegger

Imagine objects as shifting between these two modes of being.

cf. THIS PENCIL

Zuhanden → "in my fingers," dark and soft lead, for pressing on paper, founding a world of utility → pencil, fingers, movement, marking, paper, desk, light, briefcase, the air around the pencil and writing process, etc.
The pencil "disappears into usefulness."
(The better the pencil, the more it disappears or "perishes" in the equipmental being of equipment or gear)

SHIFT

Vorhanden → I stop writing and notice the pencil as a neutral object apart from its utility. — 6 inches long; weighs so-and-so many grams — differs from a pen — recognizable as a pencil in any context ("scientific," classifying)

2 modes → Now in Origin, Heidegger seems to suggest a different mode of perception (via ART / artwork)
That ^{+transcends} encompasses both Zuhandenheit and Vorhandenheit — or better, makes more present to our Dasein the true being of Zuhandenheit by its ability to create a world — + Being.

Imagine pencil now as aesthetic object for contemplation (as an artwork), calling forth to us, disclosing for us not only the perfection + substance of its properties

PENCILNESS (feel, shape, substance)
but also disclosing the fullness of the Zuhanden world created or founded by the pencil —
including — its blunted lead-point, the tooth-marks in the wood, the wear of the wood, the world of use.

^{above all,} All this, called forth ^{in ART} as a world (the world founded by our perception of the pencil as an artwork... along with its made-ness... as well as the wood-ness and rubber-ness of which it is made.

Openness to the art-pencil as BEING, as DISCLOSURE — —
Calling forth its presence... Unconcealing what is normally concealed in the everyday world.

Alētheia → "truth" ("a" = not "letting" = forgetting; concealed)
Art experience → openness toward a disclosure or uncovering of a world, of Being.

NB → All page numbers are to the new edition JH 2005

2/6/3

All this → Much different from, say Ingram (art/music as an intentional-act of consciousness - with spots of indeterminacy, to be realized in concretization via interpretation)

Ingram more like Husserl's table

Heidegger → vastly more claims with regard to Being, Truth (disclosure), and Meaning. (Like a mystical communion with Being) although Being → resolutely material.

And diff. in parts from Gadamer → Gadamer, ^{advocate of hermeneutic of charity} logic of Q + A, dialogue, in search of hermeneutic interpretation and understanding.

The stakes are lower than in Heidegger's flamboyant, rhapsodic, + opaque language... Not a philosophical argument to be fully understood, but the obscure + perplexing throwing of oneself into the problems of Being and Truth

One's human self (Dasein) is projected, thrown out into an existential situation, desperately in quest of Being.

ORIGIN INTRO, p. ix → ein andenkendes Denken
sic

At least in our quick overview of its flavor — 2 central passages — the image of the PEASANT SHOES and the GK TEMPLE

PEASANT SHOES

Read 32-36

→ the merely zuhanden is now disclosed as World-Founding

made available → uncovering of the being of it zuhandenheit as well as its things' character

GK TEMPLE (even better!) 40-42

(temple [at] as founder of world and earth)

JH: FIGURE + GROUND → figure calls forth its ground as the support of its Being —

DERRIDA → word contains that which it is not

43 = The world worlds (not "The world is")

p. nos. all now correct

44 (middle paragraph) → 45 (tentative!) 45 bottom (analysis)

47 = Meaning as verb (cf. 52!) (+ 56!) [+ elsewhere → a "happening"]

48 = STRIVING of earth + world [TO DIAGRAM! NEXT PAGE → 49]

67 = Unconcealed (Truth / World) self-concealed (Untruth / Earth)

48-49 = Rejection of traditional view of truth (propositional truth, agreement with the facts) in favor of alētheia, "unconcealment of beings," set forth to work in artworks as a verb, a happening.

Disclosure (p. 51^{10 up} = in a clearing, lighting)
But the disclosure is never complete!

p. 52, top, 10 down Clearing also implies concealment (lit opp. rite)

p. 53 - more paradoxes → Truth / Untruth (cf. SAME, p. 58, 59) (Deleuze)

pp. 56 ff - Heidegger inquires into the Historical Origin of the artwork in the Creator who first sets forth the disclosure of Being (world, alētheia) in work-material and figure

But the artist is not the origin —

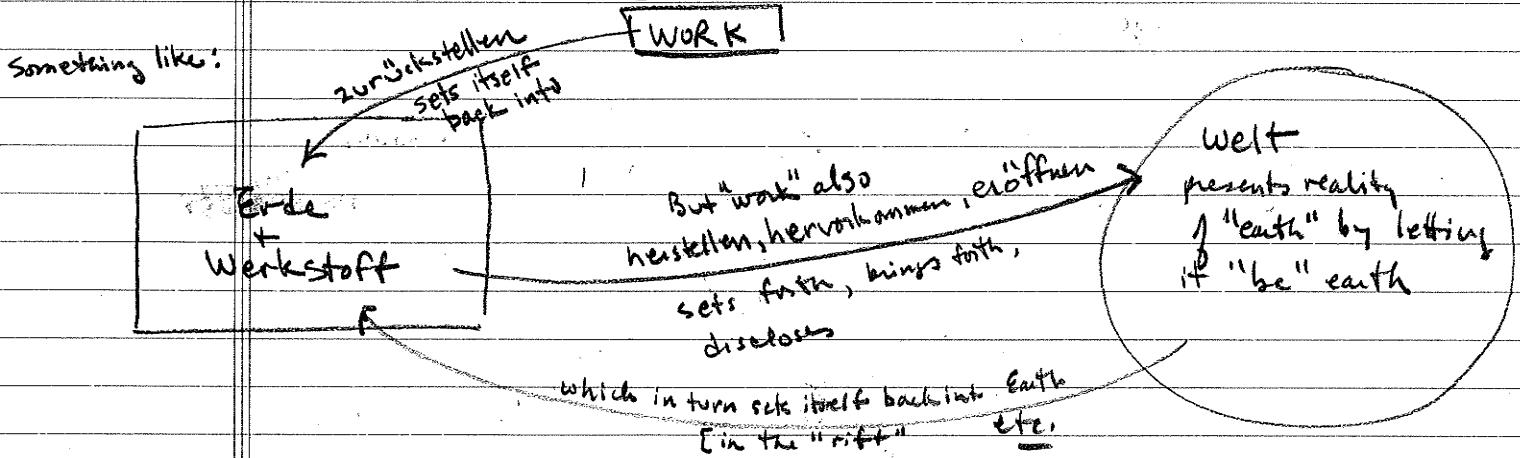
Because Being is prior to the artist — almost uses the artist as an instrument to light up itself... and thus ARTIST ^{while necessary} is subordinated to the world founded in the work (see e.g., p. 63, line 3)

cf. also p. 59 → MIDDLE — "Being... lets the place of openness... happen" ^{not "artist" as origin}
BUT ESP! → p. 39 → MIDDLE ^[red] — "The author remains inconsequential as compared with the work"

→ CONCLUSION!
p. 56 top "Art is the origin of the artwork & the artist" (cf. 38) ¹⁷ ^{sup} return line
p. 75 middle CONCLUSION

Q → What is the world founded by a piece of music?
By textual music (Obrecht mass?) zuhören?
By instrumental music?

What world is set up by a work of music?
 (Cf. p. 45^{down} "der Ton zum Klingen," "in den Klang des Tones")
 (and 45 middle "Indem das Werk eine Welt aufstellt, stellt es die Erde her") "In setting up a world..."
 And p. 46 middle *



① World of "sound" (not merely musical sound?) → of "hearing"
 (bring forth the "god" of sound)
 - And hence: also of SILENCE as well!

② And of hearing in TIME → a field of time where the flashpoint of the present recalls where it has been in the past and above all, projects itself into the future
 → Time therefore as ekstasis → stepping outside of one's now
 - Temporality (being in time) a central feature of Dasein

③ A world of elemental motion + connectedness in time

④ Reality of a cultural system of ordered sounds + sound types
 within a specific MATERIALITY.

Probably written mentioning —

2005

6/4

One "practical" (musicological) adaptation of Heidegger? Karol Berger (2000)

Heidegger - Concept of Stimmung (mood or attunement)

(Origin, p. 24^{sup}, e.g., Stimmung as superior to reason, more "open to Being"

Esp. in Section 29 of Being + Time — + also mentioned in Makaryk

Encycl., pp. 356-57 → very helpful as a starter.

+ "lectures on mood" → Die Grundbegriffe der Metaphysik (1929-30)

Moods → not really "emotions" but more like guiding flavors or saturated interior colors determining how each of projects Dasein into the world... how we engage, in a primordial sense, with the world. — We do not control our basic moods/attunements → We find them in ourselves (Befindlichkeit → how one finds oneself...) —

— A conditioning state or coloring, primordial, that inevitably affects (and enables) the operation of Dasein + Being-in-the-World. It does NOT have an intentional object (like love or anger → toward something or someone) but is a more basic disposition toward the generality of Being-in-the-World

Some of MH's most characteristic (existential) → anxiety (Angst) in the face of Being; boredom; etc. [READ - MAKARYK ENCYC, pp. 356-57]

cf. Karol Berger, A Theory of Art (2000) — mostly music

Will use MH's Stimmung (as adapted by Besseler and Wollnow) to describe or "solve" the perennial problem of the "content" of abstract instrumental music. (But probably uses the concept too frictionlessly → instead of problematizing it, he merely seizes onto it w/o interrogation.)

Thus can agree w/ Hanslick that music does not represent an emotion (because emotions are attached to intentional objects)

What music does convey, though is an "objectless," Heideggerian mood, attunement, or Stimmung (pre-rational, "colored" way of interacting with the world).

[READ PHOTOCOPY?] [KB, pp. 204-08]

Q remains, though, ① how music is really to be equated with the more primordial quality of Stimmung [needs much more problematizing than the superficial treatment in Berger, where it's a mere "bail-out" from a tricky situation]

Does Heidegger ultimately subvert the whole discipline of Music History/Theory (with their abstracted, analytical bent)?

Beethoven's Eroica set before us like a corpse during an anatomy lesson, "a patient etherized on a table"

① YES → Our post-Enlightenment university-disciplines of knowledge are precisely the wrong thing, the problem, for Heidegger, taking us further away from aletheia + Being in the artwork

[At best = ^{Not in "Origin"} Dasein (not music) has a Historie, a past (since Dasein is historical, exists in time), ... and Heidegger's main advice is to submit this Historie to a critical inspection or Destruction, if it wishes itself to be "authentic"

("inauthentic" → non-critical repetition of the past)

② BUT → one might ask — To what extent is the historian or theorist at his/her desk parallel to, say, the cobbler making shoes with leather, hammer, nails, thread, or the peasant in the field with axe, plow, bag of seeds? These words are TRUE ^{at least in one mode} of being → Zuhandenheit + the validity/truth of everyday experience.

Why is the practical historian's world not the same, with such Zeuge as: languages, traditions, patterns, archives, bibliographies, etc.?

Esp → if it is an unquestioned world of Zuhandenheit (cf. → Performers? etc.)

Maybe our course/seminar turns what is often Zuhanden (and taken for granted as "used") into vorhanden! (a lesser mode)

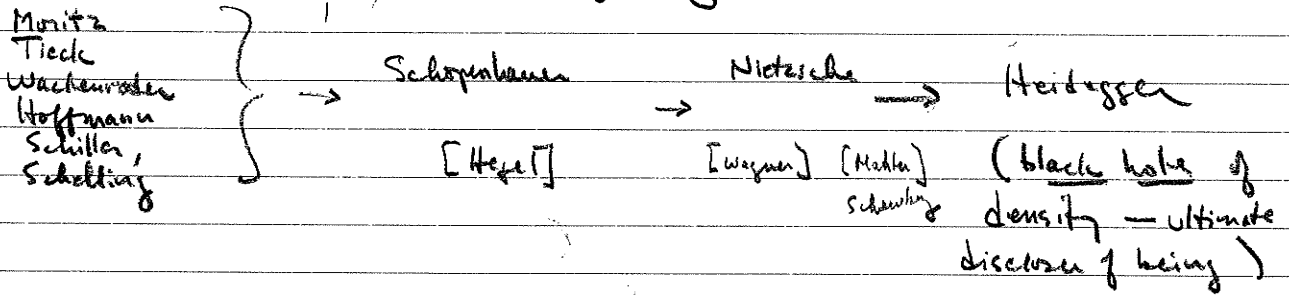
* So maybe it's not our everyday practice that's the problem, but courses like this one, where we pull everything out of its assumed practical context and ask you to reflect on it abstractly, as vorhanden? (or is the point Destruction?)

we scholars are reduced to die Bewahrenden
— Preservers — 65
pp. 64 (bottom)

Additional Heidegger Questions / Notes

① Heidegger as the last and most extreme stop in a grand trajectory (from at least Moritz onward) [German Idealism / Romanticism / etc.] of viewing the artwork as ultimately important, an alternate world of ultimate value, truer than the "normal" world that we inhabit. (Music a key bearer of this)

More + more conceptual density, + weight placed on the artwork — higher + higher specific gravity



Marxists, neo-Marxists, poststructuralists, etc., would pick the bubble, seeing it all as ideology and power — foggy, self-serving metaphysics of music

② Where is BEAUTY in Heidegger's essay? (incidental, at best?)
in its place → Power + Being (+ TRUTH!)

— Current attacks on beauty + the aesthetic.
— Beauty as "fascist" (or seriousness in art as "fascist")

Link to Heidegger is clear — How would he have vs approach the power + value of the artwork? Submission, a shutting-off of rationality + critique, a worshipful [blind?] reverence, a perpetual openness to its disclosure of being. "submit" to the work (Not art per se but Being / Power / Truth) [openness to power?]

+ linked w/ the two potentially fascist passages of OWA (which, at least, are open to 3rd-Reich interpretations) 1935 lecture

sic p. 60 ^{top, 2 down} → Another way for Truth [the same Truth?] to occur is in die staatgründende Tat

p. 74 ^{sup} History → the transporting ... die Entrückung eines Volkes in sein Aufgegebenes als Einrückung in sein Mitgegebenes "

Once art (Beauty) has been taken here, how may it be reclaimed? (cf. Elaine Scarry book)

Coupled with p. 53 Truth is in its nature, un-truth (George Orwell to the rescue?)

Dasein = human existence, (there, where being is)
being-in-the-world, inquiring into being

Modes of being →

Zuhandenheit [ready-to-hand] → the primary mode of being → articles or equipment (Zeug) of USE → observed or "used" in their use function & hence in a sense disappear from one kind of perception. [Hammer, nails]
Something zuhanden, when it becomes conspicuous in itself, converts into something vorhanden ... separated out from the use-world. — Zuhandenheit involves

Zeug, which causes a world around us to hang together (Zusammenhang) —

No tool is self-sufficient → it leads to another aspect of the world. — + we perceive not it alone but the world that it discloses.
Vorhandensein [present-at-hand] → existence of things neutrally reposing in themselves

- Stones + trees are vorhanden in the world.
- Make present or conspicuous, divorced from use [broken hammer]
- This is secondary to Zuhandenheit, since we first experience the being of things as utility + use function.

— "Mere things" are vorhanden Philosophy has tended to treat things as only vorhanden! an error! MH argues against the philosophical language associated with this.
Dasein is never vorhanden.

Art Kunst, Kunstwerk → a kind of thing [Ding] → some characteristics of Zuhandenheit and Vorhandensein, but different from both — differs from equipment... and has the thingly character of Vorhandensein...

Rather → the site of disclosure of the setting up of a world in which Truth (unhiddenness) discloses itself AND creates or projects the artist.

∴ Author/artist/composer recedes + center of focus is the world/earth of the work of art. Work requires an audience of Bewahrenden preservers to participate in it + to be illuminated by it.

At heart of art = TRUTH (aletheia) as the unhiddenness of Being.

Art = a place where TRUTH is sheltered... Mere "aesthetics" (beauty) are very secondary... overvalues our own pleasure and "experience" (Erfahrung) — but it is far greater. Art must overcome aesthetics.

Earth → Nature as inconspicuously disclosed in our everyday dealings with things
(related to Zuhandensein) — The counterpart of world ... something like
the raw materials for the world, the stuff on which world depends.

World [Welt] → that in which Dasein moves and experiences.

Dasein (one's self-world) is in the world — Man is world-forming

World → [something in the order of a field of being] → the space in
which beings as a whole exist

The world "worlds" = acts as equipment, zuhanden ... it not a
man. present-at-hand something.

World is inhabited by Dasein, which lights it up.

Alētheia ["a-" = "not" lēthē = forgetting, not noticed] = "TRUTH", but:

The unhiddness into which beings emerge — the disclosure of the unhidden, now disclosed → at some primal level... "Truth" itself as a presence that grounds all. — "openness of the open" — the "unconcealing" — the "concealing" — the constant light of disclosure... disclosed only through humans, Dasein...

∴ "TRUTH" → not merely "correctness" or provability or correspondence, —
That is a secondary

Instead → a feature of reality → a place in which one dwells and that which is disclosed, e.g., is the actual. — ("unhiddness" of the grounding principle of things)

Note → thus UNTRUTH is not propositional error, but rather that which is not (yet) disclosed or unhidden. In this sense truth + untruth are co-dependent

Truth of Being (289) = "If man is a light bulb, being is electricity"

Barthes "The Death of the Author" [1968]

I Concept of "authorship" (indiv. statement) is modern 142.
esp. assoc. with individualism / capitalism 143 top
∴ not "natural" but an artificial by-product.

Alternative → language itself speaks (not author) 143, 8 up.

Examples from Modernism (Mallarmé; Proust ...)

P. 145 II Instead of author = scriptor (145), "born simultaneously with the text" (11 up)

Writing = a performative act of enunciation (145, 2 up = 146); scriptor achieves that status only at the moment of the enunciation. But enunciation is performative — no objective content except its own act of performative. (Scriptor, therefore, can act an enunciation, but the enonce is no longer a product of authorship.)

J.L. Austin How to do things with words

P. 146 III ("we know now..." multi-dimensional space) Def. of text 146, 14 down — Writer (Scriptor) does not produce original thought but a "tissue of quotations" 147 → Hermeneutics "futile" in any real sense (cf. Gadamer!)
Endless deferral of meaning. (147, below middle) in short, "no 'meaning'" inherent in text. P. 147, 11 up.
who wrote Beethoven's Eroica?

147 IV Imp. ending — shift of focus, then, to the Reader. (148)
Reader gives text [illumination] of unity —
"birth of the Reader"

Foucault "What is an Author?"

Modern writing - "game" - goes beyond its own limits (102)
writing - to word by death 103

Q = what is a work - a problem (103) what is writing? (écriture) 104

author function (107-08) - historical

- also summarized 113
- 1) texts "owned," appropriated by authors
 - 2) does not affect all texts equally (literature - yes - scientific texts, less so - anonymous, etc.)
 - 3) a complex construct/concept involving intention, value, design, etc.
 - 4)

113 - "authors" of more than books = funders of discursivity (119 - Foucault, Marx)

118 - author = a restrictor of significations (the "great veil")
∴ author not a source of significations but a limit & excludes

Dissolution of the Concept of the Unitary Composer (Composer as unified consciousness, the sole author/composer, etc.)

issue of
quotations

- ① Did Beethoven (and only Beethoven) compose the Eroica? or — how much of the Eroica did Beethoven compose?
- GENERIC choices were pre-given (theory of genre/exemplar)
 - HARMONIC LANGUAGE + Theme-types pre-given [etc.]

- ② Is there a unified "core personality" that "is" Beethoven (a single psychological trait or conflict, as biographers often look for)? (= traditional Enlightenment construction of the "unitary self")

— OTHER, MORE RECENT OPTIONS:

- "decentered" self → in large part constructed [as a fiction] from contradictory social forces (self as "text")
self as a web of "floating discourses" [Pekars' ^{quoted} in biog.]
OR, CLEARER:
- Mobile, multiple constructions of "self" within the same person.
— different reshaping or constellations of "self" in varying relationships with others + with outside events.
— Self as a "constellation of contingent 'selves'" [=JH!]

(e.g., books such as:

Charles Taylor, Sources of the Self [1989]

George Levine, ed. Constructing of the Self [1992]

and articles such as:

Jenold Seigel, "Problematizing the Self" in Beyond the Cultural Turn, ed. Victoria E. Bonnell and Lynn Hunt (1999)

Paul de Man on "self-writing" → writing the self into existence.

from Pekars
typescript in
biography —

Alternatively

- HEIDEGGER → Art, in effect, using the artist as a vehicle for its own self-disclosure of Being. (a vehicle)
- BARTHES → Author as performative scriptor — language uses the author.

Baudrillard, "From Work to Text" [1971]

Beyond a changed world.

"It is a fact" [?], 155

because "solidarity of old disciplines breaks down" 155

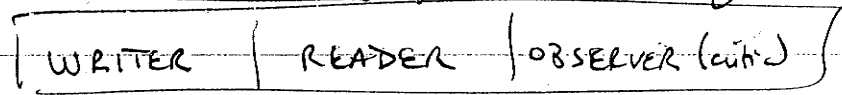
I. A new, non-disciplinary object has arisen in recent times (the text).

Section - Problems of interdisciplinarity. 155, middle CLARION CALL TO DISSOLVE TRAD. DISCIPLINES OF STUDY

1 II before -> an object called "work" (155, but, esp. 156)

Now Not an object (156) that "can be computed"

Text -> the relativization of the relations of



(how the active process works; its multiplicity; and the ends that it serves)

-> ∴ "a methodological field" (not an object) (157 top) "a process of demonstration" (157) (a verb/performance not a noun)

2 III Text resists classification (by genre, etc.) - also good word

* 3 158 IV No transcendental signified. (Lacanian lingo, slippage, deferral, etc.) 158

4 159 V Text has multiple meanings. = is "plural" (159) "an explosion, a dissemination" 159 intertextual. [160]

5 VI No author (160) (+ hence no authority) "without inscription by the Father" (161)

6 VII Play - no distance between reading + writing. 162-63 suggest an abandonment of any neutral or "serious" approach to art?

7 VIII Goal of Text = unmeasured pleasure, + bliss, jouissance (164)

* But within the "modern" paradigm of music [and its popularized variants!], music is claimed not to have any such meanings in the first place. It's up to you! So that the main problem for analysis/hermeneutics is not to disperse + scatter the concept of meaning in music - to contrary, the task is to suggest that such meaning(s) can legitimately be part of the understanding of music. (ideology? self-projection? etc.) (politics?)

The main danger -> the positing of a "unitary" meaning, stable, and locatable - a real property to be found in a thing within the text.

1) arbitrariness of the signifier

2) syntagmatic / paradigmatic

3) differences

4) synchronic / diachronic. (18)

synchronic linguistics (200) - system of meaning at any given time

diachronic linguistics (200) - s

L-S. "bundles" of basic binary oppositions as fundamental principles of structures. 200

or interspersed "codes" (linguistic codes) of meaning used within an utterance. (Barthes)
narrative code / cultural code (201)

NP Jakobson - concept of "poetic function" of language. (201)

text / textuality

deferred meaning, (no hierarchy, but rather a free, diffuse
energy of "circulation and exchange" [50] (201))