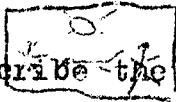
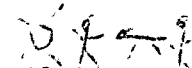


20/12/77

Elisabeth et Abraham Moles Rohmer,
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Dearest friends, we received your card, (without date), and your papers on "Psychologie des Labyrinths", "Du sain Feminin", and "'L'espace du sacré" some time ago, and did not answer right away, because we are constantly travelling. I am sorry your card did not contain any news about you, because I am anxious to know how you are getting on. This is the reason why I shall not go into the contents of your papers, (although I would have a lot to say about them), but shall give you a short outline of what we have been doing lately: As you see from the head of this paper, we are still, and for the third season, in the Luberon. But I am no longer lecturing here and, in fact, am doing nothing but writing and giving lectures sporadically. The reason is a coincidence of outer factors, (I do not think people are very interested in what I have to say), and inner decisions, (I do not think that it is very useful at present to commit oneself to any "public" endeavor). We have been in Brazil between June and September, (I did give lectures there), in the States between September and October, (I was challenged to write a book on Politics and "deeper structures", whatever that may mean), in Spain and Portugal in early December, and so forth. - There are two things which bother me at present: what sort of mentality was necessary to **invert** writing, and how can linear writing be "overcome" by techno-images? I mean: long before Knossos and Ugarit, sometimes around 3.400 BC and somewhere in Syria, the following must have happened: the image  was unrolled, developed, explained, (or whatever the term to describe the gesture, into the text: . In the image, (unfortunately I typed on it, but you can see it), there are four pictograms, meaning "sun", "man", "dog" and "man", which are related to each other within two dimensions, (above, to the right, under), whereas the same pictograms are related to each other linearly in the text, (before, after, because of). The gesture of unrolling the implicit lines of the image into the explicit lines of texts is thus the gesture of counting, telling, (raconter, erzählen), calculating, differentiating, making clear and distinct, proposing, (propositional calculus), in sum: it is the gesture of transforming a scene into a process, of breaking magical consciousness up, and transforming it into "historical consciousness". Now I suspect that the gesture of unrolling magic into mathematic and logic, as it happened in 3.400 BC on some Syriac tablets, is at present being performed the other way round, (in film cutting and sticking, in composition of slides, and so forth). "Post-historical consciousness" etc. This is very suggestive territory. May I invite you to it? I miss you, but I no longer dare to make any appointments with you: we always seem to fail to meet. But please call us up, (the paper is finished).