The Smith of the Gods

14 - «We carry the mimetic memory of the world, which we replay without cease, in a social theatre made of mimetisms which is called culture.»

140- Thus, once the rights and wrongs of his dilemma are understood, do not consider looking for the bases of a good culture on the Internet, “for the simple reason that the Internet feeds on the culture of the book, which, contrary to the network, delivers a strongly structured knowledge”. From memory, after reading a haphazard succession of philosophical essays throughout my existence, the irruption of illness at the age of forty drove me to deepen my research of meaning in the multitude of encyclopaedias, thematic or alphabetical, in French editions, leaving free rein to my ideas, still in their youth, about the world, along the typological works. Wherever you go in bookish knowledge, everything interconnects. The typological structure of the edifice rests upon the typographic institution, which itself rests upon the mastery of a writing many thousands of years old. The language of writing is the language of knowledge organised into scientific learning; oral culture, on the other hand, constitutes the language of the intuitive knowledge of nature.

141- Bookish knowledge has the formal character of an engram within the memory media; natural knowledge is mobile, always in movement. The network is in fact the ideal receptacle for oral cultures, constantly in circulation. This world of beliefs, of illusions and of fantasies upsets the patient and pragmatic organisation of the typographic horizon, the foundation of the scientific architecture, to end up in an unceasing ballet of notions without references, without beginning or end. This confusion between knowledge and traditional know-how, kept up on the network, does not allow the constitution of solid landmarks for a thought curious about the meaning of existence and its depths. On the one hand, oral culture has its ancestral rules which emerge from the origin of the human experiences of verbal expression. This culture has forged not only our vocal capacities, but also our gestures, and likewise our bodily expression, issuing from the incommensurable quantities of intuitions coming from our somatic and rhythmo-topological nucleus, constituted by the combination of coenaesthesias, synaesthesias and sensory kinaesthesias.

142- The oral expression of the origins is in direct contact with the intuitive channel of more than 80,000 years of human history in its internal form, having drawn in the influences not only of the “Here and now”, but also of the “beyond”. This memory, relayed within our gestural mechanisms, visible in the religious or shamanic rites, bears witness to the remains of our past coenaesthetic and synaesthetic capacities. The advent of writing in the Western world tolled the knell of this intuitive channel, erasing term by term our synaesthetic capacities, up to the typographic “Algebrose”, the term which “Marcel Jousse”, the master of deep anthropology, gave to the process of the rigidification of thought. “Algebrose” discretises, atomises into fixed terms the continuous flow of life carried by the dance of gestures and of speech. This discretisation of the facts of existence is a side effect of the process of writing, and ends up reducing the field of consciousness of those who take

pleasure in it or lose themselves in it. But on the other hand, writing allowed the fantastic expansion of the technical and technological adventure of the West, the natural extension of our own organs.

143- Since Thales, writing has become a function of proof and at the same time the support of that very thought. It bears witness to the general organisation of our civilisation. It is the support of knowledge, but it does not prevent beliefs and desires from circulating by the oral routes across a network, no longer making it possible to distinguish them from typographic culture once they are merged on the web. This ancestral capacity of oral culture to absorb and to reproduce the celestial influences through our gestures and our words is named “Mimism”. Speech being the nodal point between the idea and the action, unconsciously, we mimic the Universe. Mimism is a Joussean term which keeps open the door to our relation to the “Mystery” of the world, as is the case with the relation which resides in the theory of numbers, with phenomena such as those non-linear, non-local variables endowed with their entangled omphalos and their trope of self-determination. Once again, the infinitely small, through this process of self-determination, always active in every being, and the infinitely great, with its ballet of celestial influences, come together within one and the same being to form an unconscious concert of internal and external movements which give rhythm to life. Mimism has a semiological content (the signs) and a semasiological content (the meaning), lodged in the preconscious layer of our psyche, and hands over the relay to “Mimetism”, leading us, through our experimentations more or less algebroosed, to full consciousness. What Gabriel Tarde used to translate through articulations with our processes of identification with the world.

144- For his part, Whitehead, an adept of the philosophy of Process, criticises and revisits the fundamental categories contained in Aristotle's “Organon”. He produces “The Relational Theory of Space”, in which he takes into account the new quantum fact within the theory of special relativity. Time, defined from the point of view of a reductionist, could, once reduced to its physical dimension, be summed up by the evolution of an entropic system at the pace of a “Quantum” of action. In such a situation, space has no consistency a priori; this would make of our universe only a ball of solid, liquid and sublimated gases, without Soul. Whitehead no longer considers physics in terms of atomic relations, but rather reorganises the relations which geometry must maintain with the world of physics. It is an entirely organic geometry issuing from the philosophy of process and from the Romantic thought of the Jena school, represented by the spirit of Goethe and of Schelling.