

## **Cathedral-Parrhesia**

*There are angels in the architecture, spinning in infinity*  
Paul Simon, "You Can Call Me Al"

A pleasure of writing the Mad Manuscript, and one I really don't want to give up, so I may keep working on it the rest of my life, is the unexpected discovery of an idea, a beautiful phrase, and a reference to free Speech, all rolled into one. Here is something I just found in Ruskin: "[G]o forth to gaze upon the old cathedral front, where you have smiled so often at the ignorance of the old sculptors: examine once more those ugly goblins, and formless monsters, and stern statues, anatomiless and rigid; but do not mock at them for they are signs of the life and liberty of every workman who struck the stone, *a freedom of thought*, and rank in scale of being, such as no laws, no charters, no charities can secure; but which it must be the first aim of all Europe at this day to regain for her children". John Ruskin, *The Nature of Gothic* (London: George Allen 1900) p. 13 All italics excavated from an *italics mine*. "The idea of reading a building as we would read Milton or Dante, and getting the same kind of delight out of the stones as out of the stanzas, never enters our mind for a moment". p. 23 Ruskin says that the Gothic observation of the details of vegetation, after centuries of sculptors who could barely be bothered to know what a leaf looked like, "is a prophecy of the development of the entire body of the natural sciences, beginning with that of medicine, of the recovery of literature, and the establishment of the most necessary principles of domestic wisdom and national peace". p. 50

Speaking as we were of the pleasures of the Mad Manuscript, I was immensely cheered to find in Gibbon: "If I may speak of myself (the only person of whom I can speak with certainty) my happy hours have far exceeded, and far exceed, the scanty numbers of the caliph of Spain<sup>1</sup>; and I shall not scruple to add, that many of them are due to the pleasing labor of the present composition". Edward Gibbon, *The Decline and Fall of the Roman Empire* Vol. II (New York:

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<sup>1</sup> Who had reported only fourteen hours happiness in his life.

The Modern Library No year given) p. 810 fn 55<sup>2</sup>

Not having thought, except crudely, of buildings as Speech, I feel a little skeptical of how much Ruskin hears in them: he says great Gothic architecture “has the sort of roughness, and largeness, and nonchalance, mixed in places with the exquisite tenderness which seems always to be the sign-manual of the broad vision, and massy power of men who can see *past* the work they are doing, and betray here and there something like disdain for it”. Ruskin p. 79 He advises in closing that “criticism of the building is to be conducted precisely on the same principles as that of a book; and it must depend on the knowledge, feeling, and not a little on the industry and perseverance<sup>3</sup> of the reader, whether, even in the case of the best works, he either perceive them to be great, or feel them to be entertaining”. p. 80

Apropos of Cathedrals and Individuality, Elizabeth Eisenstein provides some truly Tonkative evidence. "At the turn of the eleventh and twelfth centuries...the sculptor Wiligelmo placed a tablet in the facade of Modena cathedral bearing the words: 'Among sculptors how greatly are you worthy in honor/ Now, oh Wiligelmo, your sculpture shines forth". A pupil of his placed a similar inscription in Verona Cathedral thirty years later: "Coming together men will praise for generations/ That Niccolo the skilled artifex who carved these things". Elizabeth Eisenstein, *The Printing Press As An Agent of Change* (Cambridge: Cambridge University Press 1979) p. 235 quoting Lerner. Like Ozymandias, Eisenstein says, "few traces of" their glory "remain". p. 235 Speaking as someone whose own life will probably leave little or no trace in the Historical Record, but who Secretly Hopes the Mad Manuscript will survive like a Spandrel Mosaic (ha), I Indignantly Interrogate Eisenstein: Who the fuck cares?

Eisenstein uneasily flirts with the Ologists who claim that Individuality originated with the Printing Press. Having myself flirted with the Yanomamo at the beginning of this Part Two, I say: That

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2 Bragging Alert: How I deepen my own pride and pleasure in my Mystery and Integrity when I report to you, Mad Reader, what Gibbon said in Footnote 55 on page 810, volume II!

3 “Perseverance needs to be worked at”. Michael Casey, *Sacred Reading* (Liguori, Mo: Liguouri/Triumph 1996) p. 25 That would be Meta-perseverance, and the Mad Manuscript's not done until there's Meta-Everything.

is a Crock. Elsewhere (uneasy as I am to risk Transformation into the kind of Kitsch-Wizard who writes about her cat) I detect Individuality in my pet snapping-turtle. Eisenstein further notes that we know nothing about the appearance or life of Fibonacci, but the “location of warts, style of beard, foot-size [and] sex life” of his mathematical heir, Cardano (who left an unpublished autobiography at his death, in a time when that wasn't yet a Genre). p. 236 I say: we confuse condition and symptom, Being and Sign, when we say that Individuality is *caused* by an Ability to Chatter About It.

I was more than Tonked, I was Amused, when Leon Battista Alberti, the Meta-Exemplary<sup>4</sup> Renaissance Man, turned up at this exact moment (a meditation on Individuality) in Eisenstein. I always imagine Alberti turning cartwheels while looking through a hand-lens and deriving algebraic formulas in Sanskrit. "[P]ersonifying...multiple archetypes and collective social roles... he appears ...in the guise of 'l'uomo universale'". p. 237 Strangely, as I said in Part I, for me Alberti's Universality is a Solvent Dissolving his Individuality. However, I admit I have Slighted him, and one day may read a biography of him in my Research by Wandering Around.

“"[B]elievers in a unified Zeitgeist neglect [that] Grecian heavens had been recovered in the age of the Gothic cathedral....The domes and the circular floor plans of Renaissance churches echoed a divine order envisioned in Aquinas' age". Eisenstein, p. 294

A cathedral may be *parrhesia* captured in stone in another way, as a manifestation of community. “[T]he cathedral was a collective experience rather than a monument to be admired. Its construction and the religious celebrations it harbored provided stages for communal activity”. Rene Dubos, *A God Within* (New York: Charles Scribner's Sons 1972) p. 285 “Religious art”, said Henry Adams, “is the measure of human depth and sincerity; any triviality, any weakness, cries aloud”. Henry Adams, *Mont-St-Michel and Chartres* (Boston: Houghton Mifflin Company 1913) p. 7 Did Ruskin transmit to Adams the Meme of a cathedral as words, or did Adams find it on his own? The sixteenth

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4 “The Mad Manuscript's not done until there's Meta-Everything”.

century choir of Mont-Saint-Michel is “graceful, self conscious, rhetorical and beautiful as perfect rhetoric”. p. 13 Of a cloister, Adams says: “The architect meant it to reassert, with all the art and grace he could command, the mastery of love, of thought and poetry, in religion, over the masculine, military energy of the great hall below”. p. 50 “The whole Mount still kept the grand style; it expressed the unity of Church and State, God and Man, Peace and War, Life and Death, Good and Bad; it solved the whole problem of the universe”. pp. 50-51 The cathedral is a sentence, a string of symbols, in at least three avenues of expression: the architect's to the world, as defined by Ruskin; the people among themselves, as suggested by Adams; and then also, per Adams, architect to architect: “[T]he architects, watching each other's experiments, were influenced, almost from day to day, by the failures or successes which they saw”. 65

Reading Adams, I fell in love with his love for the idea of a cathedral as a glinting exchange of ideas, as a debate in stone and glass:

The generation that lived during the first and second crusades tried a number of original experiments, besides capturing Jerusalem. Among other things, it produced the western portal of Chartres, with its statuary, its glass, and its fleche, as a byplay; as it produced Abelard, Saint Bernard, and Christian of Troyes...It took ideas wherever it found them; --from Germany, Italy, Spain, Constantinople, or from the source which has always attracted the French mind like a magnet—from ancient Greece. pp. 159-160

Adams speaks of the medieval trade in ideas, driven by the hunger for them everywhere: “The restless appetite that snatched at the pointed arch, the stone fleche, the colored glass, the illuminated missal, the chanson and roman and pastorelle, the fragments of Aristotle, the glosses of Avicenne, was nothing compared with the genius which instantly gave form and flower to them all”. p. 161 “[S]itting here in the subdued afternoon light of the apse, one goes on for reading the open volume of color, and listening to the steady discussion by the architects, artists, priests, princes and princesses of the thirteenth century about the arrangements of this apse”. p. 199 The stained glass windows, each of which told a story, were contributed by guilds in full equality of beauty and placement with those donated by nobles. “The Drapers, the Butchers, the Bakers, the Bankers are charged with the highest

duties attached to the Virgin's service". p. 204

Adams says that the Meta-Meta-Data infusing Chartres was the Virgin Mary herself—opposed in eternity to the judgmental, rule-bound character of her Son and the other members of the Trinity. “People who suffer beyond the formulas of expression—who are crushed into silence, and beyond pain—want no display of emotion—no bleeding heart—no weeping at the foot of the Cross—no hysterics—no phrases!” p. 218 His wife Clover had committed suicide by cyanide nineteen years before. He doesn't even mention her in his famous autobiography, *The Education of Henry Adams*. The Virgin was the Huge-hearted intercessor for everyone experiencing this animal level of suffering. “The Virgin filled so enormous a space in the life and thought of the time that one stands now helpless before the mass of testimony to her direct action and constant presence in every moment and form of the illusion which men thought they thought their existence”. p. 273-274 Jesus, God, the Ghost were mere Data, scholastics, rules. “One was forced from corner to corner by a remorseless logic until one fell helpless at Mary's feet”. p. 274 Mary, says Adams, “was the *only* court in equity capable of overruling strict law”. p. 280 “The Mother alone was human, imperfect, and could love; she alone was Favor, Duality, Diversity”. p. 285 As intercessor, she was a sort of Dissenter, an Exemplary Speaker, alone representing “whatever was irregular, exceptional, outlawed”. p. 285 “The people loved Mary because she trampled on conventions; not merely because she could do it, but because she liked to do what shocked every well-regulated authority. Her pity had no limit”. p. 286 “Intensely human, but always Queen, she upset, at her pleasure, the decisions of every court and the orders of every authority, human or divine; interfered directly in the ordeal; altered the processes of nature; abolished space; annihilated time”. p. 287 “Mary concentrated in herself the whole rebellion of man against fate; the whole protest against divine law; the whole contempt for human law as its outcome; the whole unutterable fury of human nature beating itself against the walls of its prison-house, and suddenly seized by a hope that in the Virgin man had found a door of escape”. p. 299 “She cared not a straw for conventional morality, and she had no notion of letting her friends be punished, to the tenth or any other generation, for the sins of

their ancestors or peccadilloes of Eve”. p. 299 Adams blames the driness, the rigidity, the murderousness of Puritans and other Protestant sects on a Mary deficiency. “The Puritans abandoned the New Testament and the Virgin to go back to the beginning and renew the quarrel with Eve”. p. 299

“A Church which embraced, with equal sympathy, and within a hundred years, the Virgin, Saint Bernard, William of Champeaux and the school of St. Victor, Peter the Venerable, Saint Francis of Assisi, Saint Dominic, Saint Thomas Aquinas, and Saint Bonaventure, was more liberal than any modern state can afford to be. Radical contradictions the State may perhaps tolerate, though hardly, but never embrace or profess. Such elasticity long ago vanished from human thought”. pp. 385-386 In cathedral-building and in philosophy, “Every relation of parts, every disturbance of equilibrium, every detail of construction was treated with infinite labor, as the result of two hundred years of experiment and discussion among thousands of men whose minds and whose instincts were acute, and who discussed little else”. p. 404

*Mont-St-Michel and Chartres* stands as a case study of my process for this Manuscript. I bought a copy a hundred years ago, put it aside as inexpressibly dull, then looked into the work after writing about Spandrels, to see if Adams said anything about cathedrals I would want to quote. The book now fascinated me, and rather than mining it for Data, I read it cover to cover in one burst.

The Jew-in-the-box pops up in Adams: Sadly, as with John Morley, or Dostoevsky, I can be completely in sympathy, attuned to Adams, breathing together with him, and then be thrown out by a reference to a Jew: “one does not care to see one's Virgin put to money-making for Jew theater managers”. p. 303 The word “Jew” (the singular), always makes me wince when I encounter it, and is usually so intended. I have said “I am Jewish” thousands of times, never once “I am a Jew”. The French Jews take it even a step further: they are “Israelites”, not “Juifs”.

It is a fascinating phenomenon that even for people who pretend that “nothing human is alien” to them, there is usually a boundary, some-one outside the line. The Jews are the reject of choice for

many writers; for Milton it was the Catholics, whom he excluded from all of the rights and benefits for which he argued in *Areopagitica*. When I edited *Wikipedia*, the page I was associated with that was most often vandalized was on the Romany people. In “polite” “society”, you can know someone for years before making the disturbing discovery she is a stone racist. I have just been reading the very intelligent, prescient, compassionate and tolerant Graham Wallas, who after lecturing us for three hundred pages about common sense and good values as the underpinning of democracy, without transition says the following: “We can imagine the nations....deliberately placing the males and females of the few hopelessly backward tribes on different islands, without the necessity that the most violent passions of mankind should be stimulated”--in other words, a peaceful genocide. Graham Wallas, *Human Nature in Politics* 3d Ed. (New York: Alfred A. Knopf 1921) p.306

T.S. Eliot sang: “Will the veiled sister between the slender/ Yew trees pray for those that offend her/And are terrified and cannot surrender?”

“To the culturally starved Yankee, the arrival in Italy or France seemed like an admission to Heaven, a place reached after an initiation by suffering, the purgatorial voyage across the Atlantic. Four weeks of vomiting, and then....Chartres”. Robert Hughes, *Culture of Complaint* (New York: Oxford University Press 1993) p. 174

Allan Temko's *Notre Dame of Paris* was a Dump Book. Inspired by Adams, Temko also talks about buildings as Speech, in a way which leads me to think that the two Memes have become inextricable from each other: “The Cathedral should be seen only as the incarnation of an idealism, and no more”. Allan Temko, *Notre Dame of Paris* (New York: Time Inc. 1962) p. 12 “The lavish, squandered variety, carved into the stone, joins with the total design to soothe, delight, enchant and ravish, rather than disturb”. p. 14 “The groping vaults of the Gothic [were] restless, intellectual,

theologic, inordinately ambitious”. p. 36 “[A] national architecture was creeping to life, evolving along with a national religion, language and culture”. p. 50 “A national sentiment was developing [which] no cathedral would reflect....more faithfully than....Notre Dame”. p. 59 “In the plain-spoken military architecture of the castle, there was no need for frills or idealized vertical line”. p. 64 The Cathedral of Laon is “sound, honest, responsible, and then suddenly playful with magic....It smiles and dances away. In a moment it is back, garrulous as a child, showing sculpture and glass, and hiding them once more in the deep round arches”. pp. 90-91 “Notre Dame was built through-out with a moving sincerity”. pp. 102-103 “It is worth looking at the Master's technique here to see how fluently, in the year 1140, an architect could speak the Gothic language”. p. 136 “The facade of Notre Dame expresses a collective ideal—an ideal which in the thirteenth century was felt and appreciated by the people as a whole; and which was more or less comprehended, in its grand lines, by the total population”. P 165 “[F]ew communities, even in Gothic France, have expressed themselves with such confidence and love and strength”. p. 168 “Heaven drifts between the towers, governed by rock, mastered by idealism. The high air is fixed, fluid, alive”. p. 177 “The sculpture is meant to be *read* instead of *seen*”. p. 256 Temko finds a panel within Notre Dame in which “four clerks are bickering over an open book at a lectern in the Cathedral library”. p. 258 He quotes Joinville: “As the scribe makes his book, illuminating it with gold and azure, so the King illuminated his realm with beautiful abbeys and....houses of God”. p. 270 “A cathedral, remarked Le Corbusier, is a difficult problem ingeniously solved; made artificially difficult by the ambition of its premise”--like this Mad Manuscript-- “and therefore not truly beautiful, not truly successful; *Hamlet*”--Everything Connects to Everything-- “has been called a failure because of identical shortcomings”. p. 275 I typed that and reread it many times before realizing Le Corbusier, and Temko interpreting him, were describing a Wicked Problem (Everything Connects to Everything).

Temko agrees, rather more prosaically, with Ruskin about the freedom of artisans: “The imagination which set stone angels flying was the artist's, who adapted freely from the theme provided even when the priest had given him a specific manuscript or ivory to copy”. p. 105

Temko has a nice little section on gargoyles, a Pushy Quote I include here for lack of a better place. “[P]erched on the balustrades, staring over the city, crouching, grimacing, ready to spring into space and pounce downward, are hundreds of grotesques—the gargoyles of Notre Dame—inhuman birds with half-human faces who have sprouted like myths from the rock. They have flown out of the construction, chased from the interior of the Church by the Virgin, who from the middle of the twelfth century onward banished monsters from her sanctuary....To please the Virgin...the master builders placed their wildest beasts on the uppermost portions of the church. Their exact medieval experience cannot be described, for the gargoyles seen today are the work of Viollet-le-Duc; the originals gradually weathered away, and when, during the Enlightenment, they commenced to fall from time to time, with a frightening crash on the parvis two hundred feet below, those that remained were destroyed. A twentieth century enlightenment, however, led by the intrepid exploration of C.G. Jung, has again begun to appreciate the value and necessity of the monstrous in art. The gargoyles belonged to the furthestmost range of the human soul, deeper than the cave of Lascaux,<sup>5</sup> overgrown by thirty, or fifty, or one hundred thousand years of progress from savagery, like the moss-grown oaks of the Druid forest”. pp. 236-237

Charles Homer Haskins paraphrases St. Bernard, who hated the gargoyles: “What have cloistered brethren in common with the grotesque figures which look down on them—unclean monkeys, fierce lions, spotted tigers, centaurs and half-men, knights in battle, hunters sounding their horns, and monsters compounded of various animals? So great and so marvelous is the variety of these that one is tempted to read the marble rather than the written page and to spend the entire day in admiration of them rather than in meditation on the law of God”. Charles Homer Haskins, *The Renaissance of the Twelfth Century* (Cleveland: The World Publishing Company 1961) p. 257

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5 “The bird perched on a post is already found in the celebrated relief at Lascaux (bird-headed man) in which Horst Kirchner has seen a representation of a shamanic trance”. Mircea Eliade, *Shamanism* (Princeton: Princeton University Press 2004) p. 481

Spengler said something which seems mysteriously connected to the gargoyles, the Ruskin Pushy Quote with which I began, and to the Spandrels the workers decorated with their unseen mosaics: “It is not true that the Renaissance discovered personality; what it did was to bring personality up to a brilliant surface, whereby it suddenly became visible to everyone. Its birth is in Gothic; it is the most intimate and peculiar property of Gothic; it is one and the same with Gothic soul”. Oswald Spengler, *The Decline of the West*, Volume 2 (London: George Allen & Unwin 1922) p. 293

Durer wrote that the cathedral of Our Lady at Antwerp "is so immensely big, that many masses may be sung in it at one time without interfering with each other". M.F. Sweetser, *Durer* (Boston: James R. Osgood and Company 1877) p. 99

In April 2019 I have just been watching Notre Dame burning, and the spire collapse. Late word is that they have saved the structure—a premature headline last night said it was all gone. After all this contemplation of the Second Law and Naked Singularities, it was still very hard to think that something could stand one thousand years and burn down in a night. I took slight comfort from the fact the vanished spire was not very old by European standards (a secretary in the office of the Paris law firm where I worked in 1978 said dismissively of a client, “He's only a *Napoleonic* baron”).

Since portions of the roof fell in, I suspect some gargoyles plunged into flames, but the gargoyles also, as Temko reminds us, are a fairly recent construction.

In a section on road-*parrhesia* in Part Three, I rely on Raymond Chevalier at some length; he noted that some historians of the Middle Ages believe that Roman roads “inspired a series of churches with recognizable, if stereotyped plans, which were built on impressive scale for large congregations and presented unusual elevations with a wealth of sculpture to arouse religious fervor”. Raymond

Chevalier, *Roman Roads* (London: B.T. Batsford Ltd. 1976) p. 205 Of course cathedrals would require roads.

Peter Kropotkin noted the temporary democracy of the guild formed to build the cathedral. Although each worker already belonged to a city and to a guild, “united...by their common enterprise, which they knew better than anyone else, ....they joined into a body united by closer, although temporary, bonds; they founded the guild for the building of the cathedral”. Peter Kropotkin, *Mutual Aid* (New York: McClure Philips & Co. 1902) p. 171 Walter Prescott Webb says: “[T]he whole medieval society wanted to build a cathedral.....[T]he universal desire for a place of worship led to the creation of an architectural masterpiece”. Walter Prescott Webb, *The Great Frontier* (Lincoln: University of Nebraska Press (1986) p. 381 The cathedral “stems from all human beings, monks as well as politicians, peasants as well as lords. It concerns all spheres: urban, administrative, financial and religious, in the town as well as in the country”. Alain Erlande-Brandenburg, *The Cathedral Builders of the Middle Ages* (London: Thames & Hudson 1995) p. 14 I am not always certain whether in the Good Uniformity of these works, I am experiencing a reality or a Cathedral Narrative, but I find it beautiful.

On rereading that, how could the cathedral-as-book be a Miltonian Truth, rather than a human-invented Narrative? That doesn't make any sense. I think what I meant was: did the people who lived when a cathedral was being built experience that for themselves, say to one another, “I can read Notre Dame like a book”, or is it more of a Reverse Engineered nineteenth century Trope? At the beginning of Part Two I ask the same question upon noticing that every anthropological work on a primitive tribe, written between 1880 and 1930 or so, has a chapter on “Freedom of Expression”. Does that commonalty tell us more about indigenous people or about Whig anthropologists?<sup>6</sup>

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6 I thought about consigning that insight to a Footnote, but decided not to.

Years after first writing this (it is September 2020, Coronavirus Time) it occurs to me how unusual and lovely it is, to find a *Completely Reversible Metaphor*, cathedral-as-book, book-as-cathedral.

Cathedrals were more or less Born to Be Metaphor for anything else intricate, hard and serious. For example... “Canon law became a kind of juridical equivalent to the Gothic cathedral. ...[T]he Catholic imagination clings to its soaring arches and shadowed vaults as the stone ideal of sacred space. ...[j]ust as the Catholic Church can never quite shake its attachment to law as the fulcrum of faith". James Carroll, *Constantine's Sword* (Boston: Houghton Mifflin Company 2001) p. 279 Aquinas' “ambition was the intellectual equivalent of the Gothic masterpiece that he saw completed in Paris in 1250, the Cathedral of Notre Dame". p. 305

“Trotsky contrasted the 'sunlit zone of European ideology', 'the vaulting arcs' and 'the gothic spires and lacework' of western civilization with the barbarous 'log cabin' of Russian history”. Isaac Deutscher, *The Prophet* (One Volume Edition) (London: Verso 2015) *ebook no page numbers* One young woman assigned to Bletchley Park as a code-breaker later described the mansion as “irretrievably ugly....lavatory-Gothic”. Sinclair McKay, *The Secret Life of Bletchley Park* (London: Aurum Press 2011) p. 33

In the “my life has insufficient entropy” department, this week (March 2019, 6,862 Manuscript Pages) I sent this section on cathedral *parrhesia* to a new friend, then discussed it with that person<sup>7</sup>, then undertook to read a blog post by one Mills Baker on “Objectivity and Art” which had been on my screen about ten days, to find the following: “In elementary school, we were taught about Europe’s cathedrals. Centuries of fatality- and error-filled construction and engineering innovation on the edge of recklessness produced spaces intended to virtualize the experience of heavenly light, spiritual elevation,

<sup>7</sup> I am not sure why the last two clauses were important to this sentence, but have decided not to delete them, because they evidently were.

credence in the sacred. A peasant from the fields could enter one and immediately understand; he'd not know Suger's theories or the tradeoffs involved in the buttresses, but the purpose and effect of the art were somehow not lost on him. The same would likely have been true had he seen Michelangelo's David or been permitted to hear Mozart or Hildegard of Bingen. With exceptions, of course, art has aspired to universality". Mills Baker, "Objectivity and Art", *Meta is Murder Blog* (what the dickens is that title about?) <http://metaismurder.com/tagged/selected>

Baker is answering my question, that yes, a peasant entering Chartres cathedral would have experienced a Click which Ruskin is attempting to capture in his own words.

Thorstein Veblen, conversely and perversely, found Capitalism in the cathedral. "[T]he expensive splendor of the house of worship has an appreciable uplifting and mellowing effect upon the worshipper's frame of mind....The accessories of any devout observance should be pecuniarily above reproach". Thorstein Veblen, *The Theory of the Leisure Class* (New York: The Modern Library 1934) p. 119 The church must be "more ornate, more conspicuously wasteful in its architecture and decoration, than the dwelling houses of the congregation", yet "anything that might serve the comfort of the worshipper should be conspicuously absent". p. 120

Keynes wrote: "The Middle Ages built cathedrals and sang dirges. Two pyramids, two masses for the dead are twice as good as one; but not so two railways from London to York". Robert Heilbroner, *The Worldly Philosophers* (New York: Simon and Schuster 1986) p. 274

W.K. Wimsatt said: "Like eighteenth century Gothicists and Druidists, the myth critics want to push us back into some prelogical and hence preliterate supposed state of very somberly serious and mysterious mentality". W.K. Wimsatt, *Hateful Contraries* (Lexington: University of Kentucky Press 1966) p. 28

"Hundreds of years before the dawn of history/Lived a strange race of people... the Druids/No

one knows who they were or what they were doing/But their legacy remains”. *This is Spinal Tap* (1984), directed by Christopher Guest

Ruth Benedict gives the cathedral as an *anthropological* example of the development of art forms. “Gothic architecture, beginning in what was hardly more than a preference for altitude and light” (*Altitude and Light*, an Almost-Book), “became, by the operation of some canon of taste that developed within its technique, the unique and homogenous art of the thirteenth century....When we describe the process historically, we inevitably use animistic forms of expression as if there were choice and purpose in the growth of this great art form. But this is due to the difficulty in our language forms” (language is a highly over-rated means of communication). “What was at first no more than a slight bias in local forms and techniques *expressed itself* more and more forcibly, integrated itself in more and more definite standards, and eventuated in Gothic art”. Ruth Benedict, *Patterns of Culture* (Boston: Houghton Mifflin Company 2005) p. 48 (Italics mined.)

Jung had a Crossroads Moment so dirty and silly I hesitated to include it; but it has its own solemnity, and illustrates what a Strange Attractor the idea of a Cathedral has been in the human imagination: “I gathered all my courage, as though I were about to leap forthwith into hell-fire, and let the thought come. I saw before me the cathedral, the blue sky. God sits on his golden throne, high above the world—and from under the throne an enormous turd falls upon the sparkling new roof, shatters it, and breaks the walls of the cathedral asunder”. C.G. Jung, *Memories, Dreams, Reflections* (New York: Vintage Books 1963) p. 39

Coleridge<sup>8</sup> said, “The principle of the Gothic architecture is Infinity made imaginable”. Morton D. Paley, *Samuel Taylor Coleridge and the Fine Arts* (Oxford: Oxford University Press 2008) p. 228 It

<sup>8</sup> “Through his essays and table talk he immensely stimulated the new spirit of investigation”. Barbara Tuchman, *Bible and Sword* (New York: Ballantine Books 1956)(A Dump Book) p. 242

probably was not a great idea juxtaposing these last two Pushy Quotes.

Spengler said: "Gothic cathedrals....are mathematics in stone". Oswald Spengler, *The Decline of the West* Volume 1 (London: George Allen & Unwin Ltd. 1934) p. 58 It turns out that to Spengler, the Cathedral was its age's *Exemplary Speech*. I may need a Defined Term for the thing an age, or a polity, or a people utters which defines it, which tells you more about it than anything else, like Sherlock Holmes' deer-stalker hat or my turtle tattoo. I thought of "Logos", then Mischievously settled on "Logo". Peoples communicate one to another via "the possibility of making intelligible what one has created in the style of one's own being, through expression-media such as language or art or religion, by means of word-sounds or formulae or signs that are themselves also symbols". p. 165 The way Coca Cola leads with the Coke symbol, the Gothic age led with the Cathedral. "Faustian architecture....proceeds at once to plans of great intention; often enough, as in the case of Speyer, the whole community did not suffice to fill the cathedral, and often again it proved impossible to complete the proposed scheme". p. 185 Spengler invokes Cobbett in a very unexpected connection in a Didactic-Reflective Footnote,<sup>9</sup> proving again that Everything Connects to Everything: "Cobbett" in *Rural Rides* "was so impressed with the spaciousness of English county churches as to formulate a theory that medieval England must have been more populous than modern England". p. 185 fn "The Faustian soul looks for an immortality to follow the bodily end, a sort of marriage with endless space, and it disembodies the stone in its Gothic thrust-system ....till at last nothing remained visible but the indwelling depth- and height-energy of this self-extension". p. 188 "[T]he man of our Gothic centuries praying in the cathedral let himself be immersed in the quiet infinity of" space. p. 189 "Is it not a metaphysic of stone by the side of which the written metaphysics of Kant seems but a helpless stammering?" p. 190 "[T]here was brought to bear the full force of a deeply significant Ornamentation, which defies the delimiting power of stone with its weirdly impressive transformations of vegetal,

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<sup>9</sup> All Spengler's Footnotes are probably in this Category.

animal and human bodies (St. Pierre in Moissac) , which dissolves all its lines into melodies and variations on a theme, all its facades into many-voiced fugues, and all the bodiliness of its statuary into a music of drapery-folds”. p. 199

Spengler, whom I dreaded reading for fifty years, has an extraordinarily Pushy Quote embedded every five to ten pages: “[The] first person towers up in the Gothic architecture; the spire is an 'I,' the flying buttress is an 'I'. And therefore the *entire Faustian ethic*, from Thomas Aquinas to Kant, is an *'excelsior'*--fulfillment of an 'I,' ethical work upon an 'I,' justification of an 'I' by faith and works; respect of the neighbor 'Thou' for the sake of one's 'I' and its happiness; and lastly and supremely, immortality of the 'I'”. p. 309

For Spengler, “the Gothic cathedral superbly captures the spirit of a revolutionary new psychological orientation to the world. 'The interior of a cathedral draws upward and into the distance with primeval power’”. John Farrenkopf, *Prophet of Decline* (Baton Rouge: Louisiana State University Press 2001) p. 45

Charles Homer Haskins says: “Contemporary with the great Gothic cathedrals, these architectonic *summae*” of twelfth century theological and philosophical analyses “have well been called cathedrals of human thought”. Charles Homer Haskins, *The Renaissance of the Twelfth Century* (Cleveland: The World Publishing Company 1961) p. 358

Isabel Paterson said: “As the level of energy in Europe rose again, its first product [was] the church edifices, sometimes several in one small town”. Isabel Paterson, *The God of the Machine* (New Brunswick: Transaction Publishers 2009) p. 49

Blake, speaking of a fanciful London, also says that buildings are Speech: “[T]he screws and iron braces are well-wrought blandishments/ And well-contrived words, firm fixing, never

forgotten/Always comforting the remembrance; the floors, humility;/ The ceilings, devotion; the hearths, thanksgiving”. Alfred Story, *William Blake* (London: Swan Sonnenschein & Co. 1893) p. 145

Spengler, in Volume 2<sup>10</sup> makes a Tonkative, Neptunean distinction between certain basic structures such as houses, which he regards as almost unconscious Kublerian manifestations of needs, outside art history, and the Cathedral, which “is not ornamented, but is itself ornament...[I]n a Cathedral....a distinction between essence and art is simply inconceivable”. Oswald Spengler, *The Decline of the West*, Volume 2 (London: George Allen & Unwin 1922) p. 123 “A Gothic book of the Gospels is, **as it were**, a little cathedral”. p. 151

The pervasiveness of the Cathedral-as-Book Trope is really remarkable, an Almost-Book in itself (*Reading Cathedrals*; I guess that would be an Almost-Meta-Book): “Red, blue and yellow helped the viewer to identify the holy figures and to decipher the great book of stone”. Alain Erlande-Brandenburg, *The Cathedral Builders of the Middle Ages* (London: Thames & Hudson 1995) (inside front cover) Of course, the Ten Commandments were literally a book of stone, and Thomas Taylor claims to find an echo of the Hebrew mysteries in the Eleusinian ritual: “[L]ed into the presence of the Hierophant, he reads to us, from a book of stone, things we must not divulge on pain of death”. Thomas Taylor, *The Eleusinian and Bacchic Mysteries* (New York: J.W. Bouton 1875) p. x

Gilbert White describes the church of Selborne, which stands as an elegant Metaphor for the layers of *parrhesia* in our history, the weird Monodian kluge that is our way of doing. The present church “has no pretensions to antiquity” (it only dates to Henry VII!) but contains fascinating components of prior expressions, for example, “low, squat, thick” pillars, “usually called Saxon”, upon

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10 I had forgotten already extensively having Gleaned Volume I on Cathedrals.

which “rest blunt Gothic arches”. Gilbert White, *The Natural History of Selborne* (London: Bickers and Son 1876) p. 409 “The east end of the south aisle is called the South Chancel, and, till within these thirty years, was divided off by an old carved Gothic frame work of timber”, near which are “two Gothic niches” in which “there probably stood images and altars”. p. 411 It is delightful that one building contains all these elements, Saxon, Gothic and whatever Henry VII's era was called, as well as some recent repairs and changes (recast bells) , so that the present includes a mosaic of the past (and our position in Speech Space today includes every prior position).

A Cathedral is Polytemporal.

Lakoff and Johnson note that “THEORIES (AND ARGUMENTS) ARE BUILDINGS”, and give examples: “We need to *buttress* the theory with solid arguments....We will show that theory to be without *foundation*”. George Lakoff and Mark Johnson, *Metaphors We Live By* (Chicago: University of Chicago Press 2003) p. 46 “He prefers massive Gothic theories covered with gargoyles”. p. 53

Melville inverted the Metaphor, presenting us Book-As-Cathedral: “I now leave my cetological System standing thus unfinished, even as the great Cathedral of Cologne was left, with the crane still standing on the top of the uncompleted tower. For small erections may be finished by their first architects; grand ones, true ones, ever leave the copestone to posterity”. Cecelia Watson, *Semicolon* (New York: Ecco 2019) p. 126 (citing *Moby-Dick*). I haven't reread *Moby-Dick* in forty years, but it is time to try; I suspect I will discover it is a *Flaneur-Book*<sup>11</sup>. I thought I had more examples than this of Book-as-Cathedral, a Trope both Trite and Triste. Dwight MacDonald says: "Like the Gothic cathedrals," the King James Bible "was a collective expression of a culture and, like them, it was not built all at once but grew slowly over a considerable period of time". Dwight Macdonald, *Masscult*

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11 Although I am considering a Rule which arbitrarily says that a *Flaneur-Book* should be *at least* 1,000 pages.\*

\* Its my Ology, and I can Ologize any way I want.

*and Midcult* (New York: New York Review Books no year given) *ebook no page numbers* Illustrating the Brain Freeze induced by a Cliche, Macdonald has a moment before noted that the KJV was translated "in the incredibly short space of four years".

The Mad Manuscript is a Cathedral I built in my backyard.

As a prime illustration of the weird, crackly way that Everything Connects to Everything, if you read enough in solitude, the Spandrel, an architectural feature mentioned only once in passing by Ruskin in his "Gothic" chapter, has become a subject of controversy among evolutionary biologists. (Ruskin made a lovely drawing of "A Spandrel at Siena".

[http://ruskin.ashmus.ox.ac.uk/collection/8979/per\\_page/50/offset/175/sort\\_by/cabinets/object/13940](http://ruskin.ashmus.ox.ac.uk/collection/8979/per_page/50/offset/175/sort_by/cabinets/object/13940)

"Many other drawings exist in which it is very difficult to work out the meaning". Alain Erlande-Brandenburg, *The Cathedral Builders of the Middle Ages* (London: Thames & Hudson 1995) p. 78 )

Spandrels are "the tapering triangular spaces formed by the intersection of two rounded arches at right angles" and "are necessary architectural byproducts of mounting a dome on rounded arches". Stephen Jay Gould the Epstein-Shamed and Richard Lewontin, "The Spandrels of San Marco and the Panglossian Paradigm", *PROCEEDINGS OF THE ROYAL SOCIETY OF LONDON, SERIES B, VOL. 205, NO. 1161 (1979) 581*, <https://faculty.washington.edu/lynnhank/GouldLewontin.pdf> p. 2 "Byproducts" is the key word. Medieval artists took to decorating the Spandrels; San Marco Spandrels contain mosaics of Jesus, an evangelist, etc. The Spandrels do not exist to carry the mosaics; they are decorated because they provided blank space. They exist because a dome was mounted on rounded arches.

Gould and Lewontin argue that some evolutionary features are Spandrels. Rather than being selected for, they are mere developments of, glosses on, other features which were selected. In Part One, I discussed the possibility that language itself is a Spandrel. (Remember the "Throwing Madonna" hypothesis, that language developed because nature selected for larger brains so that women holding

babies could throw stones at rabbits.) A grotesque example Gould and Lewontin offer as a possible Spandrel is Aztec cannibalism, which they argue may be a by-product of a polity which was already killing many subjects. “[A] system developed for other reasons generated an increasing number of fresh bodies; use might as well be made of them”. p. 3

The authors then use their Spandrel analogy as a Solvent Dissolving what they regard as the “Panglossian” “adaptationist program”. p. 3 “This program regards natural selection as so powerful and the constraints upon it so few that direct production of adaptation through its operation becomes the primary cause of nearly all organic form, function, and behavior”. p. 4 The tone of the piece becomes rather personal, giving offense to many colleagues, contributing to the lifelong hatred between Gould, Richard Dawkins (both Epstein-Shamed), and others. The authors address the adaptationist adversary: “you often congratulate yourself for being such an undogmatic and ecumenical chap”. p. 5 “We do wonder, though, whether the failure of one adaptive explanation should always simply inspire a search for another of the same general form, rather than a consideration of alternatives to the proposition that each part is 'for' some specific purpose”. p. 5 The authors even stoop to arguing over what Darwin believed. “Since Darwin has attained sainthood (if not divinity) among evolutionary biologists, and since all sides invoke God's allegiance, Darwin has often been depicted as a radical selectionist at heart who invoked other mechanisms only in retreat, and only as a result of his age's own lamented ignorance about the mechanisms of heredity. This view is false”. pp. 8-9 I like one question Gould and Lewontin raise, to the extent it encourages Humility in scientists: why are there “color patterns that remain invisible because clams possessing them either live buried in sediments or remain covered with a periostracum so thick that the colors cannot be seen”? p. 15 Nature, expressing itself through evolution, like Ruskin's Gothic artists speaking through architecture, sometimes seems to glory in mere decoration and variation.

I found a 2011 blog post by a scientist named Jeremy Fox, “Why 'The Spandrels of San Marco' isn't a good paper”, *Oikos* August 26, 2011 <https://oikosjournal.wordpress.com/2011/08/26/why-the->

spandrels-of-san-marco-isnt-a-good-paper/ “It’s the kind of thing that might work as a deliberately-provocative blog post (and I certainly approve of those). But as a serious critique of adaptationist thinking, or even as a serious critique of bad adaptationist thinking, it just doesn’t hold up”. Fox says that Gould and Lewontin are wrong about almost everything, starting with the proposition that an architectural Spandrel is a by-product. “As architectural historian and engineer Robert Marks... points out, there is actually more than one way to support a dome on four arches—and the choice made by the builders of St. Mark’s Basilica was the only one known at the time to be sufficiently strong to support a dome as large as the one on St. Mark’s. In other words, the spandrels of San Marco are adaptive”. Anyway, Fox finds “architectural by-product” so fuzzy and debatable a conception that the “Spandrel” Metaphor Fails as a Somewhat Useful tool, becomes almost a Doorstop. “There certainly are times when a good analogy or metaphor can help to clarify concepts, but there are also times when a superficially-plausible analogy or metaphor only serves to mislead, or to hide unclear thinking”. Fox asks whether Metaphor is useful to a scientist at all. “Reasoning with mathematics is very different than verbal reasoning based on analogies and metaphors. Math forces you to be much more explicit and precise in your assumptions, and in the logic with which you derive your predictions or conclusions.” Most of all, Fox resents the tone of flippant insult. “Frankly, I think it’s pretty obvious who’s congratulating themselves on being undogmatic and ecumenical chaps here. In my view, this passage crosses the line from deliberately provocative into offensive; it’s an attack not on evolutionary biology, but evolutionary biologists. And not just a few isolated individuals, but evolutionary biologists 'generally'. Which is complete and utter crap”. Fox questions whether the article, though notorious, has been that influential. “Spandrels' generated a lot of heat—but the light currently being shed on adaptation (and non-adaptation) comes from sources that owe little to it”.

Following a link in Fox, I found a November 1996 talk by economist Paul Krugman, who has the audacity to criticize a prominent professor in a discipline not his own. Gould, he says, “is a wonderful writer who is beloved by literary intellectuals and lionized by the media because he does not

use algebra or difficult jargon. Unfortunately, it appears that he avoids these sins not because he has transcended his colleagues but because he does not seem to understand what they have to say". Paul Krugman, "WHAT ECONOMISTS CAN LEARN FROM EVOLUTIONARY THEORISTS" (November 1996) <http://web.mit.edu/krugman/www/evolute.html>

The disagreement over Spandrels and adaptation became a famous example of angry professorial *parrhesia*, raising the interesting question of whether spite ever *oils*, or only *impedes*, the Miltonian Machine.

As this work approaches 5,000 Manuscript Pages, increasingly I have the pleasure of hanging a Digression on a pre-existing Hook. This style I associate with Montaigne, where much, maybe most of the pleasure is in the Digressions. Of course, Homer stopped to describe a shield, and Socrates Wanders around quite a bit in the dialogs. Then there is *Tristram Shandy*, parent of a literary genre which is all Digression.

For the essay on Spandrels, though, I had other Hooks. I could have placed it where I first used the word "Spandrel", in the discussion of the evolution of language in Part One. So why put it here instead? Because I wanted to illustrate an example of a kind of dialog across time (Kubler's thesis in *The Shape of Time*, I think). Ruskin shows us a medieval artist, whose name we do not know, in a pure and lonely freedom, placing a mosaic on a Spandrel. In an authoritarian world, the allowable pattern for Spandrels would be dictated, as Frederick the Great attempted to dictate the content of cadenzas--but our medieval artisan is free to choose *almost* anything he wants (there are I suppose, a few topics which would get him in trouble, though, strangely, given what Ruskin called the "grotesqueness" of true Gothic, probably many fewer than a Church artist would be forced to avoid today). The next person to decorate a Spandrel, rather than imitating exactly the work of the first, possibly pulls from, and responds to, the work of the first artist, in a dialog (*Spandrel-parrhesia*).

The decorated Spandrel then echoes into the future, when, after an unimaginable gap in time,

the “idea of Spandrel” spurs a new debate, about concepts which would be completely alien to a man of the fifteen century. Imagine, as he applied the tiles of the mosaic, if an invisible angel had whispered close to the ear of the San Marcos technician : “Seven hundred years from now, scholars will still be talking about this little design of yours, in contexts you can't imagine”.

Ruskin's theory that art is an unlimited means of expression, that artists can babble and Chatter, brag and complain, via a mosaic on a Spandrel, seems to contradict Lessing's theory of aesthetics in *Laocoon*. In Ruskin's view, all forms of artistic expression are “hot”, but Lessing presages McLuhan's finding that some are “cool”, and includes statuary in that list. Laocoon and his sons, in the grip of the snake which murdered them, may howl and scream in poetry, but not in stone. “[I]f it be true, that a cry at the sensation of bodily pain, particularly according to the old Greek way of thinking, is quite compatible with greatness of soul, it cannot have been for the sake of expressing such greatness that the artist avoided such shriek in marble”. Gotthold Ephraim Lessing, *Laocoon* (London: Longman, Brown,, Green and Longmans 1853), tr. E.C. Beasley. p. 7 The reason is that showing Laocoon with a wide, screaming mouth and contorted face would be ugly, in a medium which must capture only one moment in a sequence and suggest the rest. Thus the artist's best choice for the medium of stone is to show the face at rest in its intensity, the body inhabited by the forces it is projecting to try to burst free of the snake. Similarly, the “Frenzied Ajax” may be portrayed not “raging among the herds” but “sitting wearied with these heroic deeds of insanity”, a superior way of portraying the moment “not because he is just then raging, but because we see that he has been; because we can form the most lively idea of the extremity of his frenzy, from the shame and despair, which he himself feels at the thoughts of it. We see the storm in the wrecks and corpses with which it has strewn the beach”. p. 20 Stone, like a play, thus engages the audience's imagination.

The idea of a Cool Medium, in a history of Speech, raises a contradiction, that sometimes, as a better method of communication, *we leave information out*. In a history of Speech Zoning, information

is usually left out only when banned or chilled by power. Here we are dealing with something quite different, information omitted by choice, as a feature of the artist's individuality and autonomy. In fact, the choice to skip certain information is a tribute to the individuality of the audience, a trust the listener or viewer is competent to fill in the blanks. Thus, as an act of trust, the individuality of the artist helps to create the individuality of the person enjoying the art, much as the Little Prince contributed to the uniqueness of his rose by loving her. “[T]his paucity is precisely what makes Milton's account of angelic sin so strange and daring”. Andrew Escobedo, "Allegorical Agency and the Sins of Angels" *ELH* Vol. 75, No. 4 (Winter, 2008) 787 p. 803

“[Y]ou might think of this account as the bare outlines, which invite filling in by theorists with the relevant epistemic and moral authority to do so, should they so choose”. Kate Manne, *Down Girl* (New York: Oxford University Press 2018) *ebook no page numbers*

“[T]he lack of information about [Aphra] Behn, rather than being a hindrance, proves to be an advantage as it allows biographers to inscribe more easily their own selves and subjectivities onto her unusual life”. Cynthia L. Caywood, “Deconstructing Aphras: Aphra Behn and her Biographers”, *Restoration: Studies in English Literary Culture, 1660-1700* Vol. 24, No. 1 (Spring 2000) 15 p. 19

Steven Johnson, in a 1997 book on the convergence of art and technology, saw his own work as “a book of connections, a book of links—one in which desktop metaphors cohabit with gothic cathedrals, and hypertext links rub shoulders with Victorian novels”. Steven Johnson, *Interface Culture* (New York: Basic Books 1997) p. 8

Cathedral Metaphors turn up sometimes, such as this one in Carlo Ginzburg's *The Cheese and the Worms*, describing the way in which Menocchio, a sixteenth century miller, formed his worldview: “An almost unrecognizable fragment of a capital, or the half-obliterated outline of a pointed arch,

might jut out from a wall: but the design of the edifice was his, Menocchio's". Carlo Ginzburg, *The Cheese and the Worms* (Baltimore: The Johns Hopkins University Press 1992) p. 61

Frank Kermode said: "Like the ziggurat, the Byzantine church, and most of all like the Gothic cathedral, [the book] is a perpetual testimony to the set of our demands on the world". Frank Kermode, *The Sense of an Ending* (London: Oxford University Press 1968) p. 52

"Like many another writer searching for an image to convey the reef's hushed and otherworldly grandeur, Green had referred to it as a cathedral". Stephen Harrigan, *Water and Light* (San Francisco: Sierra Club Books 1992) p. 242 I myself noticed the reef-cathedral relationship when I first started scuba diving in the 1970's: a coral reef is majestic, silent, numinous, and colorful, and the beams of light slant towards it from the surface very Biblically. It also has its own gargoyles, the stonefish and morays.

Coral reefs were somehow cathedrals long before there was scuba: Keats wrote of "one who sits ashore and longs perchance/ To visit dolphin-coral in deep seas". Clarence DeWitt Thorpe, *The Mind of John Keats* (New York: Oxford University Press 1926) p. 114 Keats also suggested that "Milton's blindness might...aid the magnitude of his conceptions as a bat in a large gothic vault". p. 123

A reef and a cathedral are both Transcendent places promoting epiphanies. I had my Moray Eel Epiphany on Pennekamp reef. Esmeralda's realization that Quasimodo, a living gargoyle in Notre Dame, was capable of *parrhesia* and compassion, was a Moray Eel Epiphany.

"Terrestrial atmosphere as undersea". Walter Benjamin, *The Arcades Project* (Cambridge: Harvard University Press 1999) Tr. by Howard Eiland and Kevin McLaughlin p. 844

Every once in a long while, I find a phrase of just a few words, a fragment, which has Huge Neptunean content; the following is Exemplary: "If one were to conceive of cities as analogous to coral reefs..." Laurie Olin and Skip Brown, "The Great Metaphor", *Landscape Architecture Magazine*, Vol.

86, No. 12 (DECEMBER 1996) 60 p. 63 Holy crap; that is obvious, yet *I* never thought of it (I may need a Defined Term for that, “The Obscure Obvious”).

“The cliché often used for the forest is 'cathedral-like'. The comparison is inevitable: the cool, dim light, the utter stillness, the massive grandeur of the trunks of forest giants, often supported by great buttresses and interspersed with the straight, clean columns of palms and smaller trees; the gothic detail of the thick, richly carved, woody lianas plastered against the trunks or looping down from the canopy above. Awe and wonder come easily in the forest, sometimes exultation—sometimes, for a man alone there, fear”. Marston Bates, *The Forest and the Sea* (New York: Vintage Books 1960) p.99

“It is lamentable to reflect how many monstrous designs have been perpetrated under the general name of Gothic, which have neither in letter nor in spirit realized the character of Medieval art. In London these extraordinary ebullitions of uneducated taste generally appear in the form of meeting-houses, music halls, and similar places of popular resort”. Edward Morse, *Japanese Homes and Their Surroundings* (New York: Harper & Brothers 1885) p. 335 fn quoting Eastlake. “[N]ew churches were building in Dixie almost as fast as factories, the old simple chapels giving place in all the towns to ornate piles in...a kind of Gothic it was easy to believe the Goths had actually invented”. W.J. Cash, *The Mind of the South* (New York: Vintage Books 1969) p. 227

G.K. Chesterton said that there was “nothing Gothic” about Bernard Shaw’s talents; he could not “build a medieval cathedral in which laughter and terror are twisted together in stone, molten by mystical passion”. Gilbert K. Chesterton, *George Bernard Shaw* (New York: John Lane Company 1910) P. 152

W.J. Cash, searching for Metaphors for the old South, said “it is like one of those churches one sees in England. The facade and towers, the windows and clerestory, all the exterior and superstructure

are late Gothic of one sort or another; but look into its nave, its aisles and its choir and you find the old mighty Norman arches of the twelfth century. And if you look into its crypt, you may even find stones cut by Saxon, brick made by Roman hands”. W.J. Cash, *The Mind of the South* (New York: Vintage Books 1969) p. X

“If we are to avoid what I have called the seductive allure of 'terminological Gothicism'—the simple pleasure of invoking the decorative vocabulary of spectres and phantoms—then the metaphor of haunting needs too to be considered a strategic discourse”. Gail Jones, “A Dreaming, A Sauntering: Re-imagining Critical Paradigms” *JASAL* 5 (2006) p. 16

In a wonderful Dump Book on orchestra conducting, Brock McElheran says: “Parallels between art and music may help provide an understanding of the aesthetics of structure”. Brock McElheran, *Conducting Technique* (New York: Oxford University Press 1966) p. 8

Sartre said of his secular grandfather, “though he loathed papists, he never failed to enter a church if it was Gothic”. Jean-Paul Sartre, *The Words* (New York: Vintage Books 1981) p. 58

“If sexual 'energy' is a finite quantity that is conserved like the energy of classical physics, then it may be dangerous to dam it up, but it could be redirected, say into building cathedrals”. Mary Catherine Bateson, *Composing a Life* (New York: Penguin Books 1989) p. 171

Frank Rich wrote: “People no longer build cathedrals, as they did a thousand years ago, to greet the next millenium, but *Angels in America* both spins forward and spirals upward in its own way, for its own time”. Isaac Butler and Dan Kois, *The World Only Spins Forward* (New York; Bloomsbury 2018) *ebook* p. 530

Norman Dixon makes a strange Connection between Huge people doodling and the decorations on Spandrels (because Everything Connects to Everything). “The self-expressive scribblings of high achievers, in fact, have been found to resemble such decorative designs as occurred in particular cultures during times of great architectural achievement and activity”. Norman F. Dixon, *On the Psychology of Military Incompetence* (New York: Basic Books 2016) p. 263

This Mad Manuscript is a Gothic cathedral, though I built the whole thing myself: it was made in conflicting styles over a long period of time, with different goals and understandings, and the repair work is not seamless but further exposes the process. And there are Gargoyles.

A few days ago, at more than 5,600 Manuscript Pages, I happened on the concept of Wicked Problems, which immediately became so important that I went through the entire Manuscript to insert references and discussions in many places. But doubtless, there are many other sections, which I will not reread any time soon, where a Mad Reader (if I ever have one) may ask, Why didn't Wallace refer to Wicked Problems here? And the answer will be, after he learned the concept, he never revisited that section. Committing the cardinal sin, which I actually find to be more of a feature than a bug, of leaving the scaffolding in place, the framework exposed. When I changed the title of this Manuscript from “The Idea of Free Speech” to “In Search of Free Speech”, it was partly in recognition that it is the mirror, not of a set of conclusions, but of a quest that never quite arrived.

This Manuscript itself may be a Wicked Problem, and an attempted solution to one, like a cathedral.

H.D. the poet, in her journal of therapy with Freud, wrote: “I dream of a Cathedral...It is really the cathedral that is all-important. Inside the cathedral we find regeneration or reintegration. This room”, Freud's comfortable office, with its art objects and welcoming couch, “is the cathedral....

[Freud'] house is home, the house is the cathedral....Yes (I repeated), the cathedral of my dream was Sigmund Freud. 'No,' he said, 'not me—but analysis.'....The gnomes or gargoyles, the Gothic dragons, bird, beast and fish of the inner and outer motives, the images of saints and heroes all find their replicas or their 'ghosts' in this room". H.D., *Tribute to Freud* (New York: New Directions 2012) p. 147  
What other Neptunean content is here: Freud says somewhere that in dreams, rooms are always women; he said to H.D.: "I do *not* like to be the mother in transference—it always surprises and shocks me a little". pp. 146-147

The Cathedral is an archetype, in Jung's concept; it is universal in our thoughts and dreams at least since it existed in externality; and it always stands in a dual sense for *parrhesia*, because it is itself Speech, and at the same time a Speech-Locus.

Every once is a Very Long While, it is my Strange and Vain Privilege to quote something I believe is Pervasively Wrong<sup>12</sup>: "[I]t is under the form of cathedrals....that the Church....address[es] and impose[s] silence on the masses". Anthony Vidler, *The Architectural Uncanny* (Cambridge: The MIT Press 1992) p. 136 (quoting Bataille)

While we are on the subject of Pervasively Wrong insights about Cathedrals, there is also of course the memorable moment in Hugo's *Notre Dame de Paris* in which a scholar, holding up a printed book, looks at Notre Dame and predicts, "Ceci tuera cela", this will kill that.

As an afterthought, long after writing this (Bragging Alert) Highly Tonkative, even Exemplary, Section, I add a (very short) Personal History of Cathedrals: 1. I have visited Notre Dame, and walked

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12 As applied to a quotation, that would imply that not only is every Vowel wrong, but so is every Pixel that composes every Vowel, and every Molecule of gas lighting up every Pixel, and every Atom in the Molecule, etc. \*

\*Which seems evocative of the kind of musings I might have had during an insomniac night in 1964\*\*, when I believed I could see the Particles of Darkness shifting on the ceiling of my room.

\*\* In the dark night of the soul, it is always 1964.

around it and visited an apartment with a view of it, and appreciated it as a Huge feature in the Paris-  
scape, many times; but 2. I have a strange memory, of a kind for which I am convinced I have Defined  
a Term I cannot remember<sup>13</sup>, which seems vividly real and yet as if it cannot be<sup>14</sup>, of being on the roof  
of Notre Dame with a half-Mad Hungarian girlfriend who conversed with the gargoyles<sup>15</sup>. 3. When  
Notre Dame burned, I was in a hotel room in New Jersey, during a First Amendment trial in which I  
was defending an Indian tribe, and I watched the fire on television, Seared that such a thing had  
happened in my lifetime. 4. When I was taking the train from Paris to Brindisi in 1977, eagerly headed  
to Greece, I had a four hour stop over in Milan, where I visited the Duomo cathedral, and also  
purchased a guidebook to Kenyan mammals at a *bucchiniste*<sup>16</sup>. I was so vividly struck by a pinhole in  
the wall which projected a beam of sunlight onto a sort of measuring stick on the floor (the purpose, if I  
recall, was to identify a particular holiday), that I returned in 2002 (after a business trip to a nearby  
town) to see the device again. “Near the main entrance you’ll see a sundial on the floor. A ray of  
sunlight from a hole on the opposite wall strikes the clock, shining the bronze tongue on June 21, the  
summer solstice, and the meridian on the winter solstice, December 21. Though ancient (it was placed  
in Milan Duomo in 1768 by astronomers from the Accademia di Brera) the sundial is surprisingly  
precise – even used to regulate clocks throughout the city!” “6 Amazing Facts About Milan's Duomo”,  
May 9, 2014, *Walks of Italy* <https://www.walksofitaly.com/blog/art-culture/milan-duomo-facts>

“Jesus does not require cathedrals” (a Wallacism).

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Castles also are Speech. They “were relied on for the defense of the long frontier with France.

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13 I do recall that I suggested I might call a forgotten Defined Term a Ghost Ship, but not really.\*

\* An hour or so later: No. Searching on “Kenya”, I located a long Footnote in Part One where I discuss memories which are probably false (like descending Mt. Kenya in the fog, with ropes tied to mile markers; and being followed along the Amagansett railroad tracks by coyotes)--but I do not Define a Term.

14 I think this is what Freud calls a “screen memory” (an almost-Section Shimmers).

15 This memory is very problematic because 1. I do not think I was ever in Paris with her and 2. I don't think I've ever been on the roof of Notre Dame.

16 My life is a necklace made up of these very pleasurable memories of cathedrals, *bucchinistes*, etc. etc.

The medieval castle had many uses, and defense was often only a secondary one. Primarily, castles were centers of authority”. Castles communicated command and control. An invader knew that “the castle-guard might cut off his communications and reinforcements; and a defending force, stepping safely from castle to castle in his rear might prevent his withdrawal”. W. L. Warren, *King John* (New York: Barnes and Noble 1978) p. 57 There are thus two components to a castle's military mission: the ability to act as an impediment to invasion, and separate from that, a *parrhesiastes* function, an honest statement to the enemy that “I stand in your way”.

King John “advertise[d] his authority...by strengthening royal castles”. He “appeared at Norham at the head of a large army, demanding that William the Lion give security for his loyalty by surrendering three castles”. pp. 192-193 After he visited Ireland, “The new stone castle that rose at Dublin, completed in 1215, was the symbol of “effective royal authority”. p. 197 The rebellious barons, even after issuance of Magna Carta, complained “that all their demands for castles and privileges had not yet been satisfied”. p. 242 “After the siege of Rochester 'there were few who would put their trust in castles’”. p. 247

On Crete, a magical island indeed, it is possible in one day to visit a Minoan palace and to stand on a beach gazing up at a much tinier Crusader castle at the top of a cliff, both communicating the message of *Ozymandias*, that they command and control now nothing but ghosts and memories.

“Round towers, modeled on those of the Louvre....stood as symbols of Capetian power”. Alain Erlande-Brandenburg, *The Cathedral Builders of the Middle Ages* (London: Thames & Hudson 1995) p. 58 And here in fact is a Neptunean instance of a tower serving as highly effective Speech (in the work of a naval historian who certainly had no idea): “[H]e was daunted by the sight of the new tower at the harbor mouth, and retreated”. Michael Lewis, *Spithead* (London: George Allen & Unwin Ltd. 1972) p. 47

“[W]hat is a bridge if not the promise of passage[?]”. Inara Verzemnieks, *Among the Living and the Dead* (New York: W.W. Norton & Company 2017) p. 170Q/