

Notes

Editorial Preface to Modernism and Charisma

1. Letter from Vincent van Gogh to his brother Theo, written in Arles and sent 24 September 1888. Source: *Vincent van Gogh: The Letters, Van Gogh Museum*, Amsterdam, <http://vangoghletters.org/vg/letters/let686/letter.html>

Introduction

1. See several papers devoted to these concepts in *International Political Anthropology*, including the special issue on liminality May 2009 (www.politicalanthropology.org), and Horvath (2010); Horvath and Thomassen (2008); Szakolczai and Thomassen (2011); Wydra (2008, 2011a).
2. For similar approaches, see in particular Giesen (2010); Sakwa (2006, 2009); Urban (2008, 2010).
3. See in particular Griffin (2007, 2008).
4. See also Szakolczai (2009).
5. See Derrida on void (1995), or Baudrillard's application of the void to modernity: 'in reality we are accelerating in a void, because all the goals of liberation are already behind us' (1993: 3).
6. Tocqueville saw equality as a depraved taste of modernity, which impels the weak to bring the strong down to their level, and which makes men prefer equality in servitude. See 'Political Consequences of the Social State of the Anglo-Americans', in Tocqueville (2011).
7. Max Weber, in his *The Protestant Ethic and the Spirit of Capitalism* (2002) derives the main principles of modern economic and political conduct from religious ascetic ideas and its maxims.
8. Weber on Charisma (1978: 216–9; 241–8).
9. See also Deleuze's exemplary definition of schizophrenia, whose 'pure lived experience' is outside the logic of sensible qualities', as 'lived experience does not correspond with their feeling. They feel intensity and the passing of intensities, but their body is crossing a threshold of intensity. [...] A schizophrenic is still crossing it [experience], going above it, beyond it' Deleuze (2004a: 238).
10. See Parmenides, for whom only a form could be known and recognised as an object of knowledge: 'It is necessary to assert and conceive that this is Being. For it is for Being, but Nothing is not. These things I command you to heed' (Parmenides, Fragment 5 in Coxon 1986: 54).

11. About the way marginality and liminality can mutate into each other, see Szokolczai (2009).
12. The political anthropologist Pierre Clastres formulates in a similar way the love of the subjects for their masters, writing about Etienne de la Boetie's *Discours*, which is the secret of domination, their own love for their own subjugation (Clastres, 2010: 171–89).
13. '[So] long as the two things are different, neither can ever come to be in the other in such a way that the two should become at once one and the same thing and two' (Plato, *Timaeus* 52C-D, as in Cornford 1937: 193).
14. For details about schismogenesis, see Horvath and Thomassen (2008).
15. In his book, Koselleck developed the term 'pathogenesis' to explain how the Enlightenment sowed the seeds of political tensions that led to the French Revolution. He pictures the Enlightenment intellectuals as uprooted groups of onlookers who fostered the divorce from reality characteristic of their age.
16. About this, see Voegelin (1978).
17. About Tarde, see a recent issue of *International Political Anthropology* (2011, No. 1).
18. For more details about this, see Horvath (forthcoming).
19. The term is from Szokolczai (2009: 221–6).
20. The link between metallurgy, religion and the rise of new kind of political authorities in the Bronze Age has been recognised: 'Myths and religious texts indicate the strong associations that people in the past drew between metal and divinity, temporal authority and moral imperatives, in which the significance of metal and metalwork extended well beyond their sheer economic importance' (Peterson 2009: 191).
21. Famously, Clastres refused the separation between the social and the political, considering the two as one. Societies remained under the sign of their own law, autonomy and political independence, excluding social change in this sense, so remaining an undivided unit. This is why submission is unknown between members in a pre-historical a society (Clastres 2010).
22. This logic concerns not only the denial of individuality, the oneness of being, but also that such violation generates *Eros*, 'towards the furthest bounds of possibility' (Bataille 1998: 24).
23. See Griffin (2007).
24. In a recent book, Zizek made the following claim about totalitarianism: 'the notion of "totalitarianism", far from being an effective theoretical concept, is a kind of *stopgap*: instead of enabling us to think, forcing us to acquire a new insight into the historical reality it describes, it relieves us of the duty to think, or even actively *prevents* us from thinking' (Zizek 2011: 3). The case, however, is the exact opposite, as Zizek alleges: it is he who wants to prevent us from seeing clearly, ignoring the fact that 'total' is the best word to describe the power characteristic of these states, who exactly wanted to control everything, every thought, every element of everyday existence. Zizek therefore attempts to prevent us identifying the *nulla* who wanted to acquire control, the non-entities who were the

communist agitators and leaders, and who could only be taken seriously by their – absurd, unreal – pretence for *everything*. Fascism and communism were both unreal, *thus* they produced a total and totalising feeling. But as far as there is no better expression for these *new ovens*, which work for the *greater than one*, heating and cooking entities into transformation, signs of *chaos*, the brotherhood of *salami tactics* and *kill-out squad*, we use the word ‘totalitarian’. The term ‘totalitarianism’, coined by Borkenau in 1934, as a stunning analytical feat, perceiving *then* the common features of Italian fascism and Soviet Bolshevism, captures this perfectly. Thus it remains a necessary tool for social and political analysis.

1 Squaring the Liminal or Reproducing it: Charisma and Trickster

1. The connection of order with beauty as the basic characteristic of Forms defines an undertaking related to the origin of philosophy, a discipline that was concerned with due measure as the ruling principle of the world. For the Presocratics, the rule of forms represents the immortal element in nature: beauty is imprinted on every living being. Plato furthermore emphasised that any deviation from this rule leads to disorder, resulting in an erratically ordained life that is governed by fraud, counterfeit and trickery (Plato, *Laws*). Repositioning (C. Schmitt) is the defining feature of the Trickster (Radin), who breaks all existing bonds, natural or cultural, and recreates a multipliative *techné* (Heidegger) out of nothingness, or the *nulla*.
2. The cave paintings, these particular projections of the prehistoric mind, can be considered as mental imprints, similar to Tarde’s ‘photographic plate’ (Tarde 1993: viii, 75, 80–1), which – instead of simply indicating light and shade – stamp low or high sensuality onto the surface, transmitting an experience of happiness, in harmony with the understanding of beauty. Intimacy with lawful order brings that gracefulness to the shapes and movements, which generate weight in things and sharpen the quality of the worthy objects, forming memories and traditions that overcome mere flux. For a particularly captivating introduction to the world of cave art, see the Lascaux home page at <http://www.lascaux.culture.fr/#/fr/00.xml>, which guides through the entire cave.
3. The delightful experience of visiting the Chauvet cave is captured in a 2009 film by Werner Herzog, ‘The Cave of Forgotten Dreams’. The cave cannot be visited.
4. Altamira is fully Magdalenian, whereas Lascaux has been partly dated back to the Solutrean. In the discussion of archaeological material offered in this chapter, the following texts were also consulted: Beltrán, Antonio (1999); Chauvet, Jean-Marie, Eliette Brunel Deschamps and Christian Hillaire (1996); Clottes, Jean (2003, 2006); Clottes, Jean and Jean Courtin (1996); Davenport, Demorest and Michael A. Jochim (1988); Vialou, Denis (1998); Whitley, David S. (2008).

5. About this, see Huizinga (1970).
6. Note the similarity here with Minoan Crete, where the overwhelming majority of seal impressions and frescoes also depict animals.
7. In fact Plato's debating practice, the *diairesis*, begins in the same way: both participants, A and B, believe in the same thing, in the same principle. Until A has found an indifferent statement that B could not accept, the debate cannot start.
8. See, for example, the video of a Bear fight at http://www.metacafe.com/watch/1147549/great_grizzly_bear_fight. The scene is originally from *Grizzly Man* (2005), a film composed by Werner Herzog.
9. This is captured in the idiosyncratic figure of the 'stalker' in Andrej Tarkovsky's 1980 film *Stalker*; a *memento mori* of communism.
10. Wrestling, a genuine arch-sport, still preserves these characteristics. The central aspects and techniques of wrestling fights, like 'joint lock', 'takedown' and 'throws', are modes of liberation from a magic bondage, spelt by a sorcerer. Note that in Italian the word for wrestling, *lotta*, following Latin, is also the word for fight.
11. A break is the same thing as a schism; and in Hungarian 'history' *történelem* is connected to 'broken' *tört*, a further support for a Batesonian reading of historical processes as being often schismogenic (Bateson 1972).
12. For more details, see Horvath (2010).
13. The Greeks also called the Trickster by the name *mechaniota*. It is the opposite of creation out of nothing, says Carl Schmitt (2008: 128–9), as creation out of nothingness is the condition for the possibility of self-creation in an ever new worldliness, where 'Freedom replaces Reason, and Novelty replaces Freedom' (Schmitt 2008: 130). *Poeisis* diverts from the right formal principles, therefore does not know good from evil, being ignorant of truth. It is born in thrownness, being a product of *ek-stasis*, where all objects are 'opening up' (Heidegger), or – in another terminology – is born out of liminality. This is the reason for the basic idleness of the Trickster as world-creating poet (Hyde 1998); it is never at home, remaining always an outsider, a stranger: alienated, passive or subjectivated, inoperative, worthless and futile; the fool, incubator of the liminal. Strangely enough, a whole episteme is linked to the fool, a *techné* that opens up in liminality, dislocating the circle of the beautiful into an awkward automatism. This is why technological knowledge is an idle knowledge that has no purpose or motive, it just happens, coming into existence owing to an accident, as in this way an opportunity – a *foolish* occasion – has arisen (we do not have metals because we needed them; how could we have known that we would need a metal before it was discovered?). It is also a mystical, unreal and illusory kind of knowledge: we will illustrate this point later, when discussing the *aletheia* (opening) and labyrinth motives. Its unreality is shown by its ending, just as by its emergence out of liminality. It never reaches an end-point as a conclusion, it simply runs out of steam: 'But the revealing never simply comes to an end' (Heidegger 1977: 298).

14. See Plato on the two components of the beauty, *cosmetikos* and *andrios*, as discussed at the end of the *Statesman*.

2 The Rise of Liminal Authorities: Trickster's Gaining a Craft, or the Techniques of Incommensurability

1. Indeed, archaeologists would date the first major moments in the emergence of metallurgy with the crises of the Neolithic (*ca.*7000 BC) and of the Bronze Age (fourth millennium BC).
2. The Greek term *met'allurgy*, according to one etymological interpretation, means 'one after one', alluding to a sequence of 'rites of passage' to which stones are subjected to transform them into metals; the technique of purifying metal, altering the character of the original ores, first by weakening, then by moulding them, imposing on them a new property.
3. See Husken (2012) on incommensurable rites in Buddhism, Hinduism and in various areas in Africa; and App (2010) for a scholarly view of the fundamental connection between Asian rites, and their difference from the European.
4. On the other side, Hephaestus is also the brother of Athena. Together, they founded Athens.
5. Graceful being (Greek).
6. About the first alchemical text from China, see Hong Ge (1981: 63). In the discussion of alchemy and metallurgy offered in this chapter, the following texts were also consulted: Abbaschian, Reza, Lara Abbaschian and Robert E. Reed-Hill (2010); Campbell, John (2011); Clagett, Marshall (1969); Dave, Patrick (2011); Giardino, Claudio (2010); Grimwade, Mark (2009); Hellebust, Rolf (2003); Kienlin, Tobias L. and Roberts Ben W. (2009); Lembert, Alexandra and Schenkel, Elmar (2002); Linden, Stanton J. (2003); Morrisson, Mark S. (2009); Newman, William R. and Anthony Grafton (2001); Nummedal, Tara E. (2007); Olsen, Berg, Evan Selinger and Søren Riis (2009); Peng Yoke, Ho (2007); Plamper, Jan (2012); Pregadio, Fabrizio (2006); Principe, Lawrence M. (2007); Shumaker, Wayne (1989); Szulakowska, Urszula (2006); Williams, Kim (2010); Yates, Frances (1964).
7. For a detailed definition, see John Scarborough (1988), alluding to the similarity with the unreal in Mozart's *Magic Flute*: the mixture of the fantastic, the intellectual and the evil sornbreness, which adds to the exotic dreaminess and power of the opera.
8. See Hermes the craftsman in Brown (1989).
9. See von Franz (1980) on how close alchemical symbolism is to liminality.
10. See the Argentine tale about Juan Pobreza, a barefooted man with a hunchback (Brusca and Wilson 1992); but similar tales are told in many countries inside and outside Europe. See also a particularly intriguing Yakut legend about the blacksmith, the shaman and the potter (Popov 1933).

11. For an exception, see Bateson (1958) about the humiliating and violent Naven ritual.
12. See also the milking sow motif in Çatal Höyük.
13. See Kerényi (1987), also about the significance that Circe's names means circle.
14. See also the 1952 Don Siegel film, *Invasion of the Body Snatchers*, made at the height of the Cold War.
15. 'Immortal mortals, mortal immortals, living their death and dying their life' (Heraclitus, Fr. 62, as in Kirk and Raven 1957: 210).
16. On the shaman's trance, see Eliade (1964).
17. The same holds for active and passive, or any other proper principles, like the Moon and the Sun.
18. On Albertus Magnus, see Crisciani (2002), in particular concerning Papal interest in alchemy.
19. See Plato, the *Statesman*; or see Victor Turner about the rituals of twins (Turner 1969: Chapter 2).
20. 'Goethe used alchemy in his drama *Faust*. Carl Gustav Jung pointed out that *Faust* is an alchemical drama form beginning to end, but he did not elaborate his statement. The main theme in the first part is the desire to preserve one's virility and youth [...] We find evidence of Paracelsus in Goethe's elixir for preserving youth and the elemental spirits. In the second part of the drama, the idea of creating a homunculus comes from Goethe's readings of Paracelsus. Paracelsus had written that this is a secret God had given to human beings, but it must be kept a secret until the end of all time' (Gebelein 2002).
21. At the end of this attempt stands the 'synthetic human'; see the subtitle of the 'Introduction' to Newman (2004), 'From Alchemical Gold to Synthetic Humans'.
22. For this semantic complexity, see further Détienné and Vernant (1978), with liminality or the limitless being the *apeiron* (path), *peras* (bond) or the end of the passage (*tekmor*).
23. The following Rig-Veda passages illustrate this point: 'The non-existent was not; the existent was not/ Darkness was hidden by darkness/ That which became was employed by The Void' as in Close (2007: 156).
24. On 'axial age', see Szakolczai (2003); and Thomassen (2010, 2012).
25. For a recent discussion close to the ideas exposed here, see Derrida (1995).
26. See also 241D: 'In defending myself I shall have to test the theory of my father Parmenides, and contend forcibly that after a fashion not-being is and on the other hand in a sense being is not'.
27. I prefer this neologism to the usual 'opportunist', as the latter implies a positive opportunity that just emerges, and which therefore can be captured or let pass; whereas an occasionist just turns a neutral – or even negative – occasion into a positive opportunity to gain something.
28. This is why envy and vanity are the par excellence property of empty, mimetised individuals (see Girard 1991). Emptiness (so nullity) and

vanity are etymologically connected, in the Indo-European languages as well as in Hungarian.

3 Liminal Mimes, Masks, and Schismogenic Technology: The Trickster Motives in the Renaissance

1. About this pope, see especially Giotto's fresco in Assisi, 'The Dream of Innocent III', where in his dream St Francis was supporting the crumbling Lateran Basilica.
2. Momus is the ancient god of pleasantry, an attractive yet repulsive figure according to Hesiod; but being divorced from any cult, maybe it is more correct to call him a personified literal figure of wantonness, usually represented as keeping a mask in front his face, and holding a small figure in this hands (Hammond and Scullard 1970).
3. The trickster, as it was Alberti who first recognised it, is a figure dominated by a fundamental deficiency, a profound sense of insecurity, rendering him unable to give gifts and thus to take part in normal everyday social life. To compensate for his deficiency, however, he is obliged to present his own deprived being as the norm, trying to lure others into his own status.
4. The Greek word *arkhé* meant both origins (in the sense of initial, original, as in archaic or archaeology) and power (as in *archon* or in *monarchy*).
5. The etymological root of Greek term for grace, *charis*, or *gher, meant pleasure, referring to the social pleasure that was generated by the practice of gift giving.
6. This can be observed in the close etymological ties between the main characteristic of the magnanimous, gift-giving person, 'generosity' and the verb expressing creative power, to 'generate'.
7. See Mauss (2002).
8. 'To neglect to return a favour is to ensure that you will be cut off from social interchange, left alone and without a return gift' (MacLachlan 1993: 6).
9. 'The bitter, anti-heroic elements in the play, Thersites's juxtaposition of war and obscenity, valour and stupidity, look more responsible than ignoble since the slaughter of 1914–18' (Martin 1976: 22).
10. In the words of Shakespeare, 'a crooked figure may/ Attest in little place a million' (*Henry V*, Prologue, 15–16). The nose actually appears on his mask, and will be analysed in more detail.
11. From Girolamo and Giannantonio Tagliente's *Libro de Abaco*, originally published in Venice, 1515; as quoted in Jaffe (1999: 41).
12. See Marinoni's classic paper on Leonardo's discussion of the *nulla* (Marinoni 1960).
13. For details on medieval and Renaissance mathematics, see Bovelles (1994); Clagett (1979); Flegg, Hay and Moss (1995); Field (1997); Franci and Rigatelli (1982); Jaffe (1999); Menninger (1969); Molland (1995); Netz (2004); Sigler (2003); Swetz (1997); Vendrix (2008).

14. About the Trickster, see Horvath (2008); concerning the problem of place and non-place, see also Plato on *khôra* in the *Timaeus*.
15. The main characters of the *Commedia dell'Arte* were not called as 'personalities' or 'characters', but as 'masks' (Nicoll 1963b: 40–1).
16. For details on such characters, see Nicoll (1963a, 1963b) and Niklaus (1956).
17. See Schechter (1994), especially chapters 5 and 6, concerning Hitler and Stalin each having their mime doubles.
18. Here we need to recall the enormous importance attributed by Plato to the role of memory in preserving and transmitting knowledge.
19. A recent book on the Renaissance mathematician Nicholas Chuquet called attention to the early opposition to the new algorithmic method of the zero, as it was considered that forged alterations of the numerals could be made too easily, for example changing 0 to 6 or 9. As a safeguard the practice continued in the writing of cheques with written names of the numbers (Flegg, Hay and Moss 1985).
20. An expression of Robert Musil, author of *Man without Qualities*, a key novel of the twentieth century, brought into social and political analysis by Eric Voegelin.
21. See the *Treviso Arithmetic* (1478), as quoted in Swetz (1997).

4 Attraction and Crowd Passions: Isaac Newton and Jacques Callot

1. The puzzle of infinite divisibility was posed by Zeno, suggested even by Parmenides and other Presocratics, so has a long pedigree in philosophy.
2. See, among others, Cardano, Galileo, Kepler, Copernicus, Descartes, Leibnitz or Hobbes, as analysed by Cesare Maffioli, Simon Schaffer and Quentin Skinner. The idea of releasing the void from the prison of forms could also be traced back to Sophist thinking (e.g. Protagoras), or to Gnostic and Kabalistic monism (see Shoham 1994). About Newton's liminal world view, see the following: 'What the real substance of anything is we know not. In bodies we see only their figures and colours, we hear only the sounds [...] but their inward substances are not to be known either by our senses [...] much less, then have we any idea of the substance of God' (from his *God and Natural Philosophy*, as in Thayer 1974: 44).
3. Liminal phenomena as 'go-betweens' have been studied most recently by Simon Schaffer and his associates (see Schaffer et al. 2009), in the sense of messengers or agents who draw boundaries and cross them. See also Szakolczai (2009) for the term 'permanent liminality'.
4. Concerning contemporaries about Newton, see Shank (2008), Durkan (2008) and Fara (2002).
5. 'Nature may be lasting, the Changes of corporeal Things are to be placed only in the various Separations and new Associations and Motions of these permanent Particles, compound Bodies being apt to break, not in the midst of this Particles, but where those Particles are laid together, and only touch in a few Points' (Newton, *Queries* 1–7 and 31, as in Cohen and Westfall 1995: 53).

6. As Newton says in the *Questiones*, 'atoms were [...] divided by means of vacuum,' *Questiones*, 5 90', in McGuire and Tamny (1983: 345).
7. In 1713 Newton states the following about contagious attraction for this kind of suction impulse automatism that moves into infinity: 'If body attracts body contagious to it and is not mutually attracted by the other, the attracted body will drive the other before it and both will go away together with an accelerated motion in infinitum' (from Newton's letter to Cotes, as in Cohen and Westfall 1995: 119).
8. 'Perhaps', concludes Newton in his letter to Oldenburg, 'the whole frame of nature may be nothing but various contextures of some certain ethereal spirits or vapours'; as in Thayer (1974: 84).
9. 'If by spirit, how comes the spirit to be so easily united to the body, and not slip through it, and when united to it how comes the spirit to be so cease so soon and the spirit to leave it. Hence, every little atom must have souls in store to cast away upon everybody they meet with. If a quality, then *qualitas transmigrate de subject in subjectum* [...] In a word how can that give a power of moving which itself has not.' *Questiones* 52 113'; in McGuire and Tamny (1983: 407).
10. See *Questiones* 63 119'. Nakedness, in English, and even more in Italian (see Agamben, *nuda vita*), represents vulnerability.
11. For Hesiod, it was self-evident that giving is good, while taking away is bad.
12. About Boyle, whose mechanical philosophy had the goal of eliminating forms from the 'explanatory armory of natural science', see Newman (2006: 157–90).
13. 'The shock of every single ray may generate many thousand vibrations and, by sending them all over the body, move all the parts, and that perhaps with more motion than it could move one single part by an immediate stroke; for the vibrations, by shaking each particle backward and forward, may every time increase its motion,' in Thayer (1974: 95).
14. About the Trickster, see Horvath (2008), Hyde (1998) and Radin (1972).
15. Newton, as cited by Voegelin (1990: 165).
16. Newton's Proposition 57 in the *Principia* is an example of this: two bodies attracted to each other mutually describe similar figures about their common centre of gravity, and about each other mutually.
17. In numbering the images I follow Posner (1977).
18. See also Harvie Ferguson's analysis of the war experience (Ferguson 2004).
19. About Italian satiric-political popular dances, see Bragaglia (1952: 36); as for the many types, see Piedigrotta, La Zingara, La Capricciosa, il Diavolo in Camicia, la Spagnoletta from Naples, a real bacchanalia, a sort of mystery play at the cave where Venus was celebrated.
20. See De Giorgi (2004), on the Tarantella being a marriage dance.
21. See Baudelaire, 'Mon Coeur mis à nu', about the desire to torture being a form of sexual repression.
22. These are the exact spots where moresca dancers wore bells, with the explicit apotropaic purpose of chasing away demons; see Brainard (1981: 727).

23. See Tessari (1981), with its particularly telling subtitle *The Mask and the Shadow*; and Horvath (2010).
24. About grotesque, ugly and aberrations as the unreal see Acidini Luchinat (1999), Baltusaitis (1973), Bora et al. (1998), Castelli (1952), Pellegrini (2003) and Scaramuzza (1995).
25. In a letter dated 25 January 1675 to Oldenburg, Newton formulated his idea on light, saying that it is something very thinly and subtly diffused in every matter; as in Thayer (1974: 87).
26. 'Anybody can be transformed into another body of any kind whatsoever, and can assume successively all intermediate degrees of quality' (Newton, *Principia I*, Book III, Proposition 6, Hypothesis 3).
27. See the excellent book of Patricia Fara (2002) about how the accomplishment of Newton was understood.
28. On the relation between trance, dance and marriage, and about the sexual nature of the trance dance, see Meier (1967).
29. Similar doubled feminine and masculine sexual meanings can be seen on a Moche jug, in which the vessel is feminine, and the neck masculine, forming a phallus, in Johnson (1992: 121).
30. On the box signifying the receiving female body, see Arasse (2005).
31. About the Tarantella dance as a *hieros gamos* rite, see De Giorgi (2004: 103–34).
32. See also the open mouth of the box as something that can cause harm or bite; see the tarantella literature about Taranta, the spider, which is always female (Danforth 1989) to fill it with quite evident sexual activity signed by the semen button and the between-legs stick of the box holder, seminating and to be seminated: 'O Lucia, ah Lucia/ cocozza da vino bonora mi sa/ vide, canella, ca tutto me scolo,/ tiente, ca corro, ca roto, ca volo/ Cucuricu / Rota me su/' (song from the Tarantella, 'Dance of the Cock', in Bragaglia 1952: 179).
33. About buffoonish Heracles, the wandering demon and half god, see Kerényi (1959) and Welsford (1966).
34. Newton used the word *attraction* in his *Principia* in this peculiar way for something centre oriented, promiscuous and indifferent. See his letter *An Account of Commercium Epistolicum*, in Cohen and Westfall (1995: 162).
35. See the Introduction to del Giudice and Deussen (2004); see also Caillois (1981).
36. Here probably we should refer to Newton's Arianism.
37. 'Newton accepts the view that parts are distinct just in case they are separable and, if in fact divided, are divided by the presence of voids between them' (McGuire and Tamny 1983: 41).
38. Strangely enough, there are other works of art that express exactly this same, reproductive quality of the void, which bring us back not simply to the mime but outright to pre-history. One of the most striking aspects of the *mask* is his long, crooked nose, widely recognised as a phallic symbol. But similar figures or masks exist in several parts of the world, beyond Greco-Roman Antiquity, including American

- Indians, Africans or Melanesians. In some cases the length of the nose is exaggerated out of all proportion, so much so that it reaches, and becomes at one with, the penis. Such statues, of course, leave much room for interpretation; but they clearly allude to the reproductive 'auto-fertilisation' of the void.
39. See Szabo (1978). It is loathing a desolate existence, obscure and abhorrent: to break the ability and dynamics of form.
 40. On Ptolemy (100–178 AD), Alexandrian alchemist, see Hutchins (1963).
 41. About how, under the idea of prosperity and happiness, which identifies the state with its subject, life becomes an object of police, enslaving their own people, see Foucault (1982).
 42. See again Szokolczai (2009, 2013) about permanent liminality.
 43. About seduction, see John Forrester's genealogy about the spread of psychoanalysis in the twentieth century (Forrester 1990). Forrester is wondering what the prime mover of its success is, if not that it is able to map out for a subject one's actions.
 44. *Spagyric* (Greek, meaning to separate and to join together again)
 45. No matter how strange it may seem, this is what Nietzsche is saying, following Hölderlin, for example in his ideas about 'free spirits'.
 46. See Elias about the doubt of Descartes being the 'worm in the apple of modernity' (Elias 1991: 15); a particularly striking metaphor.
 47. On John Dee, see Yates (1979).
 48. In Hungarian, 'despair' (*kétségbeesés*) literally means 'fall into doubt'.
 49. See Szokolczai (2013).
 50. According to Serge Moscovici, in spite of general knowledge about the name and work of Le Bon, his case is a mystery, as 'for the last fifty years, works in French have made no mention of his extraordinary influence on the social sciences, preferring to devote inordinate space to minor scholars and amorphously general schools of thought'. Still, '[t]o be quite honest, no French thinker apart from Sorel and probably de Tocqueville has had an influence as great as Le Bon's' (Moscovici 1985: 49).
 51. In fact, crowd psychology and commercial or political propaganda represent one of the most obvious direct contacts not only between the two major totalitarian powers, justifying in itself the legitimacy of the concept 'totalitarianism', but also between totalitarian propaganda and such forms of influencing accepted in democratic polities like commercials or political campaigns. In this context, it is of considerable importance that the arguably single most important characteristic of modern market economies, the omnipresence of advertising, is simply absent from economic theory. This is because it challenges the given unity of the tastes of the rational subject that underlies economic choice.
 52. About this, see the author's Preface to the 1902 third edition of the book.
 53. 'Beautiful Virgin who, clothed with the sun and crowned with stars, so pleased the highest Sun that in you He hid His light. Love drives me

to speak words of you, but I do not know how to begin without your help and His who loving placed Himself in you. I invoke her who has always replied to whoever called on her with faith. Virgin, if extreme misery of human things ever turned you to mercy, bend to my prayer; give help to my war, though I am earth and you are queen of Heaven'. Note how much even in this beautiful poem the inspiration motivating Segni's work, the 'extreme misery of mankind', is present, though in a spiritually transformed, pacified, translucent manner.

5 Charisma in Eroticised Political Formations

1. See Albertus Magnus (1958: 102).
2. I prefer this neologism to the usual 'opportunist', as the latter implies a positive opportunity that just emerges, and which therefore can be captured or let pass; while an occasionist just turns a neutral – or even negative – occasion into a positive opportunity to gain something.
3. Palingenetic for *palin* (Greek, again) and *genesis* (Greek, birth); see Griffin (2007).
4. On property being linked to identity, see in particular Verdery (2000).
5. This appears in particular force in Etienne La Boétie's *Discourse of Voluntary Servitude* (1548) (see Schaefer 1998), where La Boétie argues that people lose their freedom through their own blindness. The desire to serve the tyrant is something that they themselves want.
6. Following Augé on *surmodernité*, or 'supermodernity', one needs a neologism to capture this at once absurd and 'hyper-real' experience of communism.
7. Bataille has attempted several times to describe *nonknowledge*, the 'horror of ceasing to be personally, the distances from the world' (Bataille 2001: 177).
8. See especially Burkert (1984).
9. See the story of the serpent sacrifice of Janamejaya in the Mahabharata.
10. From the speeches of Mátyás Rákosi; see Horvath (2000: 119, 122).
11. See also Hubert and Mauss (1981), Milbank (1995).
12. Alchemical operations following this logic persisted in modernity: 'Thus the Board of Mines of the first half of the eighteenth century still had room for two different types of knowledge about the world. The first type was mechanical science. Here interesting connections lead towards further redefinitions of the mining crafts into mining sciences. These redefinitions would eventually lead to the transformation of the entire business of mining into scientific enterprise. Further down this road waited the scientific mining engineers of the nineteenth century. The second type of knowledge concerned knowledge about spirits and the paranormal' (Fors 2007: 252).

13. This idea was emphasised by Pierre Hadot and Michel Foucault, two of the most important French philosophers of the past decades. Interestingly, both recognised a crucial East–Central European dimension with this concern, Foucault through the ideas of Jan Patočka, whereas Hadot through the book of Juliusz Domanski.
14. See Solzhenitsyn's Preface to his 1978 Harvard address.
15. Jumping to the present, this is clearly illustrated in our days by the case of Berlusconi.
16. Airports are par excellence liminal places, being thresholds between two countries, also considered as illustrations of 'non-places' in Augé's analysis of 'surmodernity'.
17. Deleuze's book *The Logic of Sense* offers a comprehensive analysis of this theme. The strongest indications about the meaning Deleuze intended to explore are contained in the chapter 'Eleventh Series of Nonsense'. The central idea is that the senses become enacted by nonsense, as their specific names, designating classes and properties will be lost. Thus their distribution happens in a way independent from the precise relation of signification in which they originally emerged, thus becoming senseless.
18. The last words of Socrates were also interpreted in this way; even by Nietzsche (*The Gay Science*: 340).
19. What Koselleck (1988) showed about the Enlightenment in the West – a secret conspiracy of disgruntled intellectuals, far both from political and social life – stands true even more for the case of Eastern Europe, as was repeatedly argued (see Konrád and Szelényi 1979). See also Boland (2008).
20. The original Hungarian title of the book co-authored with Arpad Szakolczai was *Senkiföldjén* 'On the No Man's Land'.
21. It was by seeing this danger and the need for proper training that Plato said: 'Interpreting and transporting human things to the gods and divine things to men' (*Symposium* 202 E).

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Index

A

Acerra, 75
Agricola, Georgius, 40
Alberti, Leon Battista, 66–74
alchemical *opus*, 52–6
alchemists, 44, 48–9, 54–5
alchemy, 42–53
alogos, 37
Altamira images, 25
ambiguity, 77–81
anastasis, 54
Anaxagoras, 44
Anaximander, 1
animals in cave paintings, 22, 23,
26, 29, 30–3
anima mundi, 51–2
apeiron, 1
Aphrodite, 40, 140
archaeologists, 22
Archimedes, 46–7, 145
Aristotle, 53
arrheton, 25
art historians, 22
artificial creation, 49
Athena, 43
Athens, 43
Aurignacian, 22
Avicenna, 53
axiom of Mary, 105, 106, *see also*
infinite series

B

Bacon, Roger, 53
Balls of Sfessania (Callot), 93–5
Bateson, Gregory, 1, 13, 43, 130,
140, 153
bestiality, 50
bird, in cave painting, 27, 28–9,
31–2
bloodshed, 50
Bolsheviks, 132, 133
Borkenau, Franz, 119, 133, 154

Bovelles, Charles, 78
Boyle, Robert, 92
Bracciolini, Poggio, 61
Brassempouy goddess, 26
bronze, 45
Bronze Age technology, 39, *see also*
metallurgy
Buddha, 56
Byzantium, 153

C

Callot, Jacques, 82–3, 84, 93–4,
95–7, 99–101, 102, 104, 105,
106, 107
Calvinism, 122
capitalism, 131, 151–2
cave painters, 37
cave paintings, 21–35
admiration, 22
analysis, 22–3
animals in, 22, 23, 26, 29, 30–3
being-in-the-world, 23–4
bird in, 27, 28–9, 31–2
incommensurable irrationality,
25–6
life in, 25, 26
mask, 26, 27–8, 30–5
measure and harmony, 25
prehistoric, 23–6
rhinoceros in, 28–9, 31–2, 33
Shaft scene, 22, 25–35
temperance, revealing, 23
as unique documents, 23
in Western Europe, 22
Chamber of the Felines, 29
charisma, 121–9
chaotic power, 128–9
magic power, 128
modernity and, 93–5
notion of, 121
in political science, 125–6
in sociology, 122–3

- charismatas, 123
 charismatic persons, *see*
 charismatas
 Chauvet Cave, 22, 26
 Christianity, 136
 Clastres, Pierre, 158
 cock, 79
 collectivisation, 133
 Colombina, 82
Commedia dell'Arte, 75, 82
 commensuration, 22
 communism, *see also*
 totalitarianism
 access to power, reasons to gain,
 132–3
 collapse, 155
 Eastern Europe and, 143
 establishment of, 131–2
 and fascism, 135, *see also*
 fascism
 and paralysed societies, 153–4
 as permanent revolution, 136–7
 robotic obedience and, 146–51
 sacrifice, technique of, 133–4,
 137–44, *see also* sacrifice
 Second World War, 154
 as splinter movement, 146
 communist ideology, 142
 communist takeover, 131, 132–3,
 see also communism
 copper, 45
 Corpus Hermeticum, 53
 corruption, 70–1
 cosmology, 98–102
 crowds, and leaders, 114–21
 crucial motif, 52
- D**
- danse macabre*, 50
 Daoism, 52
 da Vinci, Leonardo, 78
 death, 64
De contemptu mundi (Segni), 61,
 63–4
 Deleuze, Gilles, 134
 delusions, 134
 democracy, 134
 criticism, 116–18
- The Demons* (Doderer), 120
De Re Metallica (Agricola), 40
 desire, 134
 destruction, *see* sacrifice
 dirt, 70
 Doderer, Heimito von, 120
 donkey, 79
 double bind, 140
 Douglas, Mary, 143
 dreaming, 32
 Durkheim, Emile, 9, 113, 114, 115,
 138, 150, 151
- E**
- Eastern Europe, communism in,
 143
Economy and Society (Weber),
 122–3
 effervescence, 130
 electoral campaigns, 155
 Elias, Norbert, 109, 112
 empty space, 84
 Enlightenment, 86, 87, 89, 90,
 102, 104, 106, 114, 151, 152,
 154, 156
Eros, 15, 138–9, 146–7, 153
 possessiveness, 139
 problems with, 139
 subversive thinking and, 142
 eudaimonism, cult of, 65–6
 Euripides, 140
 excited sensation, 90, *see also*
 passionate interests
 existence, 139
 exponential growth, 94
- F**
- Fainsod, Merle, 133
 fascism, 113–14, 135, 136, 156,
 see also communism
Fascist Century (Griffin), 132
 fascist regimes, 132
Fathers and Sons (Turgenev), 41
 Ficino, 53
 fighting masks, 96
 fluxions, 102–4
 French Revolution, 4, 102–3, 110,
 153

G

- Garzoni, Giovanni, 61
 Geber, 53
Genealogy of Morals (Nietzsche), 123
 Ghezzi, Pier Leone, 83
 Girard, René, 1, 75, 85, 110, 138, 140
 Gnosticism, 53
 god(s), 39, 40, 46, 47–9, 52, 56, 58–9
 Goethe, Johann Wolfgang, 162
 gold, 44–5
 Goodfellow, Robin, 79
 grace, 127–8, 129
 as community value, 127
 as gift of spiritual talent, 127
 Renaissance, 127
 gravitation, 87
 grotesque, 50

H

- harmonious images, 22
 Heidegger, Martin, 7, 10, 23, 36, 139–41
 Helen, 49
 Hephaestus, 39, 40
 Heraclitus, 46
Hermes/Mercurius, 51, 55
 Herzog, Werner, 159
 Hesiod, 52
 Hirschman, Albert, 13
 Hitler, Adolph, 115–16, 120, 132–3
 Hogarth, William, 83
 human misery, 62–5

I

- The Idiot or Learned Ignorance* (Cusanus), 66
 images, 81–6, *see also* cave paintings; Pulcinella ass, 82–3
 concept, 81
 of flirting, 82
 imitation and, 81
 mood and, 81–2
 zero, concept of, 81–2

- immortality of souls, 127–8
 inactive person, 128
 Industrial Revolutions, 45
 infinite series, 104–7
 Innocent III, 63–4, *see also* *De contemptu mundi* (Segni)
 inquiry, *see* search or inquiry
Ion (Plato), 125

J

- Judaism, 122

K

- Kabirs, 76
kalokagathia, 40
 Koselleck, Reinhart, 13, 151, 156
 Kraus, Karl, 120

L

- La miseria della condizione umana* (Segni), *see* *De contemptu mundi* (Segni)
 Lao Tze, 52, 56
lapis philosophicum, 55
La psychologie économique, 12
 Lascaux Caves, 23, 26, 29, *see also* shaft scene
Laws (Plato), 23–4
 Le Bon, Gustave, 4–5, 18, 114–21, *see also* crowds, and leaders
 Lefort, Claude, 134
 Lenin, Vladimir, 116, 121, 131, 132, 151
 liminal authorities, 7
 liminal figures, 6–7
 liminality, 3–4
 denominator effect of, 8–9
 identification of, 5–6
 incommensurable, 5
 primordial standards and, 4
 reconditioning, 8–9
 social and political events, 9–10
 social life in, 130
 Turner's approach to, 2
 liminal moment, 131
 liminoidality, 19, 132
logos, 25

M

macrocosm, 97
 magic power, charisma as, 128
 Magnasco, Alessandro, 84
 Magnus, Albertus, 53, 131–2
 Mannheim, Karl, 113
 masks, 74–86, 96, 97
 in Shaft scene, 26, 27–8, 30–5
 mass democracy, *see* democracy
 Mauss, Marcel, 69, 93
 mechanical vengeance, 96
Mein Kampf (Hitler), 116
 memories, 81
Mercurius, 51, 55
 mercury, 53, 55
 Merezhkovsky, Dmitri, 110–11
 metalcold automatism, 34–5
 metallurgy, 39–60
Meteorology (Aristotle), 53
 Metis, 128–9
 Michels, Robert(o), 118–19
A Midsummer Night's Dream
 (Shakespeare), 79
 mimes, 50–1, 74–86, 95–8, *see also*
 masks
 Minotaur, 50
 modernism, 134
Momus (Alberti), 66–74
 Mosca, Gaetano, 117–18
 motion, third law of (Newton),
 89
 Mumford, Lewis, 113
 mythology, 49

N

naked point, 91
 Napoleon, 110
 natural philosophy, 88
 Neolithic period, 43, 46
 caves in, 49
 neo-Platonism, 53
 Newton, Isaac, 53, 87–102
 Newtonian view of the world,
 87–9
 Nietzsche, Friedrich, 4–5, 10, 18,
 65, 66, 91, 109, 121, 123
 non-being, 59–60
 nonknowledge, *see* delusions

 nulla, 33, 59, 78, 81, 82, 84, 91,
 104, 105–6, 110, 112
 nymphs and witches, 45

O

Okhrana, 132
 Olympic Games, 23
 oppressive love, 49–50
 organic solidarity, 150

P

paintings, *see* cave paintings
 Palaeolithic cave painting, *see* cave
 paintings
 Paracelsus, 53
 paralysed societies, 153–4
 Pareto, Vilfredo, 115, 116, 118
 Paris, 49
 Paris Commune, 115, 116
 passionate interests, 11–15, 144–6
 objectivation, 13
 rightful training, 144–5
 pathogenesis, 9, 13, 156
 pathology, 156
 pervasive bestiality, 49–50
 phallic figure, of Shaft scene, 26–7,
 28, 31
 phallic signs, 26
pharmakos, 131
 Phrygian beret, 76
 Picasso, 25
 Piette, Edouard, 26
 Plato, 1, 7, 10, 11, 12, 17, 23–4,
 36, 44, 53, 56–60, 82, 83, 87,
 123, 125, 126, 127–8, 129,
 140, 146–7
poiesis, 36–7, 87
prima materia, 47, 51–2
The Prince (Machiavelli), 61
Principia (Newton), 88
Protestant Ethic (Weber), 122, 152
The Psychology of Crowds (Le Bon),
 114
Psychology of Socialism (Le Bon),
 116
The Psychology of Transference
 (Jung), 105
psychopompos, 55

Pulcinella, 75–86
 Puritanism, 122

R

rational choice theory, 12
 reality, for modernism, 134
 reciprocity, 26
 Renaissance, 74–86
 revolutionaries, 93–5
 revolutions, 107–14
 rhinoceros, in cave paintings,
 28–9, 31–2, 33
 Russia, 133

S

sacred clown, 50, 136
 sacred power, 135–6
 sacrifice, 48–52, 135
 communism and, 133–4, 137–44
 crucial motif, 52
 culture and, 138
 double bind, 140
 Eros and, 138–9, 140
 existence, 139
 sacred clown, 50, 136
 as subjugation technique,
 137–44
 sacrificer, 139–40
 Saturn, 50
The Sceptical Chymist (Boyle), 92
 schismatic occasionist, 133
 schismogenesis, 1, 9, 13, 65
 search or inquiry, 127–8
 secretive art of violence, 103
 seduction, *see* three 'S's (seduction,
 senselessness, sensation)
 Segni, Lotario di, 62, 63–4
 self-divinisation, 49
 selfless self, 112
 self-sacrifice, 149, *see also* sacrifice
 sensation, *see* three 'S's (seduction,
 senselessness, sensation)
 senselessness, *see* three 'S's
 (seduction, senselessness,
 sensation)
 sense of otherness, 47
 sensual self transformation, of
 societies, 155

Shaft scene, 22, 25–35
 bird in, 27, 28–9, 31–2
 incommensurable irrationality,
 25–6
 mask in, 26, 27–8, 30–5
 as misnomer, 27
 phallic figure of, 26–7, 28, 31
 rhinoceros in, 28–9, 31–2, 33
 smelting, 45
 smith, 39, 40, 42, 43, 46, 47–9
 smithery, 39
 social contract, 145
 social engineering, 141
 Socrates, 82, 124–5, 138, 146
Sophist (Plato), 56–60
 sophistry, 60
 Sorel, Georges, 115, 116
 souls, immortality of, 127–8
 Spain, 133
 spiritual power, 129
 spiritual power, in political
 science, *see* charisma
 Stalin, Joseph, 132–3
 stasis, 89
 Stoicism, 53
 subservience, 148–9
 suffering, 135
 sulphur, 53
 sulphur-mercury-salt theory, 53
 Supreme Being, 103
 surrogacy, principle of, 137
Symposium (Plato), 18

T

Taine, Hyppolite, 115
 Tarde, Gabriel, 1, 5, 11, 12, 18, 85,
 90, 115, 146, 150, 151, *see also*
 passionate interests
techne, 36
 technology, 61
Theaetetus (Plato), 44
 third law of motion (Newton), 89
 Thirty Years' War (1618–48), 96–7
Three Graces (Botticelli and
 Raphael), 127
 three 'S's (seduction, senselessness,
 sensation), 107–14
Timaeus (Plato), 59

totalitarianism, 19, 119, 131,
 133–7
Eros, *see Eros*
 establishment of, 152
 human desires and, 134
 inefficient, 133
 modernism and, 134
 paligenetic entities, 141
 passionate interests, 144–6
 as permanent revolution,
 136–7
 robotic obedience and, 146–51
 sacred power and, 135–6
 sacrifice and, 137–44, *see also*
 sacrifice
 self-destruction and, 136
 social engineering and, 141
 victimisation, 136–7
 transmutability, 98–9
 Trismegistos, Hermes, 53
troia, 49
Troilus and Cressida (Shakespeare),
 74
 Trojan War, 45, 49
 Troy, 45, 49
 Turner, Victor, 2, 40, 55, 130

U

Ulysses, 45, 50
 universal gravitation, 87
 Upper Palaeolithic, 22

V

van Gennep, Arnold, 1, 2, 55
 vengeance, 96
 Vicar of Christ, 63
 Voegelin, Eric, 14, 117, 120
 void
 Callot on, 93–5
 individuation of, 99
 liberation of, 99–100
 mimicry, 90–1
 Newton on, 88, 89–93
 problem of, 99
 as real, 90–1
 sacred marriage image, 99–100
 zero, 91–2, 94–5

W

Walrasian general equilibrium, 91
 Weber, Max, 3, 5, 9, 10, 18, 109,
 113, 118, 119, 121–9, 152
see also charisma
 Western European working class
 movement, 131
 working class, 131
 world, Newtonian view of, 87–9
 wrestling, 160

Z

zero, 91–2, 94–5, *see also* nulla
 as subnormal number, 78
 Zizek, Slavoj, 158