

PRATHA
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And this opting out
leads straight to the
unresolved cipher of
Ariadne (and the
creative-divine catastro-
phe of Dionysus), that
which drove Nietzsche
mad, to/for that Some-
thing Else always
marked in the scopic
crosshairs of representa-
tional systems as the
point of No Return,
conjoining opposites
(Absolute and Contin-
gent, male and female,
creative and destruc-
tive); a house-on-fire,
after Lévinas, and a
landscape of things
purely given, if not a
landscape of things on
fire, a 'time' and 'home'
within Time when
things-in/for-
themselves return,
speaking a language
before words (well
before discourse), a
world already 'outside'
into place. This path
then leads through the
proverbial 'X' (as exit) at
the center of all laby-
rinths and remains the
creative 'moment'
('now') by design (and
by doing as little as
required by design in
honor of the real Real).

“Here (and in conformity with a long poetic tradition) the abyss of infinity is contained in the eye that gazes at us (Hegel called this ‘the night of the world’). But, of course, there is one instance when the two terms, Auge [Auge / n, eye / s] and Blick [gaze], are even more happily united: precisely the notion of Augenblick (moment). When, in Zarathustra, the theme of eternal recurrence appears for the first time (in the chapter ‘On the Vision and the Riddle’), Nietzsche talks about a ‘gateway’ called ‘Moment’ (Augenblick), a point at which two paths meet (as if ‘offending each other face to face’) -- two paths that seem to contradict each other, and to stretch for an eternity in opposite directions [...] Thus, the Nietzschean ‘moment’ is not simply a point on the line of time, stretching ‘from here to eternity’ in two opposite directions. It is the very ‘crystal’ of time (to borrow Deleuze’s term), the crystal of the future and of the past -- as such, it is eternity [as in Blake, and as in Meyrink’s ‘Nietzschean’ The White Dominican].

