



Myrionymos

By

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## Framing Philosophy

“ The imagery of the frame is both a literary and visual construct, and it can be used by consciousness striving to define the focus on itself. But the frame takes many forms: the frame of the picture, window, doorway, the camera lens and even the head and the eye depicted in art form frames and frames-in-frames, dividing the visual field into scenes and their contents. One of the most obvious stagings of the eye as a frame through which see a perspectivised reality, a reality that appears mediated by the eye yet is signified as Other, may be seen in Dziga Vertov’s *Man with a Movie Camera* 1929, structured by repetitive lens/eye and shutter/eyelid images throughout. If the eye, and by extension, the gaze is used as a metaphor for philosophical enquiry, it has also been used as a symbol of reflection and reflection on philosophy’s methods, and of course, those of psychoanalysis. This visual symbolism and its associated lexical set (looking, gazing, focusing, desiring, scopophilia, optics reflection, reflexivity, self-definition etc.) can be extended to the tradition of framing visually, and writing and speaking about framing. Frames-inframes form a visual discourse and they activate specialised thought in philosophy, art and science about conscious behaviour. “



The metopes of the Greek temple pediments represent, by their centering process, a coherent attempt at setting in depth. There is a direct relationship down from the classical scene to the electronic image, from the first codes of perspective to digital or virtual videos. The image is, even now, a prisoner of that rectangle, of that founding frame.

Jacques Polieri, *“Rectangle and Setting in Depth”*



“ In general, entanglement arises whenever different quantum systems interact. It makes sense, thus, to think of the entire universe as an entangled quantum system. And once entanglement is applied to the universe, it realizes the first part of Heraclitus’ fragment, “from all things One.” This is, in fact, the most obvious interpretation of quantum mechanics taken seriously as a theory about nature. ”

Heinrich Päs; *The One*



Frame narrative: A story in which another story is enclosed or embedded as a 'tale within the tale', or which contains several such tales.

The Oxford Dictionary of Literary Terms







Nature is Mysterious







“If we opened people up, we'd find landscapes.” Agnès Varda



Quantum Physics Reveals the Unity of the Universe  
Heinrich Päs, November 9, 2023

In Europe, the 6th century BCE Greek philosopher Heraclitus recapped monism in his fragment “from all things One and from One all things”, while his contemporary Parmenides describes “The One” as an indestructible, eternal, and timeless whole. Around the same time the Pythagoreans, a close-knit group of mathematician-philosophers, taught that “the One is the principle of all things” and that “matter and all beings have come into being from it.” Many of these threads converged in the philosophy of Plato who is said to have taught monism as a secret, unwritten doctrine at his academy. Later Neoplatonists such as the third-century-CE philosopher Plotinus who described “The One” as “all things in a transcendental way”, “the source of all things” or “Being’s generator”, became champions of monistic philosophy in the Roman empire. Everything but antipodal to science, it was a blend of Platonic and Pythagorean ideas with its decisive monistic flavor that inspired Copernicus and Kepler to search for harmonies in the cosmos, and Newton to devise his law of universal gravitation.

Both Copernicus and Kepler had read Platonic philosophers since their student days. Copernicus began his book on the heliocentric model of the solar system with a quote of the alleged motto of Plato’s academy, and Kepler discovered his laws of planetary motion when he tried to employ musical intervals to describe the relations of planetary velocities, reviving an old Pythagorean motif known as “music of the spheres” that was popular also among the Renaissance Platonists in Florence around Marsilio Ficino. Around a century later, Newton was deeply fascinated by the work of his older colleague at the University of Cambridge, the Platonist Ralph Cudworth. Indeed, Newton’s notes are full of references to Plato, Pythagoras, and the music of the spheres, which he interprets as an allegory for gravity. About the various planets, elements, and phenomena that were deified in antiquity, Newton explains, “these things All are one thing, though there be many names... one and the same divinity exercising its powers in all bodies whatsoever.”







"I am all that has been and is and shall be; and no mortal has ever lifted my mantle."

The first mention of the veil of Isis appears in *On Isis and Osiris*, a philosophical interpretation of ancient Egyptian religion by Plutarch, a Greek writer in the late first and early second centuries CE. He described a seated statue of a goddess in the Egyptian city of Sais that bore the inscription



2nd century CE. Oxyrhynchus Papyrus XI.1380.

The Oxyrhynchus Papyri collection, belonging to the Egypt Exploration Society and housed in Oxford's Art, Archaeology and Ancient World Library, comprises thousands of texts on papyrus and parchment and is the largest of its kind in the world. It includes principally literary, documentary, and other texts in Greek, dating from the second century BCE to the seventh century CE; other languages represented include Latin, Demotic, Coptic, and Arabic. Most of the papyri come from excavations conducted at the site of Oxyrhynchus (modern Bahnasa) by Oxford classicists Bernard Grenfell and Arthur Hunt in 1896–1907 on behalf of the Egypt Exploration Fund (now Society).

invoke Thee, Who at Aphroditopolis art called One; Who art called Bubastis; at Letopolis Magna, One; at Aphroditopolis in the Prosopite Nome, Fleet-Commanding, Many-Shaped, Aphrodite; at Delta, Giver of Favors; at Calamisis, Gentle; at Carene, Affectionate; at Niciu, Immortal, Giver; at Momemphis, Ruler, at Psochemis, Bringer To Harbor; at Mylon, Ruler; at Hermopolis, Of Beautiful Form, Sacred; at Naucratis, Fatherless, Joy, Savior, Almighty, Most Great; at Nithine in the Gynaecopolite Nome, Aphrodite; at Pephremis, Isis, Ruler, Hestia, Lady of Every Country; at Es, Hera, Divine; at Buto, Skilled in Calculation; at Thonis, Love; in the Saite Nome, Victorious, Athena, Nymph; at Caene, Joy; at Sais, Hera, Ruler, Perfect; at Iseum, Isis; at Sebennyus, Inventiveness, Mistress, Hera, Holy; at Hermopolis, Aphrodite, Queen, Holy; at Diospolis Parva, Ruler; at Bubastus of Old, at Heliopolis, Aphrodite, at Aithribis, Maia, Supporter; at Hieria in the Phthemphuthite Nome, Lotus-Bearing; at Teouchis, Sacred, Mistress; among the Bucoli, Maia; at Xoïs of Old, Oracular; at Apis, Understanding; at Leuce Acte, Aphrodite, Mouchis, Eseremphis, at Choatine, Victorious; at ... , Skilled in Writing; at Cynopolis in the Busirite Nome, Praxidice at Busiris, Fortune, Good; at Hermopolis in the Mendesian Nome, Leader; at Pharbaethus, Of Beautiful Form; at Isidium in the Sethroite Nome, Saviour of Men; at Heracleopolis in the Sethroite Nome, Mistress; at Phernouphis, Ruler of Cities; at Leontopolis, Serpent, Good; at Tanis, Of Gracious Form, Hera; at Schedia, Inventiveness; at Heracleum, Lady of the Sea; at Canopus, Leader of the Muses; at Menouthis, Truth; at Meniouis, Seated Before Io in Whose Honor ... Is Founded; at M... Enestium, Most Great, Vulture-Sharped, Aphrodite; at Taposiris, Thauestis, Hera, Giver; in the Island, Swiftly Victorious; at Peucestis, Pilot; at Melais, Many-Formed; at Menouphis, Warlike; in the Metelite Nome, Kore; at Charax, Athena; at Plinthine, Hestia; at Pelusium, Bringer To Harbor; in the Casian District Tachnepsis; at the Outlet, Isis, Preserver; In Arabia, Great Goddess; in the Island, Giver of Victory in Sacred Games; in Lycia, Leto; at Myra in Lycia, Sage, Freedom; at Cnidus, Dispeller of Attack, Discoverer; at Cyrene, Isis; in Crete, Dictynnis; at Chalcedon, Themis; at Rome, Warlike; in the Cyclades Islands, Of Threefold Nature, Artemis; at Patmos, Young; at Paphos, Hallowed, Divine, Gentle; in Chios, Marching; in Salamis, Observer; in Cyprus, All-Bounteous; in Chalcidice, Holy; in Pieria, Youthful; in Asia, Worshipped at the Three Ways; at Petra, Savior; at Hypsele, Most Great; at Rhinocolura, All-Seeing; at Dora, Friendship; at Stratonos Pyrgos Hellas, Good; at Ascalon, Mightiest; at Sinope, Many-Named; at Raphis, Mistress; at Tripolis, Supporter; at Gaza, Abundant; at Delphi, Best, Fairest; at Bambyce, Atargatis; among the Thracians and in Delos, Many-Named; among the Amazons, Warlike; among the Indians, Maia; among the Thessalians, Moon; among the Persians, Latina; among the Magi, Kore, Thapseusis, at Susa, Nania [possibly a syncretic Isis-Innana]; in Syrophoenicia, Goddess; in Samothrace, Bull-Faced; at Pergamum, Mistress; in Pontus, Immaculate; in Italy, Love of the Gods; in Samos, Sacred; at the Hellespont, Mystic; at Myndus, Divine; in Bithynia, Helen; in Tenedos, Name of the Sun; in Caria, Hekate; in the Troad and at Dindyma, Palentra Unapproachable, Isis; at Berytus, Maia; at Sidon, Astarte; at Ptolemais, Understanding; at Susa in the District of the Red Sea, Sarkounis, Thou Who interpretest first of all by the Fifteen Commandments, Ruler of the World; Guardian and Guide, and Lady of the Mouths and Rivers and of Seas; Skilled in Writing and Calculations, Understanding; Who Also Bringest Back the Nile Over Every Country; the Beautiful Animal, of All the Gods; the Glad Face in Lethe; the Leader of the Muses; the Many-Eyed; the Comely Goddess in Olympus; Ornament of the Female Sex and Affectionate; Providing Sweetness in Assemblies; the “Lock of Hair” in Festivals; the Prosperity of Observers of Lucky Days; Harpocratis, of the Gods; All-Ruling in the Procession of the Gods, Emnity-Hating, True Jewel of the Wind and Diadem of Life; By Whose Command Images and Animals of All the Gods, Having ... of Thy Name, are Worshipped; O Lady Isis, Greatest of the Gods, First of Names, Io Sothis;, Thou rulest over the Mid-Air and the Immeasurable; Thou devisest the weaving of ... ; it is also Thy will that women in health come to anchor with men; all the elders sacrifice; all the maidens at Heracleopolis turn to Thee and dedicated the country to Thee; Thou art seen by those who invoke Thee faithfully; from Whom ... in virtue of the 365 combined days; gentle and placable is the favor of Thy Two Ordinances, ; Thou bringest the Sun from rising unto setting, and all the Gods are glad; at the rising of the stars the people of the country worship Thee unceasingly and the other sacred animals in the sanctuary of Osiris; they become joyful when they name Thee; the spirits become Thy subjects;, and Thou bringest decay on what Thou wilt and to the destroyed bringest increase, and Thou purifiest all things; every day Thou didst appoint for joy; Thou ... having discovered all the ... of wine providest it first in the Festivals of the Gods; Thou becamest the discoverer of all things wet and dry and cold and hot, of which all things are composed; Thou broughtest back alone Thy Brother, piloting Him safely and burying Him fittingly; Leader of Diadems; Lady of Increase and Decay, Thou didst establish shrines of Isis in all cities for all time; and didst deliver to all human beings observances and a perfect year; and to all human beings in every place, Thou didst show... in order that all might know that Thou ... ; Thou didst establish Thy son Horus Apollon everywhere, the youthful Lord of the Whole World and for all time; Thou didst make the power of women equal to that of men; and in the sanctuary Thou didst ... ; Thou, Lady of the Land, bringest the flood of rivers—in Egypt, the Nile, in Tripolis, the Eleutherus, in India, the Ganges; owing to Whom the whole exists through all rain, every spring, all dew, and snow and all the land and sea; Thou art also the Mistress of All Things Forever; Thou madest the ... of the Dioscuri; Thou hast dominion over winds and thunders and lightnings and snows; Thou, the Lady of War and Rule, easily destroyest tyrants by trusty counsels; Thou madest great Osiris immortal and delivered to every country religious observances; likewise Thou madest immortal Horus who showed Himself a benefactor and good; Thou art the Lady of Light and Flames









He saw Music











“We prefer slight amounts of deviation. We like a little imperfection because this gives life to the sounds, and that is attractive to us.”

According to the Ancient Greek philosopher Pythagoras, ‘consonance’ – a pleasant-sounding combination of notes – is produced by special relationships between simple numbers such as 3 and 4. More recently, scholars have tried to find psychological explanations, but these ‘integer ratios’ are still credited with making a chord sound beautiful, and deviation from them is thought to make music ‘dissonant’, unpleasant sounding.

But researchers from the University of Cambridge, Princeton and the Max Planck Institute for Empirical Aesthetics, have now discovered two key ways in which Pythagoras was wrong.

Their study, published in *Nature Communications*, shows that in normal listening contexts, we do not actually prefer chords to be perfectly in these mathematical ratios.

“We prefer slight amounts of deviation. We like a little imperfection because this gives life to the sounds, and that is attractive to us,” said co-author, Dr Peter Harrison, from Cambridge’s Faculty of Music and Director of its Centre for Music and Science.

“I think a person permeates a spot, and a lost presence makes the environment timeless to me, keeps an area alive. It pulsates because of that.”

Andrew Wyeth











Wabi-Sabi is a Japanese compound word that means imperfect, irreplaceable, unfinished, composed of the words wabi: nature, breathing, living, hermit, and sabi: showing patina, maturity. It stands for the beauty of the transient, the unfinished.















I, who have felt the horror of mirrors  
Not only in front of the impenetrable crystal  
Where there ends and begins, uninhabitable,  
An impossible space of reflections,

But of gazing even on water that mimics  
The other blue in its depth of sky,  
That at times gleams back the illusory flight  
Of the inverted bird, or that ripples,

And in front of the silent surface  
Of subtle ebony whose polish shows  
Like a repeating dream the white  
Of something marble or something rose,

Today at the tip of so many and perplexing  
Wandering ears under the varying moon,  
I ask myself what whim of fate  
Made me so fearful of a glancing mirror.

Mirrors in metal, and the masked  
Mirror of mahogany that in its mist  
Of a red twilight hazes  
The face that is gazed on as it gazes,

I see them as infinite, elemental  
Executors of an ancient pact,  
To multiply the world like the act  
Of begetting. Sleepless. Bringing doom.

They prolong this hollow, unstable world  
In their dizzying spider's-web;  
Sometimes in the afternoon they are blurred  
By the breath of a man who is not dead.

The crystal spies on us. If within the four  
Walls of a bedroom a mirror stares,  
I am no longer alone. There is someone there.  
In the dawn reflections mutely stage a show.

Everything happens and nothing is recorded  
In these rooms of the looking glass,  
Where, magicked into rabbis, we  
Now read the books from right to left.

Claudius, king of an afternoon, a dreaming king,  
Did not feel it a dream until that day  
When an actor shewed the world his crime  
In a tableau, silently in mime.

It is strange to dream, and to have mirrors  
Where the commonplace, worn-out repertory  
Of every day may include the illusory  
Profound globe that reflections scheme.

God (I keep thinking) has taken pains  
To design that ungraspable architecture  
Reared by every dawn from the gleam  
Of a mirror, by darkness from a dream.

God has created nighttime, which he arms  
With dreams, and mirrors, to make clear  
To man he is a reflection and a mere  
Vanity. Therefore these alarms.

Jorge Luis Borges







“This is what cinema is all about. Images, sound, whatever, are what we use to construct a way which is cinema, which is supposed to produce effects, not only in our eyes and ears, but in our "mental" movie theater in which image and sound already are there. There is a kind of on-going movie all the time, in which the movie that we see comes in and mixes, and the perception of all these images and sound proposed to us in a typical film narration piles up in our memory with other images, other associations of images, other films, but other mental images we have, they pre-exist. So a new image in a film titillates or excites another mental image already there or emotions that we have so when you propose something to watch and hear, it goes, it works. It's like we have sleeping emotions in us all the time, half-sleeping, so one specific image or the combination of one image and sound, or the way of putting things together, like two images one after another, what we call montage, editing - these things ring a bell. These half-asleep feelings just wake up because of that - that is what it is about. This is not to make a film and say: "Okay, let's get a deal, let's tell the story, let's have a good actress, good-bye, not bad," and we go home and we eat. What I am dealing with is the effects, the perception, and the subsidiary effects of my work as proposals, as an open field, so that you can get there things you always wanted to feel and maybe didn't know how to express, imagine, watch, observe, whatever. This is so far away from the strong screenplay, the beautiful movie, etc., that sometimes I don't know what I should discuss. You understand, this is really fighting for that "Seventh Art" which is making films.”

Agnes Varda, [Agnes Varda: Interviews](#)

