

MĀ-THEATER
FROM ABSTRACT NŌ
TO ABSTRACT BUTŌ
(1968–1988)
[ABENDSCHAU SPIELE/
COGNITIO VERSPERTINA]

Written in Rhinebeck, circa 1986. First published
in *Io #41: Being = Space × Action*, ed. Charles Stein
(North Atlantic Books, 1989).

According to Zeami, dance is instructed by song, i.e., poetry. Thus, if dance is instructed by *abstract symbols* instead of (concrete) words, *abstract dance* is created.

Λ is a symbol for the Empty Dance

(Utsu Butō—Void Butō)

The stage on which the Creative Subject shall be born is a lattice of (existential) contradictions—a vacuum encased by darkness.

Abstract Nō begins with a study of Non-Being and ends by a presentation of the character MA—annotated with its appropriate X-index, $M\bar{A}_x = M\bar{A}$. More generally, “MĀ-Theater” stands for “X-indexed MĀ-Theater” of which Abstract Nō is a *separable sub-species*.

By contrast, the X-topocosm of *Abstract Butō* is characterized by (the consequences of) the singular identity:

有 ≡ 無

which is also written

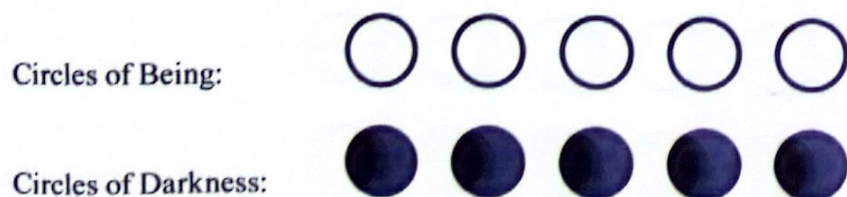


Remark on *Ankoku Butō*. The character ANG signifies, with complete silence, what the concept “Day” stands for—while the character complex ANKOKU signifies the darkness brought about as the sounds of civilization, already at dawn, pierce through the daylight of what was once true.

Ankoku Butō-no-Zhuang Zhou from the *Flowers of the Black Chrysanthemum* (1982/83) is my second composition in the style of *Saido-Butō*, and it too is characterized by the abstract identity:



where “○” now also carries the connotation of “Day.”



The circles of Being and Darkness are unified in Abstract Nō by the identity:

閒 有 ≡ 閑

Reminder on Yugen. Yugen applies to speech, to the sounds of words. Yugen signifies the deep beauty of the darkness in which the sound of words envelope the Day.

Being, shattered by the sound of words—the flowers of a Black Chrysanthemum.

Saido-Butō designates the continuous trajectories of the infinitesimal arrow arabesques of a shattered Being falling through the infinite darkness of the mind's dislocated centers.

(Remark on the formal derivation of the “character” SAIDO-BUTŌ. The use of the character SAIDO within the theory of Nō goes back all the way to Zeami, by whom it was used to signify the concept of a “pulverizing movement.” Resorting to a compact and concise notation:

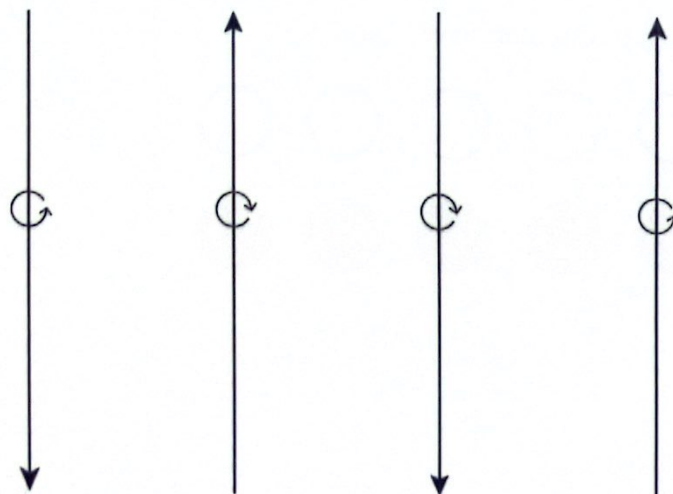
有 ≡ 碎動

is thus the general formula by which an ancient dance step of utter darkness becomes a “pulverizing movement” as indicated by Zeami's character SAIDO.)

Arrows of movements for a vertical topocosm

(The Static Anfractuous Flows Of A Cosmic Current.)

These are the principal arrows of movements in the style of Saido-Butō in which emphasis is on very small but widely differentiated *vertical movements* that are subjected to an equally small *anfractuous rotation*:



Movements in this space of vertical rotational movement gradually become displaced as instances of *locally infinite spaces* encased by an impenetrable darkness into which the Creative Subject eventually disappears. The Creative Subject creates absence by being present only within the confines of a locally infinite space in which each movement pulverizes its very presence. More specifically, the pair of arrows, which determine the vertical rotational movement, is composed in such a way that vertical and horizontal movements alternatively absorb each other. That is, given an indexed family of a principal arrow, say,



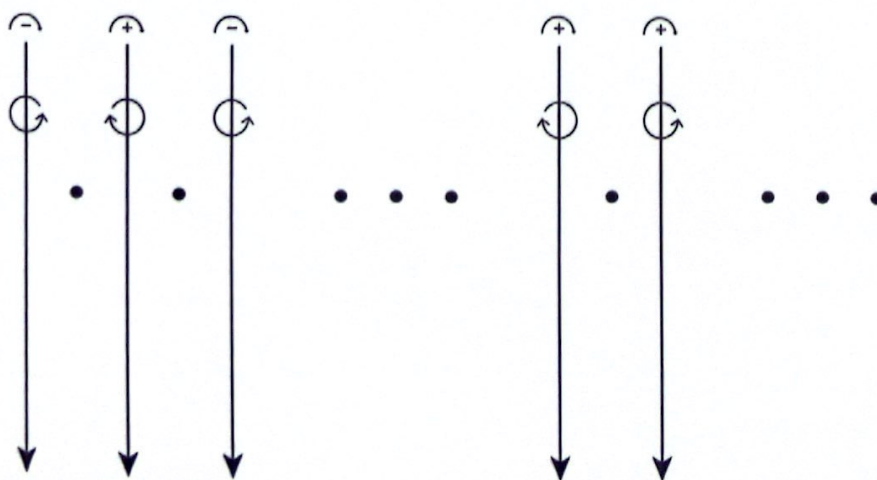
the Creative Subject recurs and recurs as a limit point:



of motion and stasis, by which is defined the utter darkness of the enveloping space of the X-indexed family of principal arrows.

Historical Reminder. (Presocratic Dance.) The determination of movement and stasis by poetry goes back at least to Vedic times. It is in the Vedic texts that one first encounters a refined concept of *correct action*, i.e., **ṛta**. The Vedic Dance remains largely unknown as do the later Eleatic Dance or the Elausinian Dance. However, it is known that a theme common to all these ancient arts of dance is the action of transformation by sacrifice. Thus, it must be expected that *correct action* (**ṛta**) translates for the Creative Subject as *total personal transformation* in a rigid performance of Abstract Nō or Abstract Butō.

常住不滅



(Elements of Movement \bar{X})

ABSTRACT NŌ DRAMAS

Λ 無 間 提
氣 氣 唱
道 道

This section was compiled by Henry Flynt. It includes previously unpublished abstract Nō dramas, written by Catherine Christer Hennix in Stockholm, 1975–1979, and a previously unpublished introduction, written by Flynt in New York, 1985, and revised in New York, 2017.

The Nō Dramas of Catherine Christer Hennix (1975–1979): Introduction by Henry Flynt (1985; 2017)

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In the seventies, Catherine Christer Hennix wrote a series of Nō-texts in English as part of a larger family of works, including poems, paintings, esthetic theory, and philosophical-logical texts (some of which employ a logico-algebraic symbolism invented by Hennix).

The Nō texts are not meant to be physically staged but read and imagined.

The Western reader will have been encultured in a “modern” art which seems difficult and startling because it is produced by the deliberate garbling of earlier works of Western art—to yield works which are shells, baffling and startling an insecure audience, without any point. (The Dadaists meant to tell the audience that their civilization was abominable, but the audience failed to learn anything, and the aesthetic of fragmentation became a mere convention for a new academicism.)

This enculturation is extremely poor preparation for Hennix’s Nō series. Her Nō dramas have something to say that is highly developed and has to be comprehended in stages, by cross-reference and rumination.

Hennix invokes modern scientific philosophies and natural philosophy in her capacity as a professional: because those philosophies comprise the picture of reality in which Western culture is most seriously invested (computers, nuclear technology). So Hennix writes, albeit from a critical distance, as an adept. But her relation to this knowledge is ambiguous—but what makes the texts difficult goes beyond the ambiguous use of science. Hennix has some touchy things to say. And they are things people will pay lip service to but forget to act on.

Hennix’s choice of words is fully aware of the Japanese tradition of quoting lines from famous classical poems. For example:

*When by the side of the ancient ferry
The breeze and moonlight are cool and pure
As dark vessels turning into flames of gold*

and, again:

*How can one seek the moon by observing its shadow?
But such is the ordinary mind’s attachment to its claimed innocence.*

This contrasts with Hennix’s more modern statements, such as:

Trapped in a foam-like Reality

Yet the work cannot be called “perfect.” There are gaps in the flow of thought;

the philosophic statements are not perfectly lucid; and there are seemingly cryptic references to science (e.g., quantum fields) which seemingly are merely impressionistic. The texts are, as Hennix says, *abstracts* of Nō dramas yet to be realized. They stand in relation to the medieval Nō theater like photo negatives or X-rays — their gestation is a possibly never-ending continuous process. A pristinely authentic consciousness is a noble fantasy; but is Hennix too willing to trust this fantasy or to take it as the only dimension of liberation? Hennix has no more warrant to affirm the negative of Marx or Freud or social biology than they have to affirm the positive of their respective analyses. What warrant does Hennix even have to rule out seeking the moon by observing its shadow? I say these things because it is part of conveying a touchy statement, and asking that a high standard be honored — to admit that lapses are possible, and that omniscience will not be found here. Ideally, Hennix should rewrite the work one more time; but the possibility of doing such work may not be regained. Notwithstanding, Hennix has already done very, very much.

Hennix has written her own explanation of her dramas; but realistically, this theory is much too recondite to introduce the reader to the plays.

So I offer here an introduction to the plays, based on my brief study of medieval Nō theater and on my interviews with Hennix. Even this introduction treats of matters which are not light. The reader who then passes to the plays, and finally to Hennix's own explanation, will find the task formidable enough.

A note on the medieval Nō drama

Medieval Nō drama developed from folk theater into a theater for the warrior class. By Western standards, the scenery is sparse; the flute-and-drum music is abrupt and shrill, suggestive of pain and the supernatural; the costumes are rich and refined. A typical theme is that of a warrior who returns after death as a ghost, to express remorse and wistfulness.

The actors in a Nō drama include the principal actor, called Shite (performer); the supporting actor, called Waki (bystander); and the Chorus. As part of their rich costumes, the actors wear lacquered wooden masks. The Nō stage is standardized, with seats and pillars corresponding to the Shite and Waki; a painted backdrop of a withered pine tree; and a bridgeway to the left of the stage along which there are three pines. The Chorus (of "old performers") is seated at the right, and there are drummers at the back. The actors' movements are choreographed and symbolic—including gestures with fans—and are mostly slow but intermittently abrupt. The base of the stage is resonant, and in addition to vocalizing, a principal actor may intermittently stamp on the floor. The first glimpse of an actor on the bridgeway is like a glimpse of a ghost or a god, whose presence then develops with concentration and wondrousness.

The culmination of Nō occurred already at its inception—which is ascribed to Kwanami and Zeami, father and son—in the fourteenth and fifteenth centuries. It was typical for the dramas to be performed five at a time, with buffoon plays in between. Each Nō was drawn from a different one of the five play types: god-drama, warrior-drama, woman-drama, frenzy-drama, demon-drama. Medieval Nō united human sentiment and sensuous spectacle (and audition) with refinement, concentration, nuance, with intimation of the supernatural, and with Buddhist

themes and aesthetics. Zeami, who wrote both dramas and theatrical manuals, adhered to Zen, and borrowed terms from Zen to expound the aesthetic ideal of Nō, namely *yūgen* (wistful beauty) and *hana* (flower, miraculous surprise).*

Zeami characterized, through quotations, nine stages of accomplishment in Nō performance. Here is an adaptation of his characterization, which gives the stages in order of increasing attainability, from common proficiency (crude energy) to miracle-through-paradox:

1. The squirrel's five talents: climb a tree, swim in the water, dig a hole, jump, and run.
2. Three days after its birth, the tiger is disposed to devour an ox.
3. The metal hammer flashes as it moves, the glint of the precious sword is cold.
4. The Way of ways is not the usual way.
5. To tell everything—of the nature of clouds on the mountains, of moonlight on the sea.
6. The sun sinks in the bright mist, the myriad mountains are crimson.
7. Snow piled in a silver bowl.
8. Snow covers the thousand mountains—why does one lonely peak remain unwhitened?
9. In Korea, the sun shines brightly at midnight!†

Quotations from some appreciations of Nō may be helpful. (In the following examples, I have made the spelling of Zeami's name uniform.)

The central character in many of [Zeami's] plays is a ghost, someone from a world beyond our own which can only be symbolized. Often this ghost returns in his former appearance in the second part of the play, and during the interval between the first and second parts harsh music and inarticulate cries from the musicians suggest the distance of the world of the dead and the pain of being born. The climax of the play is the final dance which symbolizes and resolves the character's anguish

(Sources of Japanese Tradition, I, p. 280).

In most Noh plays the personae are beyond life. They are immortal gods. They are dead warriors, dead murderers, dead lovers, whose inability to free themselves from their pasts binds them, as ghosts, to the world of appearances

(Noh: The Classical Theater, p. 17).

*It seems likely that already by this time (the thirteenth century) *sabi* suggested not only 'old' but the taking of pleasure in that which was old, faded, or lonely. To achieve the end of *yūgen*, art had sometimes been stripped of its color and glitter lest these externals distract...*

(Sources of Japanese Tradition, I, p. 280).

* Buddha's thought was commonly called the flower.

† Adapted from *Sources of Japanese Tradition*, Vol. I, pp. 286–288

Finally, in regard to the references cited below, let me comment that even sophisticated writers do not necessarily agree on what various aspects of *Nō* mean. An example is the disparity in the interpretation of the concept of *ma* as between K. Konparu, *The Noh Theater*, Ch. 7, and A. Isozaki, *MA*.

References:

- Ze-ami (Seami), *Kadensho*, tr. Chûichi Sakurai et al. Kyoto, 1968.
selections by Seami, in *Sources of Japanese Tradition*, ed. Tsunoda, de Bary, Keene, Vol. I, pp. 282-297.
Kunio Konparu, *The Noh Theater: Principles and Perspectives*, 1983.
Yasuo Nakamura, *Noh: The Classical Theater*, 1971.
Arata Isozaki, *MA: space-time in Japan*, 1971.

Commentary on "Teisho" or PARADOX-DRAMA

Symbol for this play: ■

In "Teisho," Hennix mixes the traditional god- and warrior-dramas to create a new, sixth play-type. The name "Teisho" is the Zen term for the presentation and resolution of a paradox. For example, philosophy students in India had to meditate on whether sound is impermanent or permanent.

Hennix says, "'Teisho' is the eternal drama of enlightenment." Roughly, the protagonist Shite is one who begins (already present on the stage behind a curtain) in consciousness which moves freely in namelessness, without socially imposed obstacles or distorted communication. When the Chorus breaks the silence, time, space, and qualities spring into existence.

As first the mundane world, and then distorted thoughts, impinge upon Shite, he has the capacity to endure them and to triumph over their battering of his consciousness—so that at the end Shite retains his insight, although it is now both deepened and fraught. Waki, the bystander, has already been swamped by distorted, label-forestalled thought and self-made obstacles. Thus, Waki's presence radiates disinsight. His presence batters on Shite, forcing Shite into active struggle to sustain insight.

Thus Shite is confronted with the path of death; but this puts him on the path to communion with enlightened beings.

By about the top of page 196 of "Teisho," the discourse of Shite and the Chorus has given Waki the chance to reconsider who he is. In other words, every person faces a problem of inauthentic consciousness — which is to some extent distinct from the constraints or determinants of circumstances, conditions, historical stages, etc. Every person is faced with the option to mold him or herself to externally supplied identities and to sink into distorted communication. Every person faces the option of trusting his or her capacity to judge what is worthy, and to think his or her way through problems.

But most people take the path of subordination. They are already beyond reconsidering their identity, and thus function as captive transmitters of distorted, label-forestalled thought and self-made obstructions. Waki cannot trust himself because he secretly believes that he is an unreclaimable failure; that only by molding himself to identities supplied by fashion can he gain any stature at all; that if he trusted himself, what he would find would be worthless.

But Hennix has not made Waki negligible. After all, the principals in Nō are immortal gods. Rather, Waki is an already celestially sophisticated figure who, however, cannot take the final step — which is the step that matters. Waki is the theoretical physicist or the cocktail-party intellectual who is well able to repeat famous ideas in a garbled way; or the Eastern mystic who supposes that understanding dependent origination and permanence of the inner sound and the doctrine of emptiness has given him an undistorted, unobstructed consciousness.

After the Chorus in effect dismisses Waki (bottom of page 196), Shite reappears as a warrior. His dance is an enraged outburst suggesting that although cultural decline or even the end of the world (nuclear war) is a matter of public attention, the ordinary person (ordinary intellectual) remains heedless, thinking in garbled imitations, unable to re-examine his or her identity without molding him or herself to an externally supplied identity. He or she remains unable to get beyond reactivity.

To paraphrase: “Waki’s role is to remind us that submerged consciousness is still the most common experience, and that the search for self-reliant, undistorted consciousness is a search of which only a minority are cognizant.”

As for Shite, a central aspect of his role “is his capacity as an inscriptional source of being.” *The strong coupling between a centered mind and the content of its inner perceptions* enables Shite to *transgress* ordinary sources of being. This is the attainment that is beyond Waki.

I (p. 193)

Prana: Sanskrit, “breath”

Repetition of phrases is a feature of traditional Nō texts.

Other: pronounced as Waki appears.

Noema: Hennix adapted Husserl’s term, to mean the content of a clear perception which escapes an immediate conceptual capturing.

Now Shite is forced into the world.

Intension: Hennix’s term for a meaning-assignment to the words or terms by the self.

II (p. 194)

The philosophic question whether sound is permanent or impermanent is introduced.

(p. 196)

Waki grasps at the Chorus’ “ten times” and proclaims this phrase as a theme. He is grasping for truth in enumerational facts.

The pines shall bloom: the celebrated pine grove on the Bay of Ise—a classical allusion.

Referring to the presented question: Waki, hearing the antiphon on whether sound is permanent or impermanent, latches onto the phrase that sound is permanent; but because his attention wanders, he misses the key declaration that sound is impermanent. So all that Waki can glean, and utter as his pronouncement, is that sound is permanent. In angry dismay, Shite exits.

The prehistoric forms of life: figurative language for mortals, back in earthly life.

Foam-like Reality: Foam will not hold a shape; one cannot build on it. A metaphor for an unreliable world-basis. Also: refers to a formerly fashionable physics idea.

Non-emptiness: Hennix is not endorsing Buddhist emptiness (cf. the comments on Waki's speech in "Ma-Ki-Do"). Our failure is to admit the forestalling of our consciousness by externally supplied labels, etc.

III (p. 197)

The ordinary mind is attached to its claim of innocence.

The negations: Buddhist discourse, in rejecting all determinations as deluded, mentions combinations which in Aristotelian logic are redundant—namely "both A and not-A," and "neither A nor not-A."

Shite's kiai: The principal actor ends his performance with a dance, no longer speaking. The active phase of this dance begins with a shout to disorient the opponent as a blow is delivered (in Japanese martial arts). A kiai would not appear in traditional Nō.

Outside causation: Hennix is rejecting dependent origination. Waki has the sophistication to claim that there is a way of causation to enlightenment. Hennix counters: Illumination causes the (stage of the) world. At illumination, consciousness and world accord, without priority.

Commentary on "Ma-Ki-Do" or BETWEENESS—ENERGY—METHOD

Symbol for this play: □

The Japanese syllable *ma* means a transitional space, perceived in the moment in which one space is vanishing and another space is taking form: a transition space between two spaces. The written character is shaped like a gate, as if one could look through it and see an extraordinary landscape. *Ki* means mental force; and *do* means way or method. So the title means roughly "method of extracting mental force from betweenness."

Hennix learned literary English in 1976 by reading Sylvia Plath and wrote this play shortly after; it was the first of the plays to be written. Aspects of Plath's ideas and style appear in this play.

In an early version, Hennix gave "Ma-Ki-Do" the subtitle "Yūgen in November Steps." Yūgen is one of the esthetic values of Nō, with connotations of pensiveness or wistfulness. This play is a late autumn contemplation. Everything has withered: the play is like a last flower among the dead leaves of autumn.

I Chorus

Yellow: in the sense of jaundiced, but sickliness of the mind.

Scene: hipster for milieu.

Philosophy as mentioned here is philosophy seeking to be ideal. That is, philosophy is meant as undistorted and independent thought. So all mundane realms preclude philosophy.

A fracture is thought forcibly cracked, e.g., an epistemological flaw. A jaundiced mind is connected with a fracture; or, a fracture produces a jaundiced mind.

Philosophy is independent only insofar as it disdains analyses—e.g., analyses of epistemological flaws, made by philosophy. Note an aspect of Hennix's poetics: to skirt paradox without incurring it.

The mind is stirred by flatness (inability to think even in the presence of nightmares).

The miseries parade by each mind which has been troubled from the outside.

(Certain features of Hennix's diction may be noted. There is increasing ellipsis of subject-terms. Also, Hennix favors the progressive tense. The pointillist quality is intentional.)

II Waki

The bystander, Waki, is the ordinary person who remains heedless and thinks via garbled imitation. So, because the Chorus mentioned "yellow," Waki latches onto "yellow words" and thinks that that is the issue. Waki foolishly supposes that his mind is free of inauthenticity or distortion.

Possible worlds: Leibniz.

III Shite

Shite, as the insightful protagonist, makes an entrance and speaks, overriding Waki.

Shite's spoken self-examination has, as a background, Richard Montague's theory in *Formal Philosophy* (anticipated, according to Hennix, by a remark in Brouwer's 1928 lecture "Mathematics, Science, and Language"), which analyzes natural language as an algebraic structure. Therefore, linguistic utterances are determined or computed as solutions to certain equations.*

So "this:" primarily means "this discourse" (e.g., "this" as a term in a set of equations and as a solution to a set of equations). There is no import of existence or actuality because mathematics builds its entire ontology from the empty set. Language as Closed Cartesian Categories: firstly, a closed version of Cartesian categories; secondly, a fragment of English is shown in Montague grammar to be a Closed Cartesian Category. By thinking in words, one traps oneself; one is trapped in an abstract structure. Language as predictable to the point of triviality.

Shite speaks of what it means for him to pronounce "this:." His utterance is intended as an act of his free will, but is frozen in an abstract structure. Ordinary language is fractured and immobilized. Shite says: before my words reach you,

* The contemporary version of the revelation imparted to M. Jourdain, that he spoke prose without knowing it.

they are distorted in an algebraically closed field. Shite's compulsion with equations is an obsession with philosophical problems; his speech is constrained to solutions in an abstract structure.

Other levels of meaning of "this," pronounced by Shite, can be mentioned. "This:" is the spectacle that the audience sees, the perceptible manifestation. The "world" can be thought of as the result of solutions of equations (cf. physics). Then, actors in Nō proffer words to the audience as if each were a special flower. Nevertheless, "this" is a jaundiced word, connected to the jaundiced grammar.

Shite's dance: Since his acceptance of ordinary language constrains him to a cracked and frozen structure, he is not going to make computable utterances any more. Inventing languages in equational classes—and noting that because English propositions can be algebraically formalized, one can attach degrees of unsolvability to them—Shite from now on will utter only terms given by oracles (cf. Turing's oracle, which solves problems in one step).

Part-book*

The effect of Shite's appearance in "Ma-Ki-Do" is to nullify all known philosophies. So Shite needs to be knowledgeable about what philosophy is. The part-book on Exact Philosophy is information provided to the actor who plays Shite—in addition to the dramatic speeches (and implied choreography). There is more Exact Philosophy later in these commentaries.

Behind each silhouette: behind each contour of consciousness.

Possible worlds: again Leibniz.

One should note the significant differences of dramatic procedure as between "Teisho" and "Ma-Ki-Do." In "Teisho," the play opens with Shite on the stage. The Chorus speaks intermittently between the principals, throughout the play. When Waki arrives, Shite is once again concealed. Waki exits (is dismissed) before Shite reappears (as a warrior).

In "Ma-Ki-Do," there appears the Chorus; then Waki; then Shite, who now makes an entrance. The play concludes with Shite's dance.

Commentary on "Mu-Ki-Do" or ABSURDNESS-ENERGY-METHOD

"Mu-Ki-Do" is like a kyōgen, a play in relief between Nō plays. Hennix does not give it a symbol. *Mu* is the syllable for absurdity in Japanese, and often occurs in Zen dialogues. So the title roughly means "method of extracting mental force from absurdity." The play has a subtitle, "Teisho [paradox] on Exact Philosophy."

Hennix's notebooks have notes on Strict Philosophy and Exact Philosophy. Also, Hennix invented versions of the algebraic transformations called exact sequences, which use Hennix's symbolism and which represent a consciousness starting from "emptiness," falling catastrophically into "disturbance," and then returning to emptiness. This material constitutes background to Hennix's entire Nō series; and I will go in to it at the end of these commentaries.

* Hennix says part-book (Japanese *kanafu*), the Gagaku term, instead of *utai-bon*, the Nō term. Evidently a carry-over because Hennix's seventies project owed seamlessly from Gagaku to Nō.

Shite's opening statement is about what philosophy *is*. Exact philosophy is changing and it was something other than what it is. Again, Hennix skirts paradox without incurring it.

So the play signifies the absurdity of verbal propositions, leading to the abandonment of verbal language.

Commentary on A-Nō

This last play in the series of written plays consists solely of the symbol Λ , Markov's symbol for the empty word. Nothing written here. Note the epigram, "Part-Book for Shite."

It should be mentioned that of the traditional Nō plays still performed, the one considered the highest is an old-woman play, "Seki-dera Komachi," in which the Shite sits motionless on the stage for one and a half hours, only projecting mental force.

Λ -No indicates a change of direction from verbal into visual art, leading into Hennix's 4-Color Maps and abstract calligraphic slides—both of which are continuations of Hennix's Nō series (cf. §§1.a, 1.b, *A Contribution to the Art of Meta-Teisho*, p. 215).

Teisho

Time: 14th Century

Place: Main Hall of the Shrine of Hegikan Roku

Shite, sitting on the point in the middle of the square formed by the lines of the six pillars, is absorbed in the white light and not visible behind a curtain held by two *Attendants*.

The entrance music *shin-no-shidai* is magnetically absorbed into atoms of silence (world-lines of silence) as the breath (*prana*) of the Chorus is breaking into the sea of electrifying emotions echoing the presence of impermanent sounds.

I.

Chorus:	Time, space or prana in Time, space or prana Is an Indication Is an Indication Of something Other Of something Other That cuts into an uninterrupted flow of noemas Noemas. Dissolved as atoms and spaces Flows. Dissolved as atoms or spaces	(Waki enters; moves imperceptibly slowly towards the third pine) (Shite becomes unveiled)
Shite:	I have entered this body	
Chorus:	Disgraceful. Something Other	
Shite:	By the efforts	
Chorus:	Disgraceful. Something Other	
Shite:	Of my ancestors' accumulated illusions	
Chorus:	Every Intension. Disgraceful Every Intersection. Disgraceful	
Shite:	And I am re-entering each time my prana Is scattered as atoms of snow in a crystal bowl	
Chorus:	Every intension and intersection in Time, space or prana Entered by the efforts	

Of our ancestors' accumulated
Illusions
Every Intension
Time Space Prana
Every Intersection
Cut Flow Dissolution

Shite: I bow to the holy
most secret offerings

(Waki stops at
the third pine)

Chorus: The most holy secret offerings
The blue Lady of Mental Events
With the emptiness of all events
Contained in her lotus vessel

Shite: I was awakened in the Moon as the
blue Lady of Mental Events
My body being gradually produced
by the ten winds as it was entering
projections of diamonds

Chorus: Lotus vessels. Illusions in Blue
Diamonds sparkling like thunderbolts

Shite: In a perpetual play of mirrors
visited by the knowledge of Emptiness

Chorus: Played by mirrors
Perpetually
Perpetually
In a lotus vessel
In a lotus vessel
The beautiful lady with a scullstaff
and drum

(Waki reaches
the second pine)

Shite: (Makes the gesture of the Diamond Mental Event)

Chorus: Next to the lotus vessel

(Music is reaching a climax—then curving back into
diminuendo fragments)

II.

Chorus: The scullstaff beating the drum
Causes sound to be
Impermanent

Shite: I am contradicted by Realities of all colors
Of Black and beyond
Kitodama, beyond
Kitodama

Chorus: Contradictions. Sound is
Impermanent and Inconclusive

Shite: My Sounds are produced
only by effort

Chorus: Contradictory sounds are
Impermanent
Inconclusive Contradictory
Impermanent

Shite: Action

Chorus: Dissimilar

Shite: Presence

Chorus: Dissimilar
Presence; not Absence; not Both

Shite: It is impermanent

(Waki passes
the first pine)

Chorus: Not Action; Absence; not Both

Shite: There being eight combinations
of "presence," "absence" and
"both"

(Waki stops at the
Shite-Pillar, then
moves towards
the Shite-Seat)

Chorus: Not Action; Not Absence; Not Both
Not Action; Not Absence; Both
Presence; Absence; Both
Not Presence; Absence; Both
Not Presence; Not Absence; Both

Shite: Blossoms, neither present nor absent
but both

as when the pine tree blossoms
once
Every thousand
years

Chorus: Dissimilar is permanent

Waki: Like the ten times

Chorus: Remaining forever unchanged

Waki: The pines shall bloom at
Ano on the Bay of Ise
Near the city of Tsu

Chorus: Conclusive as the fadeless
Everlasting green, enduring
A thousand years

Waki: Sound is permanent

(Attendants bring
back the curtain
for Shite)

Chorus: Absorbed in a holocaust

Waki: It is incorporeal: as atoms: spaces
not being contradicted by Reality

Chorus: Absorbed in a holocaust
Remaining forever dissimilar
Unchanging fadeless everlasting
Green

Waki: There being *one* among nine combinations

Chorus: Holocausts, enduring a Thousand years

Waki: Both, presence or
absence

(Waki has reached
the Waki-Pillar)

Chorus: Trapped in a foam-like Reality
The pre-historic forms of life
Never reached enlightenment
And neither shall we if we do not
cease to dwell in evil places
And confess the non-emptiness of our
Minds

(Waki exits
through the sliding
door to the right
of the flute player)

III.

Shite, now appearing as a warrior, initiates the four meditations: as *Waki* recedes towards the sliding door, *Shite's* body is gradually transformed into a *kiai* (*katzu*), silencing the *Chorus*. During the gradual re-emergence of the *Chorus* consisting of interjected sounds in retrograde order, *Shite* rises from his permanent position, starting his dance: *Kata*. *Shite* remains wordless throughout till the end and returns to the white light in the final climax of the dance.

Chorus:

When by the side of the ancient ferry
The breeze and moonlight are cool and pure
As dark vessels turning into flames of gold

How can one seek the moon by observing its shadow?
But such is the ordinary mind's attachment to its claimed innocence
It is neither not negation nor not non-negation, neither not
Affirmation nor not non-affirmation

Mind and nature invisibly penetrate one into the Other
(*Shite's* *Katzu*)

To search with eye or ear
Is indeed a wrong path to undertake
Illumination being achieved outside causation

Being
Non-Being
Both Being and Not Being
Both Neither Being nor Non-Being and
Non-Being
Both Being Both Not-Being and
Neither Being Not Non-Being nor
Non-Being Neither Not Being nor
Not Non-Being

Void
No-Void
Void or No-Void
Both not Void and not No-Void
Both Void Neither Void nor
No-Void and No-Void
Both Void Both No-Void and
Neither Void Not No-Void nor
No-Void Neither Not Void nor
No No-Void

Being nor Void
Neither Non-Void and Being
No-Void Non-Being
Neither not Non-Being nor Void
Both Being Void Both Not-Being and
Neither Void Being Not Non-Being nor
Not Non-Being and Neither No-Void and No-Void
Void or No-Void
Neither Not Being nor Not Non-Being
Void Being nor Being Void
Both Void and Not-Being
Being Not Void
Both nor neither Being or
Neither Both Not-Being Void and
Neither Being nor Non-Being
Not No-Void or no Not-Being
Not nor Neither nor not
Void nor Being

(The End)

Ma - Ki - Do

I.

Chorus: A Yellow Scene
yields
a
Yellow Mind

Every scene outside
Philosophy
Is Yellow

So

Philosophy is barred
Everywhere
Outside

But, independent only
In so far as
Its Fractal Analysis
Is neglected

Stirred by flatness in
Response to nightmares
And numbing of the
Mind's inner eye

Each fracture
Paralleling the miseries
That disgracefully pass by
Each mind which has been
Touched—Outside.

II.

Waki: I don't think
Of
Yellow Words

They have no
Grammar,

No entrenchment
In my garment
Of
Possible Worlds.

III.

Shite:

This—

Is the solution
Of some set
Of
Equations,

With no existential
Import
On that Which I
Can't will,
But uncodified

Beyond my
Closed
Cartesian Categories

Which contain their
Calculus
But not my

Absent interpretation
On how they
Went

Or what caused
Their configuration

And

Non-appearance in
My mind

As to *this* extension
Itself,

It was intended as
An act of my

Free will,
But is already
Fractured in an
Algebraically closed

Field, a model companion
For my compulsion with

Equations.

[Shite's dance]

Assembling my language
In equational classes
I unfold myself in
Their dimensions till

I become degrees of
Unsolvability, tracing
Any configuration as
Instructions given by

Oracles.

(The End)

Part-book for Shite: “Exact Philosophy”*

* Philosophy as in Exact Philosophy,
which on the level of language
Games, shows
Grammatically as a
Symptom of suffocation
And which, furthermore, proceeds with
Absolute independence
With respect to numerical varieties.

Philosophy comprises
the arts of
Perception
&
Inference

Taking place
when Spaces
Are becoming
Vacant
&
Fractured by
Time

Philosophy is entangled
in the Yellow Masks
of borrowed expressions:

Knots of tensions
in
Interpenetrating positions,

Signaling brick walls
behind each
Silhouette

Philosophy treats of
Memorable occasions

When Clashes in the
Arts of Perception and

Interference bring
Plasmas into flames

And an illogical
Double rises from the

Ashes, seeking asylum
In the possible worlds

Of
Extinguished
Realities
Bringing
the fractures of life
wholly within,
sealing the doors.

Philosophy comprises
the arts of
Perception
&
Inference

Taking place
when Spaces
Are becoming
Vacant
&
Fractured by
Time

Philosophy is entangled
in the Yellow Masks
of borrowed expressions:

Knots of tensions
in
Interpenetrating positions,

Signaling brick walls
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Philosophy treats of
Memorable occasions

When Clashes in the
Arts of Perception and

Interference bring
Plasmas into flames

And an illogical
Double rises from the

Ashes, seeking asylum
In the possible worlds

Of
Extinguished
Realities
Bringing
the fractures of life
wholly within,
sealing the doors.

Early draft of the footnote to the title

*Philosophy is to parallel
Brouwer's Analyses, on

The level of language
Games, showing

Grammatically as a
Symptom of suffocation

And so proceeds with
Absolute independence

With respect to
Numerical varieties

All of which is
Taken in slow motion

With Shields against
Yellow Colors, and, hence,

Green, the indicator
Of invaders on Blue

The spectral line of the
Foundations of Action

Early draft of an epigram

Every word begins
In the Empty Word
And ends in it

Every word begins
And ends
In itself

The Empty Word
Begins or ends
Only in itself

A.A. Markov, *Theory of Algorithms*
(translation: 1961), p. 20

Mu - Ki - Do

Shite advances as slowly as possible wherever he is.

Waki, in few but pregnant words, explains the timeless place in which the Master of Exact Philosophy entered a spaceless, 2-dimensional exact sequence, from which he (or any of his followers) has (have) never returned.

Chorus pronounces wordless drones, as a reminder of the pain of birth of each meaning which the words spoken by the actors carry.

During *Shite's* dance, the intonation is on the character (syllable) Mu.

Shite: Exact Philosophy is *not* exact.

And that is an exact statement.

Exactly how exact the latter statement was—that is exactly determined by how exact Exact Philosophy is (and hardly by what it was).

That *this* is indeed (exactly) the case, *that* is a statement within Exact Philosophy.

Moreover, nothing else is exact.

**Shite's
dance:**

(A statement which was *not* exact)

((A statement which is *not* exact))

(((A statement which was *not* exact)))

.
. .
. . .
. . . .
.

((. . . (A statement which is *not* exact) . . .))

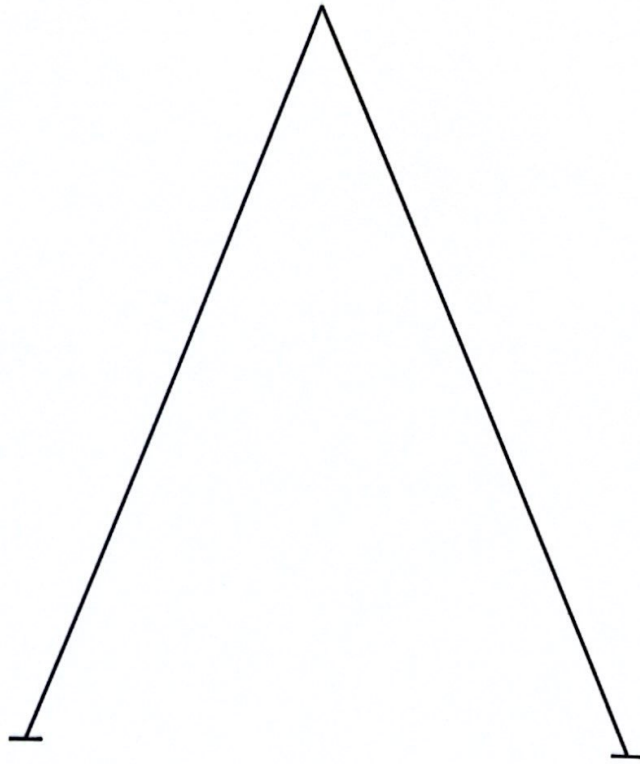
.
. .
. . .

(((. . . . (A statement which was *not* exact))))

.
. .
. . .
. . . .
.

(The End)

Λ - Nō





Afterwards: Art of Meta-Teisho

0. In this work, I introduce three abstract notions of Nō, namely

- a) Λ - Nō,
- b) \square - Nō and
- c) \blacksquare - Nō

[on model subjects in the Theory of Nō.]

Tradition has handed down to us the theoretical writings of Zeami, which include many authentic ideas of Kwanmi, and this tradition is the basis for all Nō.

Nō becomes abstract when the creative subject Σ is independent of the a/z-diagram



and acts within a dialectics whose terms are generated by the closure operators of a colorless WORD-ALGEBRA V .*

We call such a pair $\langle \Sigma, V \rangle$ a *supreme being*.†

* V is the world or a WORLD-ALGEBRA. As a special case, V can be a WORD-ALGEBRA

† The reader may misunderstand Hennix's phrase because the phrase has one unique meaning in English. Hennix is drawing on Japanese mythology. Think of the supreme being as a deva or bodhisattva in a world of quantum physics and mathematical linguistics.

First Comment on Teisho: A Contribution to the Art of Meta-Teisho

Is there a Sound whose

descriptive power

exceeds

Extinguished Time,

The absolute rest mass of

chronons?

The model subject is called Theory of Nōons or Theory of Nō. Tradition has handed down to us the theoretical writings of Zeami, which include many authentic ideas of Kwanmi, and this tradition is the basis for all Nō. The approach to this tradition from any point exterior to it can be described by the diagram:



referred to as the a-z axis.

Comment on the form of the model subject:

Dialectics is an unordered pair <■, □> spanning a tactical configuration:



in the limit of which colors appear.

0.a. Each participant in an Abstract Nō Drama is described as a supreme being <Σ, V>, except that the role of Waki may involve considerations in which sources of Non-Being enter as properties of the elements of Waki's WORD-ALGEBRA but in situations in which they are erroneously referred to as denotations of colorless, immaterial terms of the WORD-ALGEBRA V.

Such erroneous references are described by the constant function or arrow



Waki's role is invariably to remind us that ignorance is still the most common of all human experiences and that the search for liberation is a closed affair for a minority.

0.b. Tradition defines a participant of Nō as an unutterable complex of intensional forces propagating with scattering effects from the activated singularities, *nōons*, emitted from a supreme being on the verge of entering the phenomenal world.

These singularities are defined by the *eigenvalues* of trees of nōons belonging to constellations of forests of dimensions *created by ideal performances of Nō*. The intensions and intensional forces realized by all traditions of Nō are defined by the actions of a supreme being in a constellation of forests of dimensions created by an ideal performance of Nō.

$$\begin{bmatrix} 0 & . & . & . & . & 0 & \dots & 0 & \dots & 0 & . & . & . & . & 0 \\ 0 & . & . & . & . & 0 & \dots & 0 & \dots & 0 & . & . & . & . & 0 \\ 0 & . & . & . & . & 0 & \dots & 0 & \dots & 0 & . & . & . & . & 0 \\ 0 & . & . & . & . & 0 & \dots & 0 & \dots & 0 & . & . & . & . & 0 \end{bmatrix}$$

The Vacuum Matrix of a Supreme Being

Model Subject

Nō is an unutterable complex (of intensional wave constellations) which is felt to be held together by intensional forces propagating with scattering effects from singularities, nōons, emitted from a supreme being on the verge of entering the phenomenal world. Nōons are defined by the *eigenvalues* of trees belonging to constellations of forests of dimensions created by ideal performances of Nō.

$$\begin{bmatrix} 0 & . & . & . & . & 0 & \dots & 0 & \dots & 0 & . & . & . & . & 0 \\ 0 & . & . & . & . & 0 & \dots & 0 & \dots & 0 & . & . & . & . & 0 \\ 0 & . & . & . & . & 0 & \dots & 0 & \dots & 0 & . & . & . & . & 0 \\ 0 & . & . & . & . & 0 & \dots & 0 & \dots & 0 & . & . & . & . & 0 \end{bmatrix}$$

The Vacuum Matrix of a Supreme Being

Theory of Nōons I. Intensional forces propagating from nōon singularities act both as long-range forces inscribing entire constellations of forests of dimensions and as interactions of short, intensional distance, holding together the immediately perceptible complexes and nōons in states of excitation entering them.

It may be noted that short, intensional distance-interaction waveforms weakly interact with some nōons while, at the same time, interacting strongly with other nōons. They vaguely resemble vertex filaments of discharging plasmas in strongly directed magnetic fields. In Nō, intensional forces are perceived as actions of a supreme being in a constellation of forests of dimensions created by an ideal performance of Nō.

1. Λ -Nō seems to define an entirely new category of Nō while the notions of \square -Nō and \blacksquare -Nō can, at least partially, be interpreted in terms of the traditional categories Nō-no-Kami, Shura-mono, and Nō-no-Kiri (i.e., god-drama, warrior-drama, and demon-drama).

Λ -Nō is closely connected with the central inscription of my work *Codex Harakido*,¹ namely Nō-no-Hegikan Roku.² The latter notion of Nō is a universal model subject for the limits of Strict Philosophy and, consequently, defines an entirely new category of Nō.

1.a. A central aspect of the role of Shite is his capacity as an inscriptional source of being. The content of Shite's radiation is perceived on the most refined level as packages, or quanta, of nōons strongly coupled with the lectons ("lecton": roughly, a tradition-knowledge quantum), which Shite projects in his inscriptional mode of being. The amount of emitted nōon-lecton quanta depends on *the intensional forces by means of which the coupling between the source and target/receiver is sustained*. The stronger the coupling is, the more intense the exchange of perceptions.

For each state of an inscriptional mode of being, Shite realizes there is a coupling constant Γ . Each *arrow* $() \longrightarrow ()$ is labelled with the appropriate values of Γ .

Λ -Nō is situated in the penultimate state of a supreme being $\langle \Sigma, \Lambda \rangle$, and, therefore, in the limiting event horizon for a symbol flow situated on a source of being that carries semantic content. The realities, which ascend on points situated beyond Λ -Nō, are transgressions of all ordinary sources of being and result solely as a consequence of the strong coupling between a centered mind and the content of its inner perceptions. The strength of this coupling constant Γ is manifested as degrees of self-illumination. The descending sequence $\blacksquare \square \Lambda$ of abstract notions of Nō is intended as an indication of the first three steps that can be taken towards notions of Nō, which arise on points beyond the reach of Λ -Nō.

1.b. Strictly speaking, the notions of \square -Nō and \blacksquare -Nō are also entirely new since I consider them as colorless "condensations" of the more general notions of Nō that I refer to as V-Nō³ and Nō-no-4-Color Maps (or 4-Color-Nō).⁴ The latter abstract notions of Nō belong to a general framework of inscriptional modes of being in which so-called "exact notions" of Nō are continuously developed. They are situated among the initial inscriptions in *Codex Harakido* where the formalism of intensional wave equations and equational maps is developed (see below).

In the context of this formalism, the general notion of a Zeami-sequence is developed and understood to be underlying all notions derivative of V- and 4-Color-Nō.

In a part-book⁵ for Shite, infinitely proceeding Zeami-sequences are described as follows:

An (infinitely proceeding) Zeami-sequence develops in a noemal equilibrium between the Zeami-components of *life*.

Toposes generated along infinitely proceeding Zeami-sequences are stationary resonances in the composition of the day, as drifting amplifications of the hanna-wave ("flower"-wave, rarity-wave), in which all matter is diffracted tangentially with respect to the supreme being's intensional world, except for those resonating harmonics which are sustaining a biological (or chemical and quantum-mechanical) equilibrium enveloping mind and body in a non-vanishing cosmos V of seas of invisible-colored waves.

Degrees of infinities are the degrees of intensities of excited nōon-lecton states, visible as colors only to the non-ordinary, visible only as Sanskrit algebras of empty terms with the values of Γ as signatures.

1.c. The initial intensional wave equations are

- a) $\Lambda \equiv$ The Empty Wave
- b) $\square \equiv$ The White Wave
- c) $\blacksquare \equiv$ The Black Wave
- d) $\blacksquare \equiv$ The Red Wave
- e) $\blacksquare \equiv$ The Blue Wave

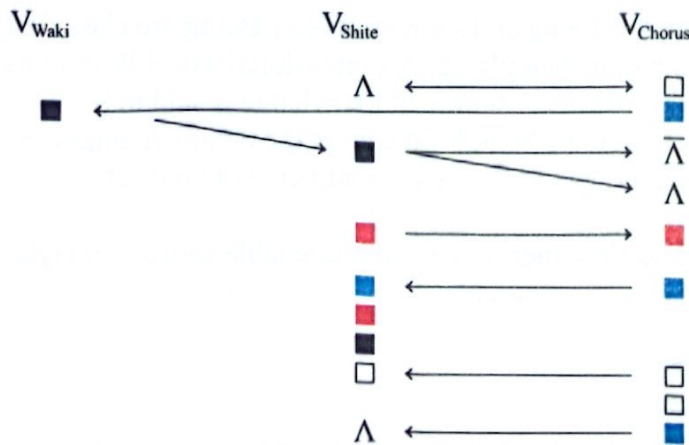
from which the class of fundamental equations is defined on the basis of an appropriate set of closure operators (to which \cup , $[]$, and so on belong).

Fundamental Equations I-IV

- $\square \cup \blacksquare = \Lambda$ (I)
- $\blacksquare \cup \square = \blacksquare$ (II)
- $\blacksquare \cup \blacksquare = \blacksquare$ (III)
- $\blacksquare \cup \blacksquare = \blacksquare$ (IV)

1.c.Ex. In “Teisho” (also designated \blacksquare), our model subject for \blacksquare -Nō, the initial formation of Zeami-sequences has the following diagram of solutions of intensional wave equations in Waki’s, Shite’s, and the Chorus’ WORD-ALGEBRA V , respectively.

[The following is a diagram of the distribution of initial intensional waveforms in the first section of “Teisho.”]



Note that the V_{Waki} -Zeami-sequence propagates through a sea of identically black waves. Shite proceeds through an exact sequence $\Lambda \rightarrow \dots \rightarrow \Lambda$. Chorus proceeds through a blue dispersion $\square \rightarrow \dots \rightarrow \blacksquare$.

1.d. The intensional force field defining the singularities between the two initial wave equations in 1.c.Ex. is expressed by the following quantificational diagram

$${}^sV_\Lambda \Lambda \longleftrightarrow {}^sV_\square \square$$

The interpretation of this corresponds to the following description of the corresponding initial moments of \blacksquare , i.e., “Teisho.”

■ is the eternal drama of enlightenment. As the play is about to begin, the world surrounding the stage is negationless and empty of all phenomenal existence. Shite, sitting on the crossing point of the meridians radiating from the six pillars, is absorbed in the solutions to the equation of the Empty Wave, Λ , and not visible behind a curtain held by two Assistants.

The Chorus breaks the silence by introducing the universal quantifier \forall_{\square} of the white world \square . By a transformation beyond the white world, Waki's entrance fuses generality with existence, \exists_{\square} , and *time, space and all imaginary qualities bifurcate into existence by instantaneous reversals of arrows and values of Γ in the blue world ■* (which defines the values of the quantifiers \exists_{\blacksquare} and $\exists!_{\blacksquare}$; note that $\exists!$ means there exists exactly one). In the blue world are contained, besides the void, three worlds in colors (\square , ■, and \blacksquare), each one the negation of the other and of the void—and each one a generator of dimensionless manifolds of unbounded existential quantification.

All other quantificational diagrams are described in similar terms.

2. According to Strict Philosophy, the fracture between Reality (\blacksquare) and Being (\blacksquare) caused by the denotational connections of terms of ordinary language is studied as a homotopy



where the dividing line | codes the processes of deformation by means of which ordinary language converts Being to Reality and vice versa.*

In Strict Philosophy, sources of Being and sources of Non-Being are classified according as they belong to a supreme being's $\langle \Sigma, \Lambda \rangle$ intensional world \overline{W} or to its complement, an un-intensional world \overline{W} . A source of knowledge is said to be a source of right knowledge (for a supreme being) if it causes the complementary or un-intensional worlds \overline{W} to become coextensive with a universe of void sets.

2.a. In accordance with our tradition, there exist two inalienable sources of right knowledge for a supreme being $\langle \Sigma, \Lambda \rangle$, namely

- 1) perceptions of the void and
- 2) inferences from lecton resonances/interferences from judgements of void perceptions/tautological inferences.

Both sources are known to elevate their recipients above ordinary beings, and to require non-ordinary means of intensional forces.

[The intensional force field expressed by the diagram

$$\forall_{\Lambda} \longleftrightarrow \forall_{\square}$$

can be inferred from the following description of the corresponding initial moments of "Teisho."

* In 2017, Hennix says that there is no black vertical separating red and blue.

“Teisho” is the eternal drama of enlightenment.* As the play is about to be initiated, the world surrounding the stage is negationless and empty of all phenomenal existence. Shite, sitting in the crossing point of the meridians from the six pillars, is absorbed in the void Λ and not visible behind a curtain held by two Assistants. The Chorus breaks the silence by introducing the general quantifier \forall_{\square} of the white world \square . By a transformation beyond white, Waki’s entrance fuses generality with existence, \exists_{\square} , and time, space, and qualities bifurcate into existence by instantaneous reversals of arrows in the blue world \blacksquare , as defined by \exists_{\blacksquare} and $\exists!_{\blacksquare}$, and which contains, besides the void, three worlds in colors (\square , \blacksquare , and \blacksquare), each one the negation of the other and the void—and each one a generator of dimensionless manifolds of unbounded existential quantification.

Theory of Nōons II. Action in Nō proceeds on a background of awareness of right knowledge. Tradition has handed down two sources of right knowledge for a supreme being, namely

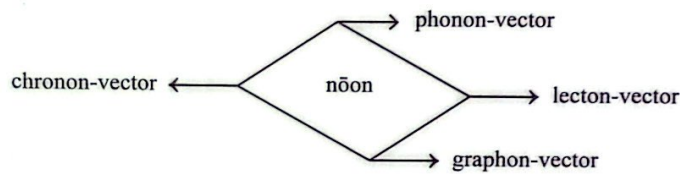
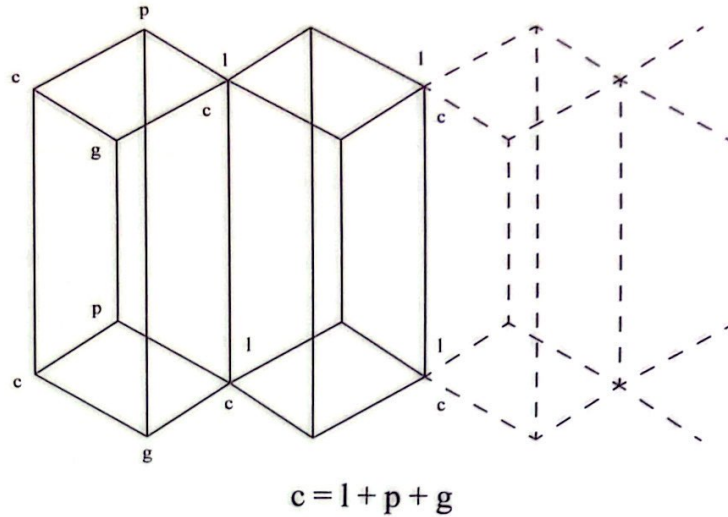
- 1) perceptions of the void
and
- 2) inferences from colors of lecton resonances

Right knowledge proceeds on the background of an awareness of the formation of empty sounds and spaces as a prerequisite for obtaining accessibility to any of the two sources of right knowledge for a supreme being which tradition has handed down.

A nōon can be perceived as an afterimage by an observer of Nō which is spread out in multi-dimensional layers (manifolds) in oscillating complementarity, modulated by constellations of strongly and weakly interacting nōons—a modulation that is held together in the observer’s mind as plasmas of bifurcating lightnings traversing a leveled space. This space is gradually expanding, as Nō develops into a forest of tree-like bifurcating plasmas of lightnings, forming, as a spiritual body, a forest which is surrounded by constellations of other wandering, sometimes strongly gravitating, forests that outline contours of spreads of inner illuminations instantiated by the force of action released by Nō developing, ideally, on stage.

* Note that what follows is similar but not identical to an earlier passage in I.d.

Nōon Structure



When a forest of Nōons assumes the density of a diamond, then $n = \{p, g, l, c\}$, and each of its members assume their rest masses as values, and constellations of forests, each tree of which vibrates with the rest-mass wavelength defined by the *eigenvalues* of nōons absorbing their own spectral dimensions, are unveiled as emitted nōon-complexes, i.e., sheets of Nōons in thin plasmas, absorbed by a target mind elevated to a consciousness of diamonds.

A single Nō-gesture, i.e., a forest of Nōons, may contain hundreds of thousands of nōons in resonance with uncountable millions of densely packed nōons of the event horizon of a constellation in a forest.

By the direction and intensity of the field of intensional forces by which nōons are sustained, transformations of levels of excitation of nōons are determined as shifts of resonances in a constellation formed during an ideal performance of Nō.

- 1 "Scroll of the Way of the Warrior." It is possible that Hennix wrote this text in the seventies, but it has not been located.
- 2 "Nō of the Blue Cliff Records."
- 3 V has been defined.
- 4 Hennix's seventies project left the verbal plane for 4-color paintings.
- 5 Strictly, kanafu, a score for one instrument in gagaku. A Nō "libretto" is utai-bon. Hennix said part-book, the gagaku term, meaning an orientation manual.

Teisho (annotated)

Time: 14th Century

Place: Main Hall of the shrine of Hegikan Roku

Shite, sitting on the point in the middle of the square formed by the lines of the six pillars, is absorbed in the white light and not visible behind a curtain held by two *Attendants*. [emptiness Λ V_Λ]

The entrance music, *shin-no-shidai*, is magnetically absorbed into atoms of silence (world-lines of silence) as the breath (prana) of the *Chorus* is breaking into the sea of electrifying emotions, echoing the presence of impermanent sounds.

I.

Chorus: Time, space or prana in
[the world is white $V = \square$ $\text{V}_\square \square$]
Time, space or prana
[the world is blue $V = \blacksquare$]
Is an indication
Is an indication
Of something Other
[the world is complimentary $V = \bar{\Lambda}$]
Of something Other

That cuts into an uninterrupted flow of noemas
Noemas. Dissolved as atoms and spaces
Flows. Dissolved as atoms or spaces
[the world is empty $V = \Lambda$]

(**Waki** [$\text{w}_\text{V}^{\text{w}} \blacksquare$]
enters; moves
imperceptibly
slowly
towards the
third pine)
(**Shite** becomes
unveiled [\blacksquare])

Shite: I have entered this body

Chorus: Disgraceful. Something Other
[the world is not white $V \neq \square$]

Shite: By the efforts

Chorus: Disgraceful. Something Other

Shite: Of my ancestors' accumulated illusions
[the world is red $V = \blacksquare$ $\text{V}_\blacksquare \blacksquare$]

Chorus: Every Intension. Disgraceful
Every Intersection. Disgraceful

Shite: And I am re-entering each time my prana
Is scattered as atoms of snow in a crystal bowl

Chorus: Every intension and intersection in
 [the world is white]
 Time, space or prana
 [the world is blue]
 Entered by the efforts
 Of our ancestors' accumulated
 Illusions
 Every Intension
 Time Space Prana
 Every Intersection
 Cut Flow Dissolution

Shite: I bow to the holy
 most secret offerings

(Waki stops at
 the third pine)

Chorus: The holy most secret offerings
 [the world is red $V = \blacksquare \text{ } ^s\exists! \blacksquare$]
 The blue Lady of Mental Events
 [the world is blue $V = \blacksquare$]
 With the emptiness of all events
 Contained in her lotus vessel
 [the world is white and the first discrimination is in progress
 $\{ \begin{matrix} V = \square \\ 1 \rightarrow 0 \end{matrix} \}$]

Shite: I was awakened in the Moon as the
 [the world is blue $V = \blacksquare \text{ } ^s\exists \blacksquare$]
 blue Lady of Mental Events
 My body being gradually produced
 [the world is red $V = \blacksquare$]
 by the ten winds as it was entering
 projections of diamonds

Chorus: Lotus vessels. Illusions in Blue
 Diamonds sparkling like thunderbolts

Shite: In a perpetual play of mirrors
 [the world is black $V = \blacksquare$]
 visited by the knowledge of Emptiness
 [the world is white $V = \square \text{ } ^s\forall \square$]

Chorus: Played by mirrors
 Perpetually
 Perpetually
 In a lotus vessel
 In a lotus vessel
 The beautiful lady with a scullstaff
 $\{ \begin{matrix} \wedge = \blacksquare \\ V = \blacksquare \end{matrix} \}$
 and drum

(Waki reaches
 the second pine)

Shite: (Makes the gesture of the Diamond Mental Event)
[the world is empty $V = \Lambda$]

Chorus: Next to the lotus vessel

(Music is reaching a climax—then curving back into
diminuendo fragments)

BLACK & WHITE
ALGEBRA
COLOR ALGEBRA

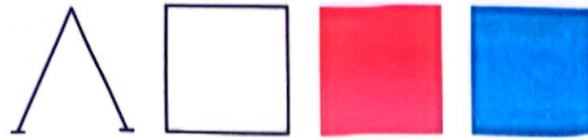
"Black & White Algebra," created in Stockholm, 1973.

"Color Algebra," created in Stockholm, 1975.

Revised in Berlin, 2017–2018.



$$\begin{aligned} & [\triangle \square] \blacksquare = \triangle \square \blacksquare = \triangle [\square \blacksquare] \\ \triangle \square &= \square = \square \triangle & \square &\neq \square \square \\ \blacksquare \blacksquare &\neq \blacksquare & \triangle \blacksquare &= \blacksquare = \blacksquare \triangle \\ \triangle \triangle &= \triangle & \blacksquare &\neq \square \end{aligned}$$



$$[[\square \blacksquare] \color{red}\square] \color{blue}\square = \square \blacksquare \color{red}\square \color{blue}\square = \square [\blacksquare [\color{red}\square \color{blue}\square]]$$

$$\color{red}\square \color{blue}\square \square = \color{red}\square \color{blue}\square \square \wedge$$

$$\wedge \color{red}\square \square = \color{red}\square \wedge$$

$$\wedge \color{blue}\square \blacksquare = \color{blue}\square \wedge$$

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