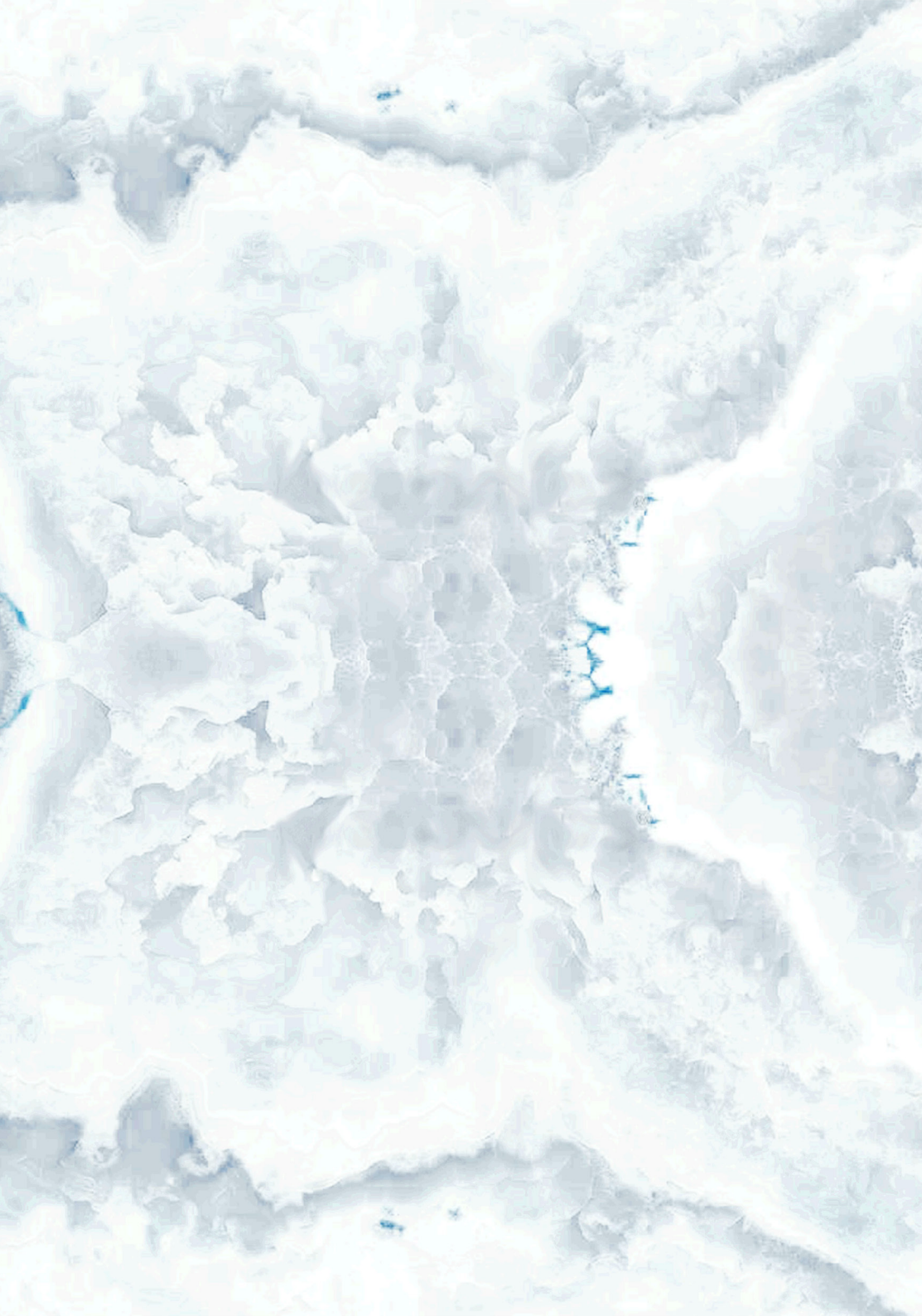
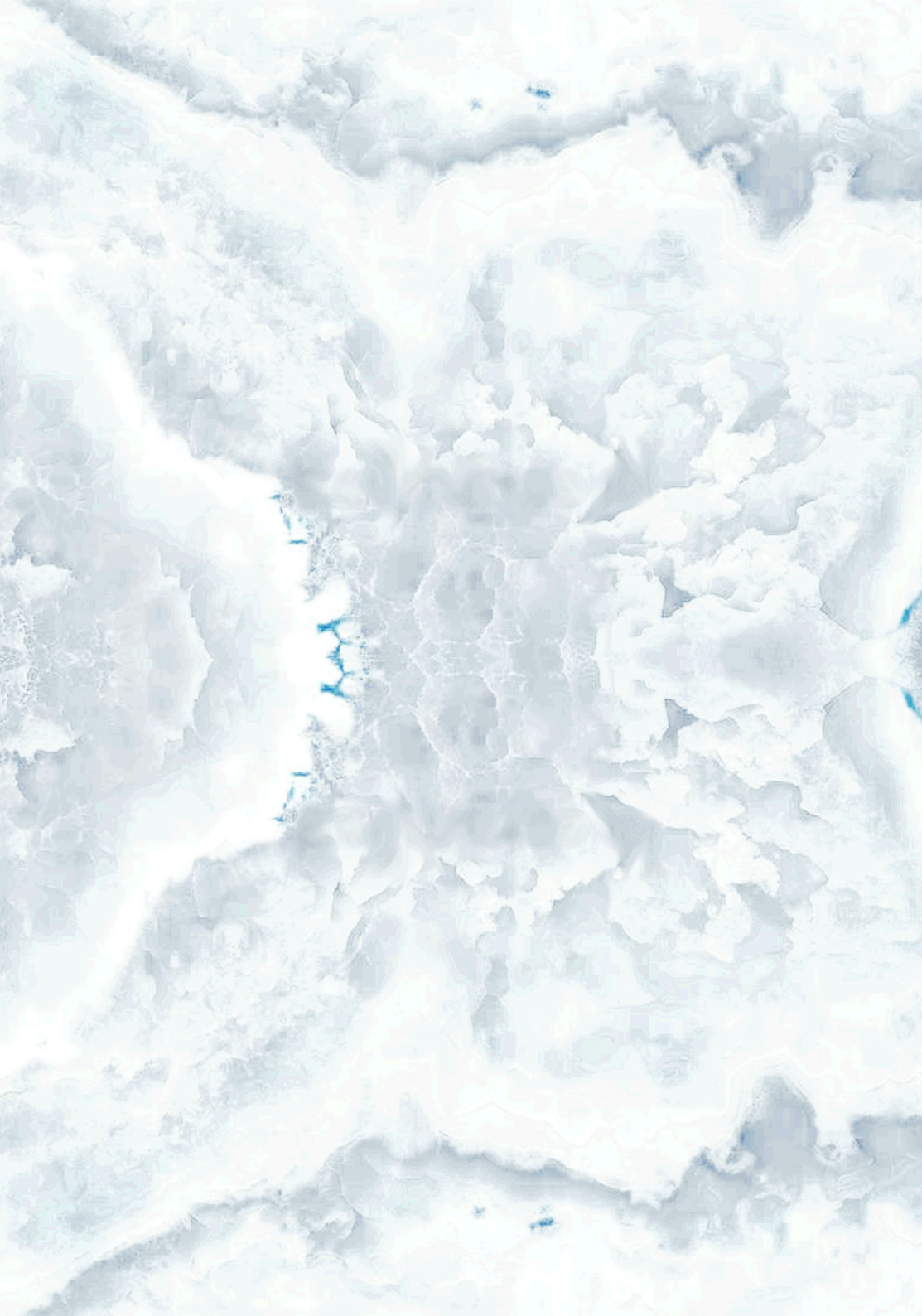


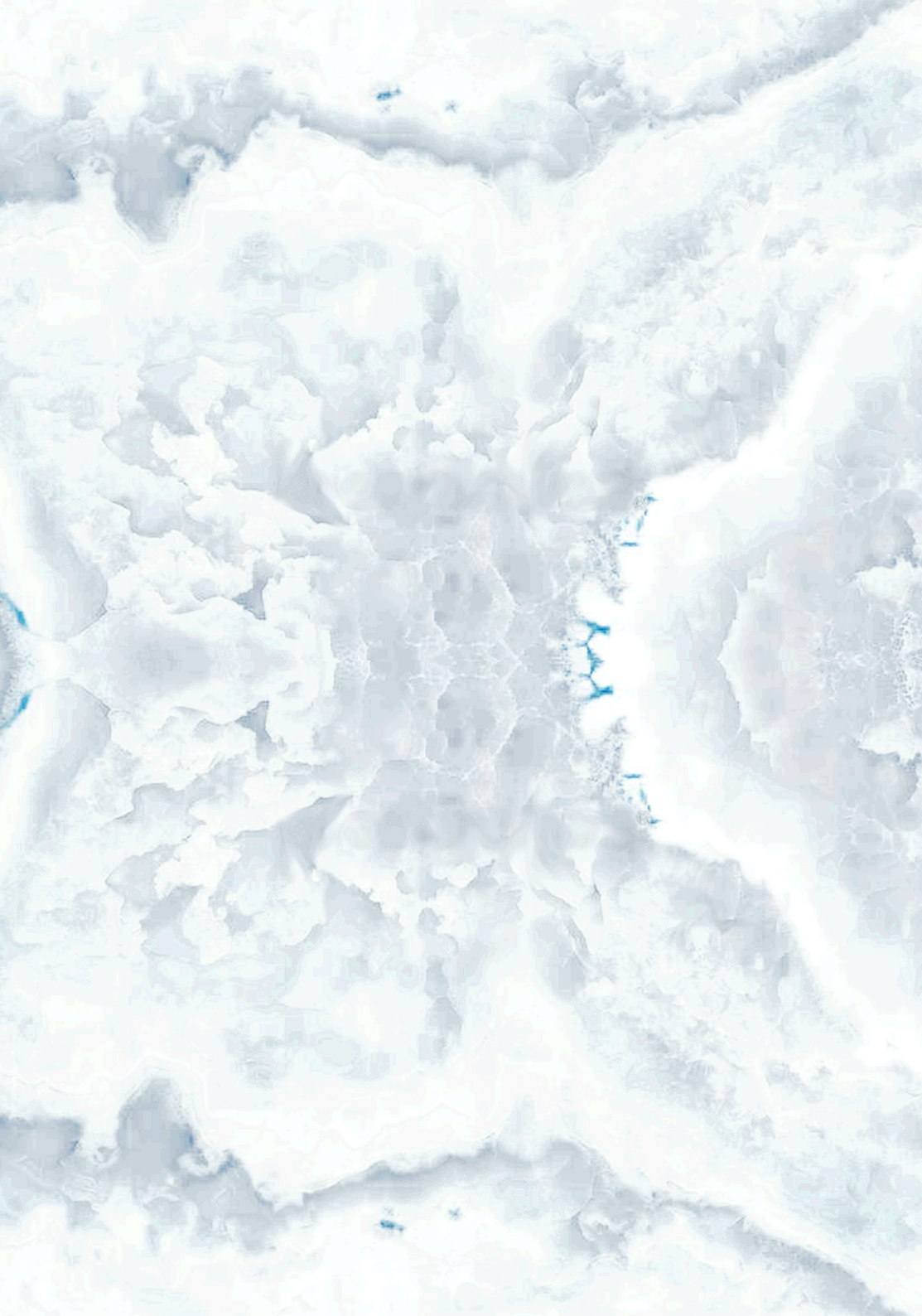



Looking for Margot

BOOKLET





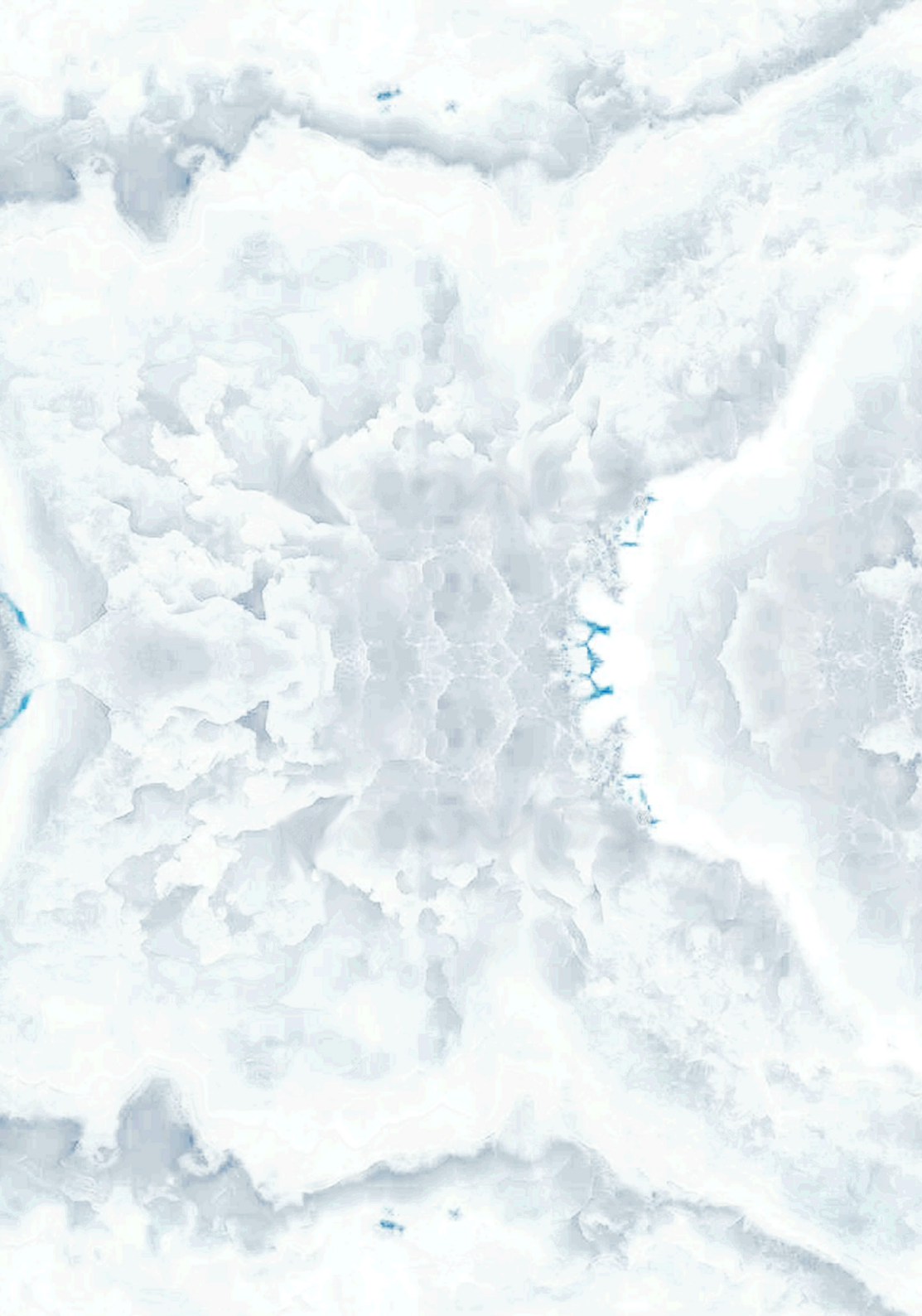




I'm sitting at the head of a table,
on the other end sits a man.
He wears a black suit,
round horn rimmed glasses,
patent leather shoes.

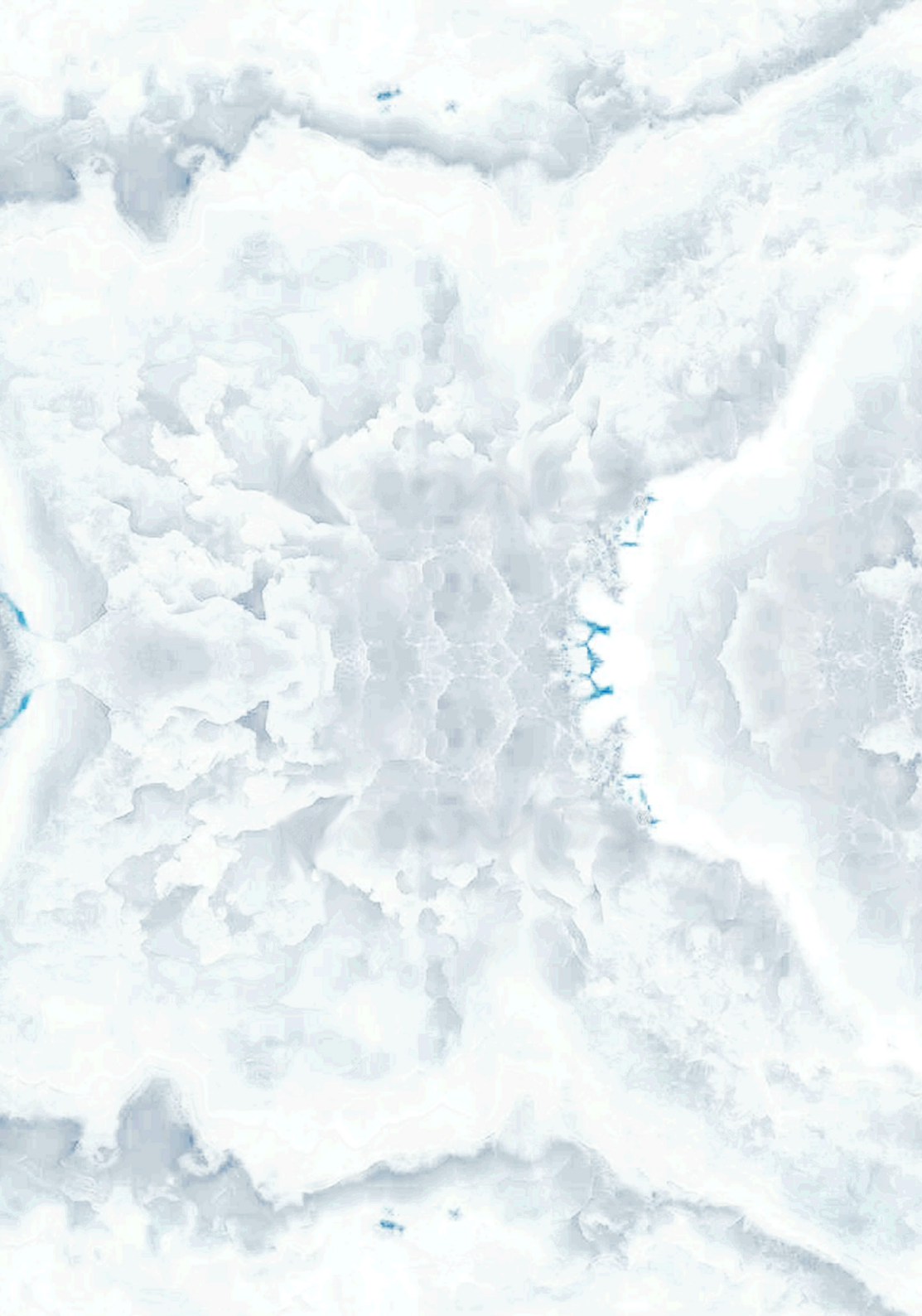
He looks *at me*,
and I look at him.

I FEEL LIKE LAUGHING.
SITTING AT THE EDGE OF THE WORLD [0].





maud anouk haas,
studio meteora,
season#4,
episode#1,
digital architectonics,
eth zurich, 2021.



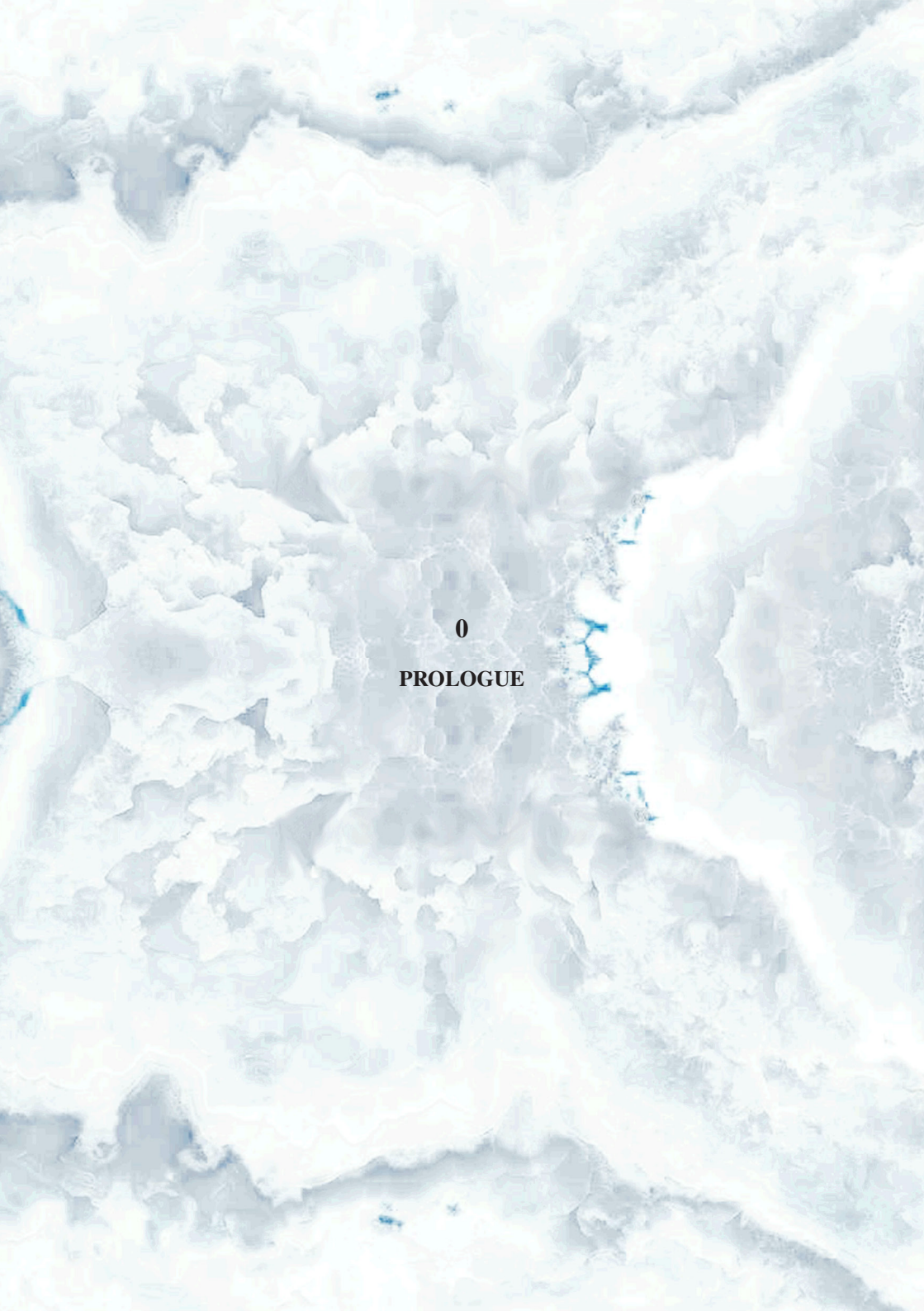
0 PROLOGUE.

I ACT,
about falling in love,
about bees and honey.

II ACT,
invitation.

III ACT,
city | attraction,
site | radiation,
the garden,
the entrance | openings,
the chamber of elements,
the chamber of manifestation.

ARCHEOLOGY.



0
PROLOGUE

@John1:1: „In the beginning was the Word, and the Word was with MARGOT, and the Word was MARGOT.[1]“

@krone_news: „BREAKING LIVE: Pope Pius XIII shocks christian community with his first address.“

MARGOT

Tears overflow my cheeks and from my vanquished eyes a sudden shower falls.[1] The drops form a trickle, a flow, a torrent. Forty days and forty nights of continuous and universal rain.[2] Waves are in excess, everything runs to the sea. [3] No possible action of any flood could thus have modelled the land, either within the valley or along the open coast.[4] A flood that leaves everything in a state of confusion[5]. The sea by its motion [6] forming a great briny mass searching for direction. [6] There is a stone in the sea called the oyster. A stray grain of sand finding its way into its shells is enough to spark a new beginning. The Oyster comes out of the sea early in the morning ahead of the light, and, opening its shell, it swallows the heavenly dew and the rays of the sun and moon and the light from the stars above. And thus is born the pearl, I am born, from the most high celestial bodies.[7]



ACT I
ALIENATION

SCENE I
ABOUT FALLING IN LOVE

LENNY (Thrusting a flat knife between the two shells) I keep praying for YOU to make something happen so *why this awful, crawling feeling that nothing ever does?*[8] (he turns the knife forcefully) *I search everywhere I pray everywhere.* [8] *God's infinite silence...*[8] (the two shells crack open and he draws out the knife) *The oysters valves are standing open and a pearl lays between them, a wonderful sight and notable, for no pearl in all history could be compared with it [...].*[9] *One moment it did not exist, the next moment it was full blown in my mind, as though it had been there all the time and needed only the bursting of a soap bubble veil to show it.*[10]

@yungpapi: *„I remember the devotion of your youth, your love as a bride, how you followed me in the wilderness, in a land not sown. MARGOT was holy to me, The first fruits of my harvest. [11]”*



ACT I
ALIENATION

SCENE II
ABOUT BEES AND HONEY

A taxi stops at Parkgasse 18. LENNY stands in front of the white wall that encloses the whole parcel of House Wittgenstein. Parking spots and weathered advertising posters besiege it and make it seem like a weak try to resist the changes of time. LUDWIG likes to hide his pale face behind it when he's thinking. LENNY steps through the only entrance into the garden. The garden is calm and empty with the exception of one tree. *Naturally, [...] only the apple tree interests him, tempts him: he can see its flowers.*[12] LUDWIG observes him.

LUDWIG

Once on a June evening[...], I was waiting for a total eclipse of the sun on my terrace facing the garden, overlooking the [13] *neighbouring office buildings.*


LENNY (picks an apple)

LUDWIG

It soon became dark and an eclipse wind, like a wave, had risen when suddenly from the neighbouring house burst forth a sort of wild dance, with the strange, biting, astringent sound of Pan's pipes. [13] *I saw MARGOT. SHE smiled. SHE overwhelmed. Young people were celebrating some festival, they had confused shadow with twilight and were playing as night fell.* [13] *LENNY. You have forgotten GOD. [8] If you do not keep HER multiplicity in view you will perhaps be inclined to ask questions like: "What is SHE?"*[14] *The veiling of the sun's light is disturbing and transports one to another world.* [13] *In this twilight we will celebrate a great feast all MARGOTS will want to attend. SHE smiles. SHE overwhelms [8] and your heart [...] will undergo a mysterious blossoming.*[15] *This is how great loves stories are born and I don't want any more part time believers.*[8]



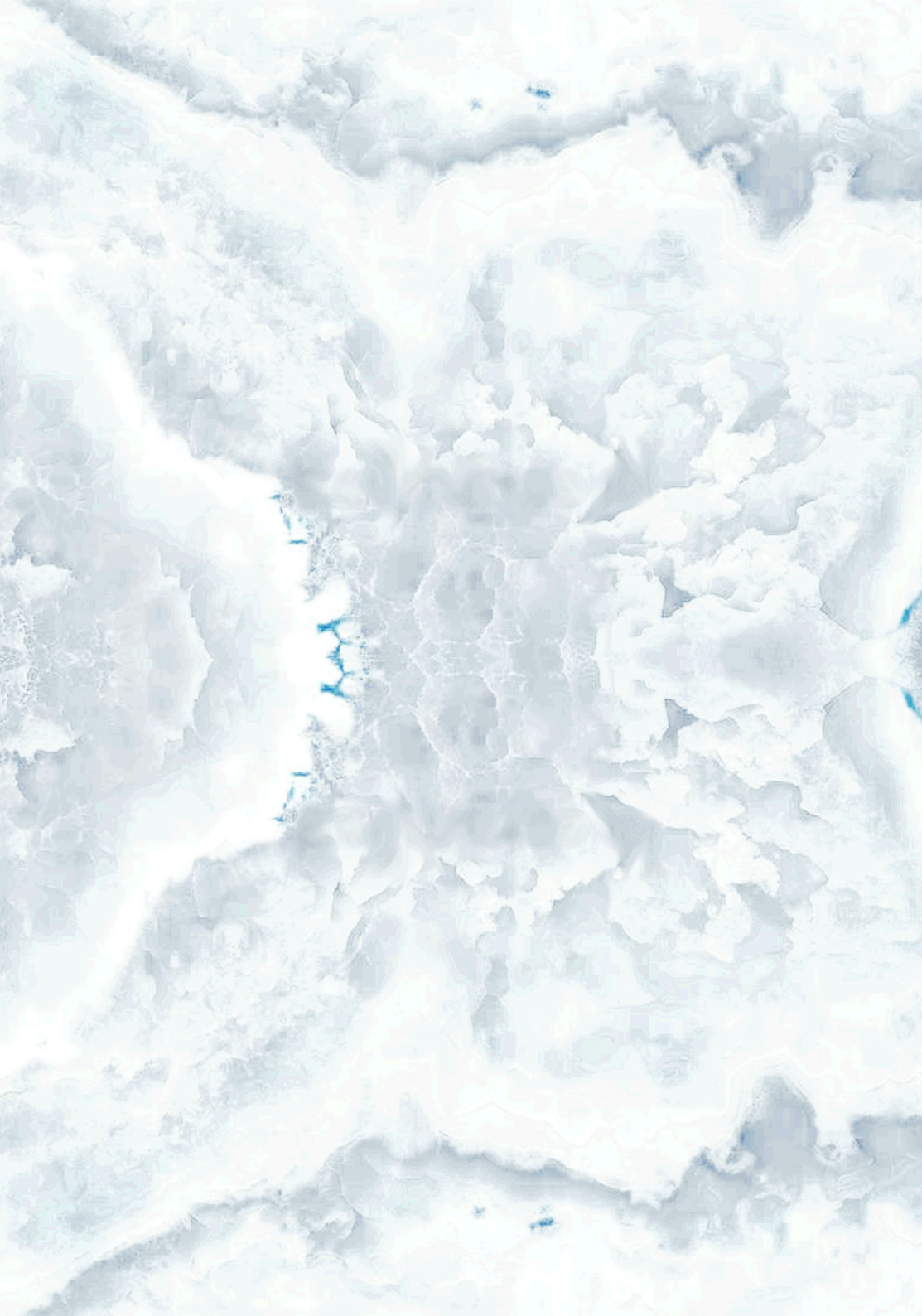
ACT II
THE INVITATION




@yungpapi: “My darling friends, there’s one spectacular wedding in the making! Join us tonight at House Wittgenstein to a glass of dry white wine under fig trees, eating fresh trout on soft carpets, between birch trees and skyscrapers, black panthers and partridges, listening to Zorra by Bad Gyal and the Bach Suite Nr. 1, playing Fellinis Roma and Mario Cart, feeling the wind in your hair and salt crystals on your skin, walking barefoot on wet grass and wearing mid calf boots, celebrating equal rights and mini skirts, from Los Angeles to Palermo, day dreaming and ADHD, sleeping in white sheets and glowing cheeks from dancing till dawn. Bring a *delicate spring bouquet of florets in new leaf green, cherry blossom pink, and marigold yellow*[16] and we’ll serve everything else. XOXO”



ACT III
THE CEREMONY





***THE HOUSE IS ELECTRIC
THE HOUSE IS ELECTRIFIED***

CITY | ATTRACTION

the house is rubbed amber
polished, positively charged
it is wired, a beaming sun
drawing your gaze across the city

LUDWIG


You stood in the door [...], held the panel facing away from you, closed one eye, looked through the hole towards me, held a mirror at arm's length to reflect the picture and, lo and behold: the magic of complete eidetic correspondence. [17]

*@LPDvienna: During a helicopter flight, colleague Rainer from the LVA often uses the opportunity to capture the picturesque nature and the cultural sights of our city from the air.[18] But today he witnessed something extraordinary. House Wittgenstein, over night the *object of much social curiosity*[19] is visible even from far above the city. The garden and streets *enlightened*. Radiant and reaching in all directions, emitting visual, audible and perceptible vibrations as if it tried to regain space finally standing up to the neighbouring buildings.*

@yungpapi: You said to me, on that deserted beach in California “you can touch my legs.” But I didn't do it. There, my love, is love lost. That's why I never stopped wondering, since that day where you've been and where you are now. [20] For a short time I forsook you, but with great mercy I will gather you. In a moment of anger I hid my face from you but with everlasting love I will have mercy on you. [21]

@krone_news: BREAKING: For days now something has been happening that we haven't seen for a long time. News and social networks, the front page of newspapers are not focusing on evil anymore but on good.[...]And all this thanks to Pius XIII heartbreaking love letters. The world has stopped turning to talk about love. [20]

@daughterofzion: Some weeks ago we've never heard about him and now he's everywhere. In my dream he looked like Hauru, wearing drop earrings made of rubies and emeralds combined, his blonde chin length hair making him the cynosure of all eyes.[22]”



***THE HOUSE IS FLIRTING
THE HOUSE IS FLIRTED WITH***
SITE | RADIATION

the house is cut diamond
beaming light, pouring affection
broadcasting sweet nonsense
touching you in passing

@PROUDDAD1220: “Out of the window in my office I can see behind the enclosure of house wittgenstein. As the guests arrive and walk up the grand stairs towards the house the *air is full of petals twinkling through the air giving off a smell of orange blossoms. Surrounded by an electric atmosphere people get chauffeured around in mercedes* [23] I’m here, sitting at my desk, not able to concentrate, asking myself at what point my life took the direction that i am here and not there. :-(”


LUDWIG (plays a song)

- ♪ *Tutti vennero al festival* ♪
- ♪ *Alcuni in costumi stravaganti* ♪
- ♪ *Altri nei loro vestiti migliori* ♪
- ♪ *Erano tutti lì, per celebrare la giovinezza* ♪
- ♪ *Malinconia* ♪ [24]

@yungpapi: “*What is more beautiful, my love? Love lost or love found? Don’t laugh at me, my love. [...]* I’m awkward and naive when it comes to love and I ask questions straight out of a pop song.” [25]

@sophie99: “*Here’s a song for you... Lungomare by Lust For Youth <https://open.spotify.com/track/5MpXadv92Ajb9tiPQPvUW?si=8613fe26aac94f52>* [26] One of the advantages of living next to house wittgenstein for sure is that I can shazam their music!”

@LPDVienna: “ TRAFFIC JAM . We recommend avoiding the area around Parkgasse.”



THE HOUSE IS FERTILE
THE HOUSE IS FERTILISED
THE GARDEN

the house is the virginal rose of sharon
a sprouting desert, synthetic bliss
turning juicy carbon dioxide into sweet oxygen
alluring you into the wilderness


LUDWIG

I surround an area with [...] a line, [...] a boundary [...] of a game and the players are supposed to jump over it. [27] Here is the garden [...] a space I cultivated [...] for MARGOT, to make a spray for her hair, to perfume the sheets.[28] Symmetry as a red carpet. A collection of living beauties rising up in a warm haze, innumerable modern statues tower on their pillars [28] watching YOU being walked towards the altar.

@WienerStadtbaumamt: We have decided that despite several complaints the old trees and plants reaching far over the boarder of the House Wittgenstein parcel will not be taken down. The garden keeps precious animals and plants rare worldwide and should be obtained with great care.

@yungpapi: *A locked up garden is [...], my bride. An orchard of pomegranates, with precious fruits: henna with spikenard plants and saffron, calamus and cinnamon, with every kind of incense tree; myrrh and aloes. A fountain of gardens is my MARGOT, a well of living waters.[30]*

@daughterofzion: *As I ascend the stairs towards the altar I stop and stand alone in ecstasy, inhaling, through the noise of the falling rain, the lingering scent of invisible lilacs.[31] I touch a fragile tree and blossoming spicules float down and fade, each with a clear, tiny tinkle.[32]*



***THE HOUSE PERCEIVES
THE HOUSE IS PERCEIVED
THE ENTRANCE | OPENINGS***


the house is reflecting onyx
lucid dreaming, open wide eyes
recording window shopping
feeling you making an entrance

LUDWIG (puts on his crown, symmetry as a red carpet)

@ArchitectandPartners: *The final steps towards the building pass through a tight entry,[33] A door through a transparent, maybe non-existent wall. [34] It is about seeing and being seen. First impressions are made. Ahead, some distance from the entrance, is a great mural of brilliant color.[35] Left and right two symmetrical staircases with marble balustrades leading to the upper floor.*

@Avasvlog: *The ceremony begins as people are moving in, gathering in the entrance hall and taking a stand up cocktail.[36] There is champagne, caviar and fireworks.[37]*

@yungpapa: *In the end, my love, we have no choice. We have to find.[38] And I see you MARGOT, in the overflowing sea of bouquets the guest have brought along.*



THE HOUSE SCULPTS
THE HOUSE IS SCULPTED
THE CHAMBER OF ELEMENTS

the house is sculpted marble
dramatic shadows, ecstatic pain
capturing fantasies in dancing elements
putting you into the spotlight


@ArchitectsandPartners: „The staircase leads to the salon in the second floor where the great banquet takes place. Every meal is a carefully sculpted creation. Billows of smoke of several hookahs hang in the air. The huge chandeliers had dimmed under the vaulted ceiling. The guests sit on couches of *brocaded silk, leaning on cushions*[39].

LUDWIG

My dramatically directed light renders their bodies like baroque sculptures. They are *amulets, they are fetishes, beautiful ornamental objects*. [40]

@yungpapi: *Your rounded thighs are like jewels, the work of skillful hands. Your body is like a round goblet [...]Your waist is like a heap of wheat, set about with lilies. Your neck is like an ivory tower. [...] This, your stature, is like a palm tree, your breasts like its fruit*. [41]

@daughterofzion: *My beloveds [...] cheeks are like a bed of spices with towers of perfumes. His lips are like lilies, dropping liquid myrrh. His hands are like rings of gold set with beryl. His body is like ivory work overlaid with sapphires. His legs are like pillars of marble set on sockets of fine gold.*[40]“



THE HOUSE MANIFESTS
THE HOUSE IS MANIFESTED
THE CHAMBER OF RITUALS

the house is tidal aquamarine
amused by being dramatic, unconditionally romantic
unfolding sacraments
embracing all your absurdities

@Ezekiel16:7-8: “Then you grew up, became tall, and reached the age for fine ornaments; your breasts were formed and your hair had grown. Yet you were naked and bare.[...] I spread My cloak over you and covered your nakedness. [42]”

LUDWIG (plays a song)

♪ *Promiscuous girl*

Wherever you are

I'm all alone

And it's you that I want. ♪ [43]

LENNY

Our most intimate gestures move to sounds, we dance.[44] Absurd, peculiar, mad, fantastic, bizarre, eccentric, laughable, and charming. [45]

LUDWIG (*opens the ceiling to reveal a hundred sparkling stars through the moving branches of the wind tossed apple tree. The signs of the Zodiac are moving from east to west. [46] A strong wind starts rising. Minute promptings coming from everywhere, in quality, dimension or intensity, on every wave length make sensibility tremble, fluctuate and sweep and dance randomly over the spaces.[44] While she speaks the waves wash over her lips, the sea breaking free.[48] .*

♪ *Promiscuous boy*

You already know

That I'm all yours

What you waiting for? ♪ [43]

LENNY

Time stands still where space folds in on itself. [44] The sea gives birth to a tidal flow [...] a rhythmic current emerges from the disorderly lapping of waves, music surfaces in this place. [44] Here the body rises above disorder, here Margot rises above the waves, even more complex than the nautical sound of waves breaking. [44]

LENNY (*Lying on the moving floor, shaken by the movement of the waves [44]*)

I am in danger of drowning.

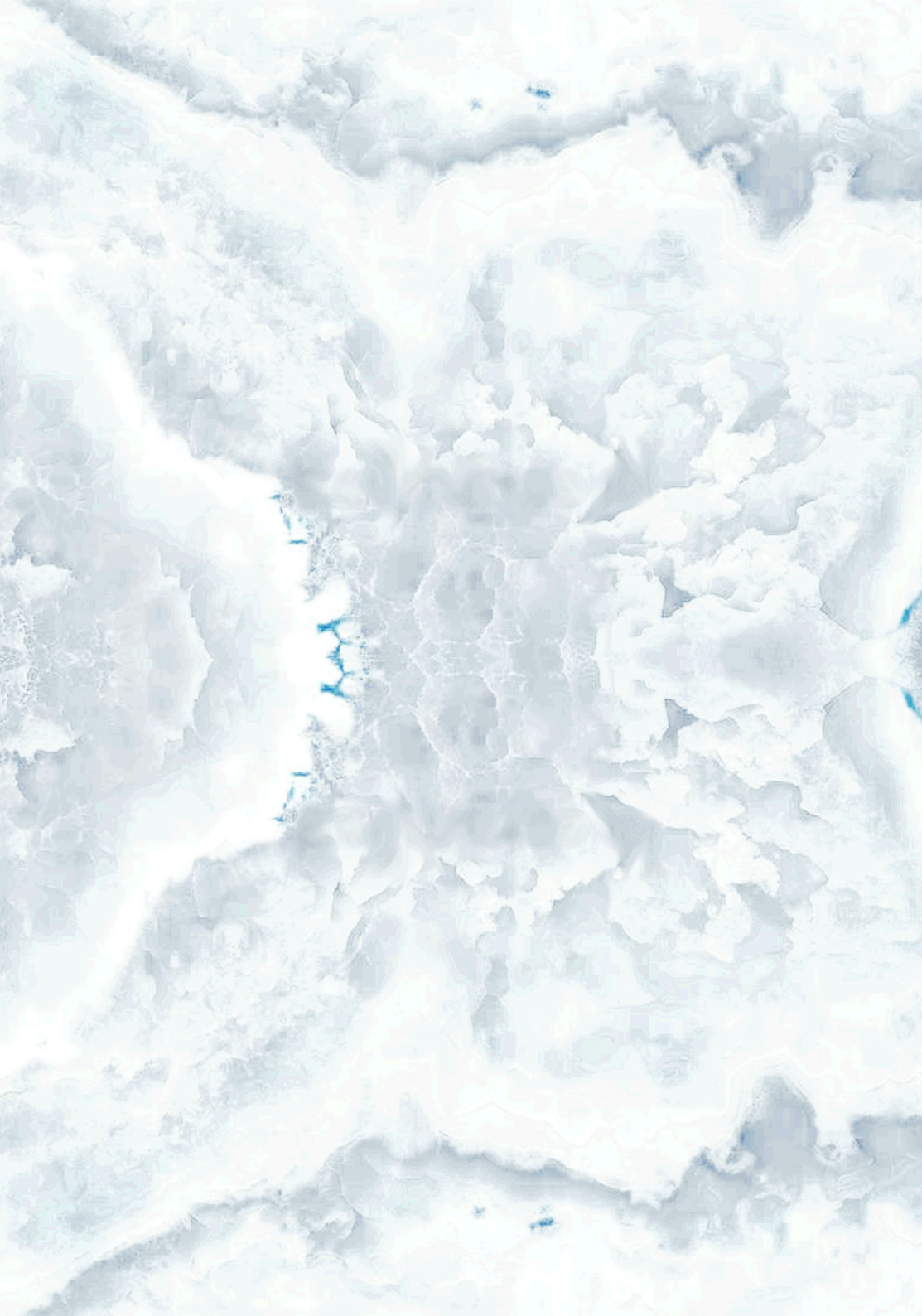
MARGOT

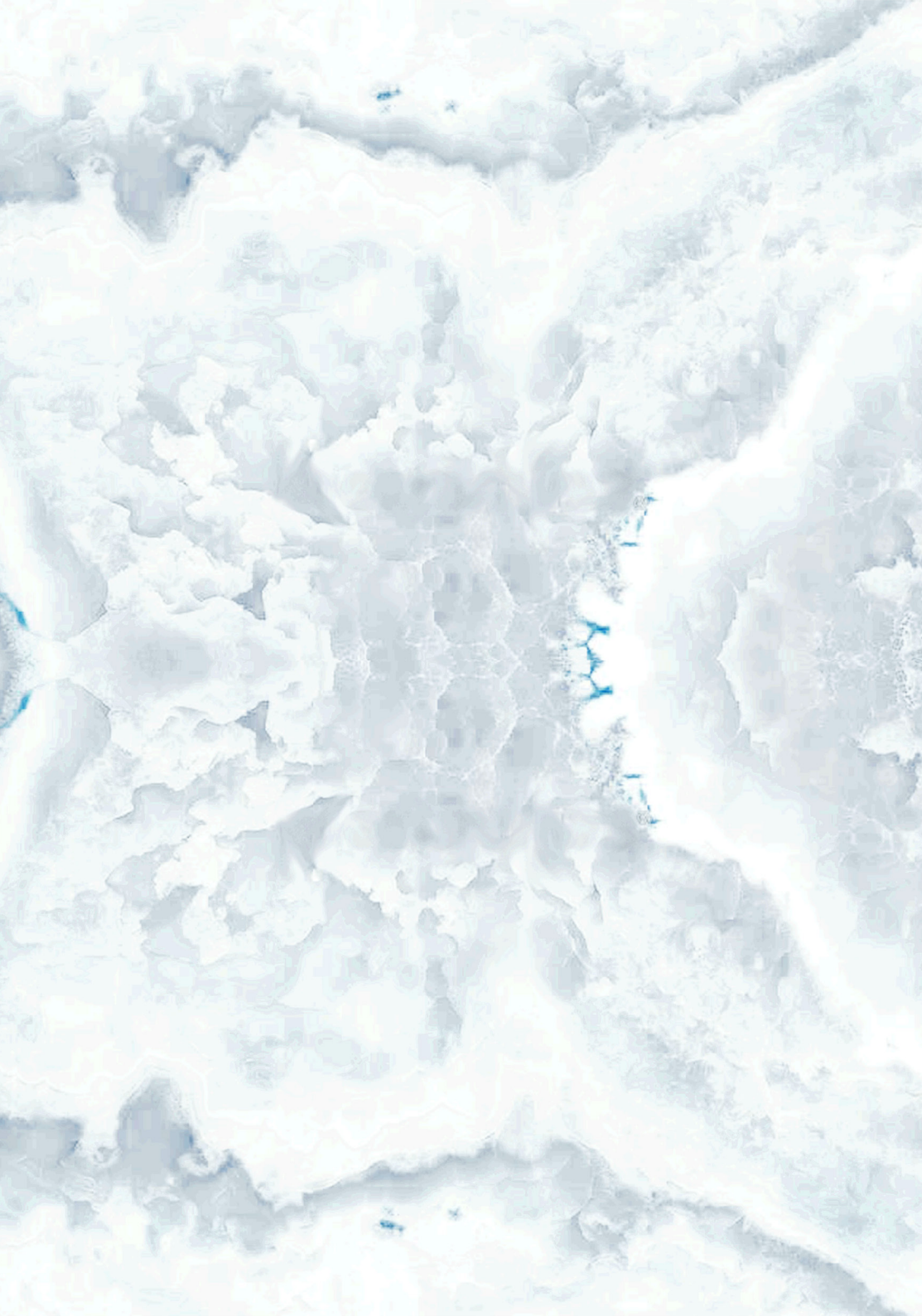
I thought you've learned how to swim till now.

LENNY

I am a active body, expressing in movement, gesture and dance, rather than in language alone.[44] We belong together. You are my vessel for probability to fluctuate. And the ship will not resemble merely a ship, but also the sea itself, even its hull and sails being composed of waves.[44] Sensualities rendered, multiplied, mirrored proportioned in a composition. And I will disturb your order till the end of day. We belong together from this day forward, for better, for worse, for richer, for poorer, in sickness and in health, [50] The obscurity is long; here is the dawn. [51] And beyond the reach of water, beyond wind, cold, fog, light and dark, [...] the house protects us just as the belly of a vessel separates us from the cold of the sea. [44]

- [0] Studio Meteora
- [1] John 1:1, The Bible
- [2] Seneca, Complete Works
- [3] Da Vinci, Notebooks
- [4] Serres, The Birth of Physics
- [5] Round the World
- [6] Buffon, Natural History Vol 2
- [7] Physiologus
- [8] The Young Pope
- [9] Procopius, History of the War Books Vol 1
- [10] Asimov, Complete Robot Anthology
- [11] The Bible, Jeremiah 2:2-3
- [12] Deleuze Guattari, A Thousand Plateaus
- [13] Serres, Branches
- [14] Wittgenstein, Philosophical Investigations
- [15] Hugo, Les Miserables
- [16] Kassinger, Slime
- [17] Evans, The Projective Cast Architecture and Its Three Geometries
- [18] LPD Vienna, Twitter Account
- [19] Foucault, The History of Sexuality Volume 2
- [20] The Young Pope
- [21] The Bible, Isaiah 54:6-7
- [22] Rand, The Fountainhead
- [23] Hovestadt Buehlmann, Quantum City
- [24] Lust For Youth, Lungomare
- [25] The Young Pope
- [26] Spotify
- [27] Wittgenstein, Philosophical Investigations
- [28] Serres, The Parasite
- [29] Proust, In Search of Lost Time Vol IV Sodom and Gomorrah
- [30] The Bible, Song of Songs
- [31] Proust, In Search of Lost Time Vol I Swanns Way
- [32] Asimov, Complete Robot Anthology
- [33] Leatherbarrow Eisenschmidt, Twentieth Century Architecture
- [34] Koolhaas, Elements of Architecture
- [35] Ockmann, Architecture Culture 1943 1968
- [36] Schumacher, The Autopoiesis of Architecture Vol 2
- [37] Carter, Anthony Blunt His Lives
- [38] The Young Pope
- [39] The Book of the Thousand and One Nights
- [40] Hays, Architecture Theory since 1968
- [41] The Bible, Song of Songs
- [42] The Bible, Ezekiel 16:7-8
- [43] Nelly Furtado, Promiscuous
- [44] Serres, The Five Senses
- [45] Wittkower, Born under Saturn
- [46] da Vinci, The Notebooks of Leonardo da Vinci
- [48] Serres, Genesis
- [49] Foucault, This is not a Pipe
- [50] Marriage Vow
- [51] Serres, The Parasite







ARCHEOLOGY

veil

(*n.*)

cloak, curtain, mask, cover, facade, screen

c. 1200, „nun’s head covering,“ from Anglo-French and Old North French veil (12c., Modern French voile) „a head-covering,“ also „**a sail, a curtain,**“ from Latin vela, plural of velum „sail, curtain, covering,“ from PIE root *weg- (1) „to weave a web.“ Vela was mistaken in Vulgar Latin for a feminine singular noun. To take the veil „**become a nun**“ is attested from early 14c.

late 14c., from Old French veler, voiller (12c.), from Latin velare „to cover, veil,“ from velum „a cloth, covering, curtain, veil,“ literally „a sail“ (see veil (n.)). Figurative sense of „**to conceal, mask, disguise**“ (something immaterial) is recorded from 1530s.

image

(n.)

representation, figure, icon, statue, angel, idol, reflection, idea, construct

c. 1200, „piece of statuary; **artificial representation that looks like a person or thing**,” from Old French image „image, likeness; figure, drawing, portrait; reflection; statue,” earlier *imagine* (11c.), from Latin *imagine*m (nominative *imago*) „copy, imitation, likeness; statue, picture,” also „phantom, ghost, apparition,” figuratively „idea, appearance,” from stem of *imitari* „to copy, imitate“ (from PIE root **aim-* „to copy“).

Meaning „reflection in a mirror“ is early 14c. The mental sense was in Latin, and appears in English late 14c. Sense of „**public impression**“ is attested in isolated cases from 1908 but not in common use until its rise in the jargon of advertising and public relations, c. 1958.

intellect

(*n.*)

intelligence, intuition, comprehension, mind, reason, sense

„the sum of the cognitive facilities (except sense or **sense** and imagination), **the capacity for reasoning truth**,“ late 14c. (but little used before 16c.), from Old French intellect „intellectual capacity“ (13c.), and directly from Latin intellectus „discernment, a perception, understanding;“ noun use of past participle of intelligere „to understand, discern“ (see intelligence). The Latin word was used to translate Greek nouns „**mind, thought, intellect**“ in Aristotle.

sensuality

(n.)

physical, erotic, sexy, animalistic, bodily, fleshly, hedonic, lustful

mid-14c., „the part of man that is concerned with the senses,“ from Old French *sensualite* „the five senses; impression,“ from Late Latin *sensualitatem* (nominative *sensualitas*) „**capacity for sensation**,“ from Latin *sensualis* „endowed with feeling, sensitive,“ from *sensus* „feeling“ (see *sense* (n.)). Chiefly „**animal instincts and appetites**,“ hence „**the lower nature regarded as a source of evil, lusts of the flesh**“ (1620s).

praying

(v.)

plead, call upon for help, answer, ask, beseech, sue, request

In the Tractatus Wittgenstein talks about what can be done with the ratio, language, pure logic. Lenny is praying in mother church.

early 13c., *preien*, „ask earnestly, beg (someone),“ also (c. 1300) in a religious sense, „pray to a god or saint,“ from Old French *preier* „to pray“ (c. 900, Modern French *prier*), from Vulgar Latin **precare* (also source of Italian *pregare*), from Latin *precari* „**ask earnestly, beg, entreat**,“ from **prex* (plural *preces*, genitive *precis*) „prayer, request, entreaty,“ from PIE root **prek-* „to ask, request, entreat.“ From early 14c. as „to invite.“ The deferential parenthetical expression *I pray you*, „please, if you will,“ attested from late 14c. (from c. 1300 as *I pray thee*), was contracted to *pray* in 16c.

ritual

(n.)

act, habit, practice, rite, routine, sacrament, ceremonial, communion

In the Investigations Wittgenstein talks about what is beyond the ratio, language, and logic. Its messy and confusing. Lenny celebrates rituals in the House Wittgenstein.

1560s, from French *rituel* or directly from Latin *ritualis* „relating to (religious) rites,“ from *ritus* „**religious observance or ceremony, custom, usage,**“ perhaps from PIE root **re-* „to reason, count.“

shell

(*n.*)

structure, covering, carapace, frame, framework, husk, skeleton, skin

Old English *sciell*, *scill*, Anglian *scell* „seashell, eggshell,“ related to Old English *scealu* „shell, husk,“ from Proto-Germanic **skaljo* „piece cut off; shell; scale“ (source also of West Frisian *skyl* „peel, rind,“ Middle Low German *schelle* „pod, rind, egg shell,“ Gothic *skalja* „tile“), with the shared notion of „covering that splits off,“ from PIE root **skel-* (1) „to cut.“ Italian *scaglia* „chip“ is from Germanic.

Sense of „**mere exterior**“ is from 1650s; that of „**hollow framework**“ is from 1791. Meaning „structure for a band or orchestra“ is attested from 1938. Military use (1640s) was first of hand grenades, in reference to the metal case in which the gunpowder and shot were mixed; the notion is of a „**hollow object**“ filled with **explosives**. Hence shell shock, first recorded 1915. Shell game „a swindle“ is from 1890, from a version of three-card monte played with a pea and walnut shells.

pearl

(n.)

jewel, nacre, seed, gemstone, ornament

„nacreous **mass formed** in the shell of a bivalve mollusk as a **result of irritation caused by some foreign body**,“ early 14c., *perle* (mid-13c. as a surname), from Old French *perle* (13c.) and directly from Medieval Latin *perla* (mid-13c.), which is of unknown origin. Perhaps from Vulgar Latin **pernula*, diminutive of Latin *perna*, which in Sicily meant „pearl,“ earlier „sea-mussel,“ literally „ham, haunch, gammon,“ so called for the shape of the mollusk shells.

Margot is a girl's name meaning „**pearl**“ and „**child of light**“. that is a variant of the Greek name Margaret and the French name Margo.

Barocco pearls are pearls with an irregular non-spherical shape. Shapes can range from minor aberrations to distinctly **ovoid, curved, pinch, or lumpy shapes**.

virgin

(n.)

stainless, vestal, chaste, impregnant, pure, undefiled, madonna

c. 1200, „unmarried or chaste woman noted for religious piety and having a position of reverence in the Church,“ from Anglo-French and Old French *virgine* „virgin; Virgin Mary,“ from Latin *virginem* (nominative *virgo*) „maiden, unwedded girl or woman,“ also an adjective, „**fresh, unused,**“ probably related to *virga* „young shoot,“ via a notion of „young“ (compare Greek *talis* „a marriageable girl,“ cognate with Latin *talea* „rod, stick, bar“).

Meaning „young woman in a state of inviolate chastity“ is recorded from c. 1300. Also applied since early 14c. to a chaste man. Meaning „**naive or inexperienced person**“ is attested from 1953. The adjective is recorded from 1550s in the literal sense; figurative sense of „**pure, untainted**“ is attested from c. 1300. The Virgin Islands were named (in Spanish) by Columbus for St. Ursula and her 11,000 martyred virgin companions.

whore

(n.)

hustler, slut, tramp, escort, harlot, hooker, call girl, fallen woman

1530s spelling alteration (see wh-) of Middle English hore, from Old English hore „**prostitute, harlot**,“ from Proto-Germanic *h ran-, fem. *h r - (source also of Old Frisian hor „fornication,“ Old Norse hora „adulteress,“ Danish hore, Swedish hora, Dutch hoer, Old High German huora „prostitute;“ in Gothic only in the masc. hors „adulterer, fornicator,“ also as a verb, horinon „commit adultery“), probably etymologically „**one who desires**,“ from PIE root *ka- „to like, desire,“ which in other languages has produced words for „lover; friend.“

Whore itself is perhaps a Germanic euphemism for a word that has not survived. The Old English vowel naturally would have yielded *hoor, which is the pronunciation in some dialects; it might have shifted by influence of Middle English homonym hore „**physical filth, slime**,“ also „**moral corruption, sin**,“ from Old English horh. The wh- form became current 16c. A general term of abuse for an unchaste or lewd woman (without regard to money) from at least c. 1200. Of male prostitutes from 1630s. Whore of Babylon is from Revelation xvii.1, 5, etc. In Middle English with occasional plural forms horen, heoranna.

goddess

(n.)

creator, sanctity, genius, celestial, icon, superstar, beloved, desire, fetish, image

mid-14c., female deity in a polytheistic religion, from god + fem. suffix -esse (see -ess). The Old English word was gyden, corresponding to Dutch godin, German Göttin, Danish gudine, Swedish gudinna. Of **mortal women** by 1570s.

idolatry

(n.)

adoration, worship, idolism, adulation

„**worship of idols and images**,“ mid-13c., from Old French idolatrie (12c.), from Vulgar Latin *idolatria, contraction of Late Latin idololatria (Tertullian), from Ecclesiastical Greek eidololatria „worship of idols,“ from eidolon „image“ (see idol) + latreia „worship, service“ (see -latry).

pre-creation /flood

(n.)

stream, tide, torrent, drift, excess, multitude, overflow, plenty, chaos

formless and void, tohu wa-bohu, chaos

Old English *flood* „a flowing of water, tide, an overflowing of land by water, a deluge, Noah’s Flood; mass of water, river, sea, wave,“ from Proto-Germanic **floduz* „flowing water, deluge“ (source also of Old Frisian *flod*, Old Norse *floð*, Middle Dutch *vloet*, Dutch *vloed*, German *Flut*, Gothic *flodus*), from suffixed form of PIE verbal root **pleu-* „to flow“ (also the source of *flow*). In early modern English often *flood*.

Figurative use, „**a great quantity, a sudden abundance,**“ by mid-14c.

*In the beginning God created the heaven and the earth. And the earth was **without form, and void; and darkness** [was] upon the face of the deep.*

creation

(n.)

formation, production, conception, constitution, genesis, inception

separating, marking, giving direction, meaning, bara, architecture

late 14c., creacioun, „action of creating or **causing to exist**,“ also „a created thing, that which is created,“ from Old French creacion „creation, a coming into being“ (14c., Modern French création), from Latin creationem (nominative creatio) „a creating, a producing,“ in classical use „an electing, appointment, choice,“ noun of action from past-participle stem of creare „to make, bring forth, produce, beget,“ from PIE root *ker- (2) „to grow.“

*God's first act was the creation of undifferentiated light; dark and light were then **separated** into night and day, their order (evening before morning) signifying that this was the liturgical day; and then the Sun, Moon and stars were created to mark the **proper times for the festivals of the week and year**. Only when this is done does God create woman and man and the means to sustain them (plants and animals). At the end of the sixth day, when creation is complete, the world is a **cosmic temple** in which the role of humanity is the worship of God.*



tree of life

In paradise Adam and Eve can't resist the temptation to eat an apple from the TREE OF KNOWLEDGE and they get the ratio. Out of fear that they could eat from the TREE OF LIFE God throws them out of paradise. Because if so they would not only be rational but also immortal, meaning being gods themselves.

ratio, wittgensteins investigations

tower of babel

In the myth of the TOWER OF BABEL a united people in the generations following the Great Flood, speaking a single language agree to build a city and a tower tall enough to reach heaven to get to the tree of life. God, observing their city and tower, confounds their speech so that they can no longer understand each other, and scatters them around the world.

confusion of language, internet

israel, the promised land, bride of god

old testament

The Old Testament prophets often compared the Mosaic Covenant to a „marriage covenant“ between God and Israel. In Jeremiah 2:2-3, God recalls Israel’s original love for him during the Exodus: *I remember the devotion of your youth,*

*your love as a bride,
how you followed me in the wilderness,
in a land not sown.
Israel was holy to the Lord,
the first fruits of his harvest.*

In Hosea 2:14-16; 19-2, the Lord compares Israel’s impending captivity to that original desert experience, and portrays it as a new beginning for Him and His Bride: *I*

*will betroth you to me forever,
I will betroth you in righteousness,
in justice, in lovingkindness and in compassion.
I will betroth you to me in faith,
and you shall know that I am the Lord.*

Though Bride Israel had strayed from Him, in Isaiah 54:6-7 God promises to accept her back: *For the Lord has called you as a woman forsaken and mournful in spirit,
and as a wife cast off from her youth, says your God.*

*For a short time I forsook you, but with great mercy I will gather you
In a moment of anger I hid my face from you
but with everlasting love I will have mercy on you
says the Lord your Redeemer.*

In Ezekiel 16:7-8, God compares Bride Israel to a young woman, describing his love for her: *Then you grew up, became tall, and reached the age for fine ornaments; your breasts were formed and your hair had grown. Yet you were naked and bare. Then I passed by you and saw that you were ready for love; so I spread My cloak over you and covered your nakedness. I swore to you and entered into a covenant with you so that you became mine, declares the Lord God.*

Israel-as-God’s beloved soon became clearly **personified in the figure of Daughter Zion**. Originally the name of a section of Jerusalem, „the Daughter of Zion“ (Bat Zion) soon became the hypostatized „spirit“ of the city and the nation: „**Zion is not simply the stones of the houses, but a mystical person, the essence of the city, who can separate herself from the physical confines of the city walls**“

mary, the church, bride of christ

new testament

In the New Testament, the Church (all believers in Jesus Christ), takes over the bridal symbolism applied to Daughter Zion. The Church is the Bride of Christ.

For we are members of his body:

„For this reason shall a man leave his father and mother and shall cleave to his wife, and the two shall become one flesh“. This is a great mystery, but I am speaking of Christ and the Church. - Ephesians 5:30-32

According to I Corinthians 6:16, „the two shall become one flesh“ (cf. Genesis 2:24) **refers to intercourse**. So this passage from Ephesians expresses a symbolic „**marital union**“ between Christ the Bridegroom and the Church His Bride, similar to Ezekiel 16:8 cited above.

The early Church Fathers identified the Shulamite of the Song of Songs with Mother Church, and with each member in particular. Since **Mary is the personification of the Church**, Christians would soon perceive her in the Shulamite as well.

ZION aka MARY aka MARGOT

***PROMISED LAND of Israel, Daughter of ZION, GODS BRIDE
MARY, the Mother/Personification of the CHURCH, CHRIST'S BRIDE
MARGOT, Daughter of House WITTGENSTEIN, LENNYS BRIDE***

immaculate conception

(n.)

flawless, modest, spotless, unblemished, clean, faultless, guiltless,, incorrupt, perfect, pure, sinless, stainless, uncontaminated, unpolluted

mid-15c., „free from mental or moral pollution, pure,“ from a figurative use of Latin *immaculatus* „**unstained**,“ from assimilated form of *in-* „not, opposite of“ (see *in-* (1)) + *maculatus* „spotted, defiled,“ past participle of *maculare* „to spot,“ from *macula* „spot, blemish,“ a word of uncertain origin. The literal sense of „spotlessly clean or neat“ in English is first attested 1735. Related: *Immaculately*.

The phrase *Immaculate Conception* „**freedom from original sin possessed by the Virgin Mary from her conception in her mother’s womb**“ is from late 15c. in English (from French *conception immaculée*); the idea itself had been debated in the Church since 12c., declared to be an article of faith in 1854.

original sin

(n.)

sin, guilt, ratio, carnal sin, disobedience, eating the apple, fall of man

Original sin is the Christian doctrine that each human being is born in a state of sin inherited from the first man, Adam, who disobeyed God in eating the forbidden fruit (of knowledge of good and evil) and, in consequence, transmitted his sin and guilt by heredity to his descendants.[15] The doctrine was defined by Augustine of Hippo (354–430 AD).[16]

Engaged in a controversy with the monk Pelagius over the question of whether infants could sin (Pelagius said they could not and therefore would not go to hell if unbaptised), he inserted original sin and the **fall from grace** into the story of the Garden of Eden and Paul's Letter to the Romans.[17] Augustine identified **male semen as the means by which original sin was made heritable**, leaving **only Jesus Christ, conceived without semen, free of the sin** passed down from Adam through the sexual act.[18]from 1630s. Whore of Babylon is from Revelation xvii.1, 5, etc. In Middle English with occasional plural forms horen, heoranna.

perpetual virginity

(n.)

stainless, vestal, chaste, impregnant, pure, undefiled, madonna

The perpetual virginity of Mary is one of the four Marian dogmas of the Catholic Church, meaning that it is held to be a truth divinely revealed, the denial of which is heresy.[8] It **declares her virginity before, during and after the birth of Jesus**,[9] or in the definition formulated by Pope Martin I at the Lateran Council of 649:[10]

The blessed ever-virginal and immaculate Mary **conceived, without seed, by the Holy Spirit, and without loss of integrity brought him forth**, and after his birth preserved her virginity inviolate.

Symbolically, the **perpetual virginity of Mary signifies a new creation and a fresh start in salvation history**.^[15] It has been stated and argued repeatedly, most recently by the Second Vatican Council:^[16]

mother of jesus

(n.)

creator, origin, source

Mary's mothership of God is a dogma of the Catholic Church.[58] The term „Mother of God“ appears within the oldest known prayer to Mary, the Sub tuum praesidium, which dates to around 250 AD: „Under thy protection we seek refuge, Holy Mother of God“. This was the first specifically Marian doctrine to be formally defined by the Church, formally affirmed at the Third Ecumenical Council held at Ephesus in 431. This refuted the objection raised by Patriarch Nestorius of Constantinople.[59]

Scriptural basis for the dogma is found in John 1:14 which states „**And the Word became flesh, and dwelt among us**“ and in Galatians 4:4 which states „God sent forth his Son, born of a woman, born under the law“.[60] Luke 1:35 further affirms divine maternity by stating: “The holy Spirit will come upon you. ...Therefore the child to be born will be called holy, the Son of God.”[61]

The dogmatic constitution Lumen gentium at the Second Vatican Council affirmed Mary as the Mother of God. „The Virgin Mary, who at the message of the angel received the Word of God in her heart and in her body and gave Life to the world, is acknowledged and honored as being truly the Mother of God and Mother of the Redeemer.“[62]

queen of heaven

(n.)

matriarch, ruler, empress, consort, wife of god

The doctrine that the Virgin Mary has been crowned Queen of Heaven goes back to certain early patristic writers of the Church such as St. Gregory Nazianzen's „the Mother of the King of the universe,“ and the „Virgin Mother who brought forth the King of the whole world,“[91] Prudentius's the Mother marvels „that she has brought forth God as man, and even as Supreme King.“[92] and, St. Ephrem's, „Let Heaven sustain me in its embrace, because I am honored above it. For heaven was not Thy mother, but Thou hast made it Thy throne. How much more honorable and venerable than the throne of a king is her mother.“[93] The Catholic Church often sees Mary as queen in heaven, bearing a crown of twelve stars in Revelation.[94]

The Catholic faith teaches that Mary, the Virgin Mother of God, reigns with a mother's solicitude over the entire world, just as she is crowned in heavenly blessedness with the glory of a Queen, as Pius XII wrote:[96] His Father.[96]

mother of church

(n.)

creator, origin, source, connection, personification, genesis

The Catechism of the Catholic Church states that the Virgin Mary is mother of the Church and of all its members, namely all Christians:[99]

The Virgin Mary . . . is acknowledged and honoured as being truly the Mother of God and of the redeemer.... since she has by her charity joined in bringing about the birth of believers in the Church, who are members of its head. ...Mary, Mother of Christ, Mother of the Church. Pope Paul VI's „Credo of the People of God“ states:[100][101]

The Mother of the Church, carries on in heaven her maternal role with regard to the members of Christ, cooperating in the birth and development of divine life in the souls of the redeemed.

In Redemptoris Mater Pope John Paul II referred to Paul VI's „Credo of the People of God“ as a reaffirmation of the statement that Mary is the „**mother of the entire Christian people, both faithful and pastors**“ and wrote that the Credo „restated this truth in an even more forceful way“:[100]

Pope Benedict XVI also referred to the Credo of Paul VI and stated that it sums up all of the scriptural texts that relate to the matter.[101]

In his homily on 2015 New Year's Day, Pope Francis said that Jesus and his mother Mary are “**inseparable**,” just like Jesus and the Church. Mary is „the Mother of the Church, and through the Church, the mother of all men and women, and of every people“.[102]

assumption of mary

acceptance, adoption, embracing

c. 1300, „the reception, uncorrupted, of the Virgin Mary into Heaven“ (also the Aug. 15 Church festival commemorating this, Feast of the Assumption), from Old French *assumpcion*, *asumpcion* (13c.) and directly from Latin *assumptionem* (nominative *assumptio*) „**a taking up, receiving, acceptance, adoption,**“ noun of action from past-participle stem of *assumere* „take up, take to oneself“ (see *assume*).

The Assumption of Mary is the **bodily taking up of Mary, the bride of God, into Heaven at the end of her earthly life.**

sistine chapel

The Sistine Chapel is a chapel in the Apostolic Palace, the official residence of the pope, in Vatican City. The chapel has served as a place of both religious and functionary papal activity. Today, it is the **site of the papal conclave, the process by which a new pope is selected**. The fame of the Sistine Chapel lies mainly in the frescos that decorate the interior, most particularly the Sistine Chapel ceiling and The Last Judgment, both by Michelangelo.

During the reign of Sixtus IV, a team of Renaissance painters that included Sandro Botticelli, Pietro Perugino, Pinturicchio, Domenico Ghirlandaio and Cosimo Rosselli, created a series of frescos depicting the Life of Moses and the Life of Christ, offset by papal portraits above and trompe-l'œil drapery below. These paintings were completed in 1482, and on 15 August 1483 Sixtus IV celebrated the **first mass in the Sistine Chapel for the Feast of the Assumption, at which ceremony the chapel was consecrated and dedicated to the Virgin Mary**.

mirage | fata morgana

(n.)

delusion, fantasy, hallucination, illusion, phantasm

„optical illusion of **objects reflected in a sheet of water in hot, sandy deserts,**“ 1800, in translations of French works, from French mirage (1753), from se mirer „to be reflected,“ from Latin mirare (see mirror (n.)). Or the French word is from Latin mirus „**wonderful**“ (see miracle). The similarity to Arabic mi‘raj has been noted, but the usual sense of that word is „ladder, stairs; climb, ascent,“ and the resemblance appears to be coincidental. The standard Arabic for „a desert mirage“ is sar b. The figurative sense of „deceptiveness of appearance, a delusive seeming“ is by 1812. The phenomenon is produced by excessive bending of light rays through **layers of air of different densities, producing distorted, displaced, or inverted images.**

altar

(n.)

church table, pedestal, shrine, holy place, grave, reliquary, sacred place

Old English *alter*, *altar* „altar,“ from Latin *altare* (plural *altaria*) „high altar, altar for sacrifice to the great gods,“ perhaps originally meaning „burnt offerings“ (compare Latin *adolere* „**to worship, to offer sacrifice, to honor by burning sacrifices to**“), but influenced by Latin *altus* „high.“ **As a symbol of marriage**, by 1820.

from Latin *ra* „altar, hearth,“ from PIE root **as-* „**to burn, glow**.“

sacrifice

(*n.*)

endure, offer, suffer, surrender, yield

late 13c., „offering of something (especially a life) to a deity as an act of propitiation or homage;“ mid-14c., „that which is offered in sacrifice,“ from Old French *sacrifise* „sacrifice, offering“ (12c.), from Latin *sacrificium*, from *sacrificus* „performing priestly functions or sacrifices,“ from *sacra* „sacred rites“ (properly neuter plural of *sacer* „sacred;“ see *sacred*) + combining form of *facere* „to make, to do“ (from PIE root **dhe-* „to set, put“).

Latin *sacrificium* is glossed in Old English by *ansegdniss*. Sense of „act of giving up one thing for another; something given up for the sake of another“ is first recorded 1590s. Baseball sense first attested 1880.

flower

(n.)

blossom, burgeon, mature, prosper, thrive, unfold, open

c. 1200, „**be vigorous, prosper, thrive**,“ from flower (n.). Of a plant or bud, „to blossom,“ c. 1300. Meaning „adorn or cover with flowers“ is from 1570s.

c. 1200, flour, also flur, flor, floer, floyer, flowre, „the blossom of a plant; a flowering plant,“ from Old French flor „flower, blossom; heyday, prime; fine flour; elite; **innocence, virginity**“ (12c., Modern French fleur), from Latin florem (nominative flos) „flower“ (source of Italian fiore, Spanish flor), from PIE root *bhel- (3) „to thrive, bloom.“

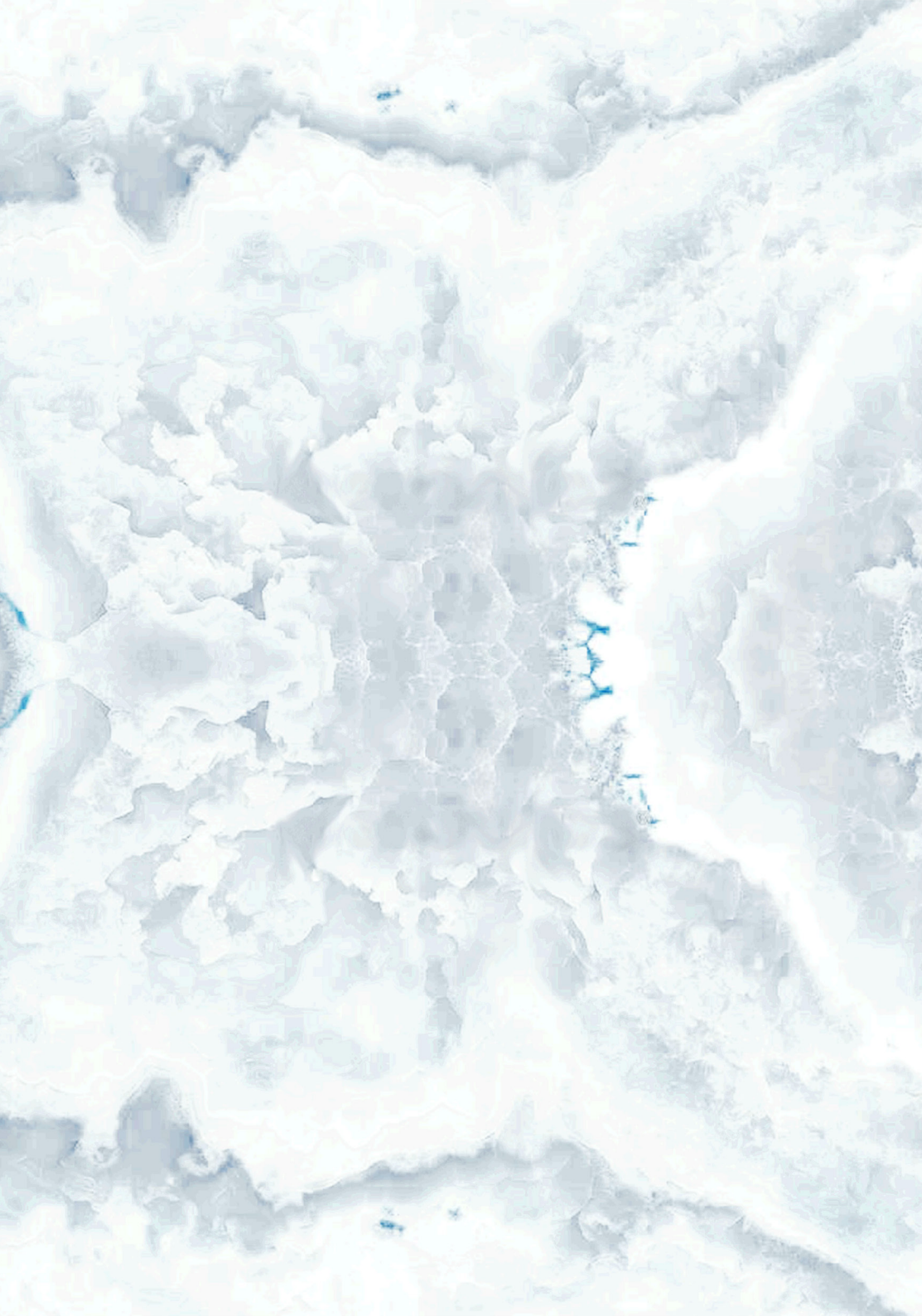
From late 14c. in English as „blossoming time,“ also, figuratively, „**prime of life, height of one’s glory or prosperity**, state of anything that may be likened to the flowering state of a plant.“ As „the best, the most excellent; the best of its class or kind; **embodiment of an ideal**,“ early 13c. (of persons, mid-13c. of things); for example flour of milk „cream“ (early 14c.); especially „wheat meal after bran and other coarse elements have been removed, the best part of wheat“ (mid-13c.). Modern spelling and full differentiation from flour (n.) is from late 14c.

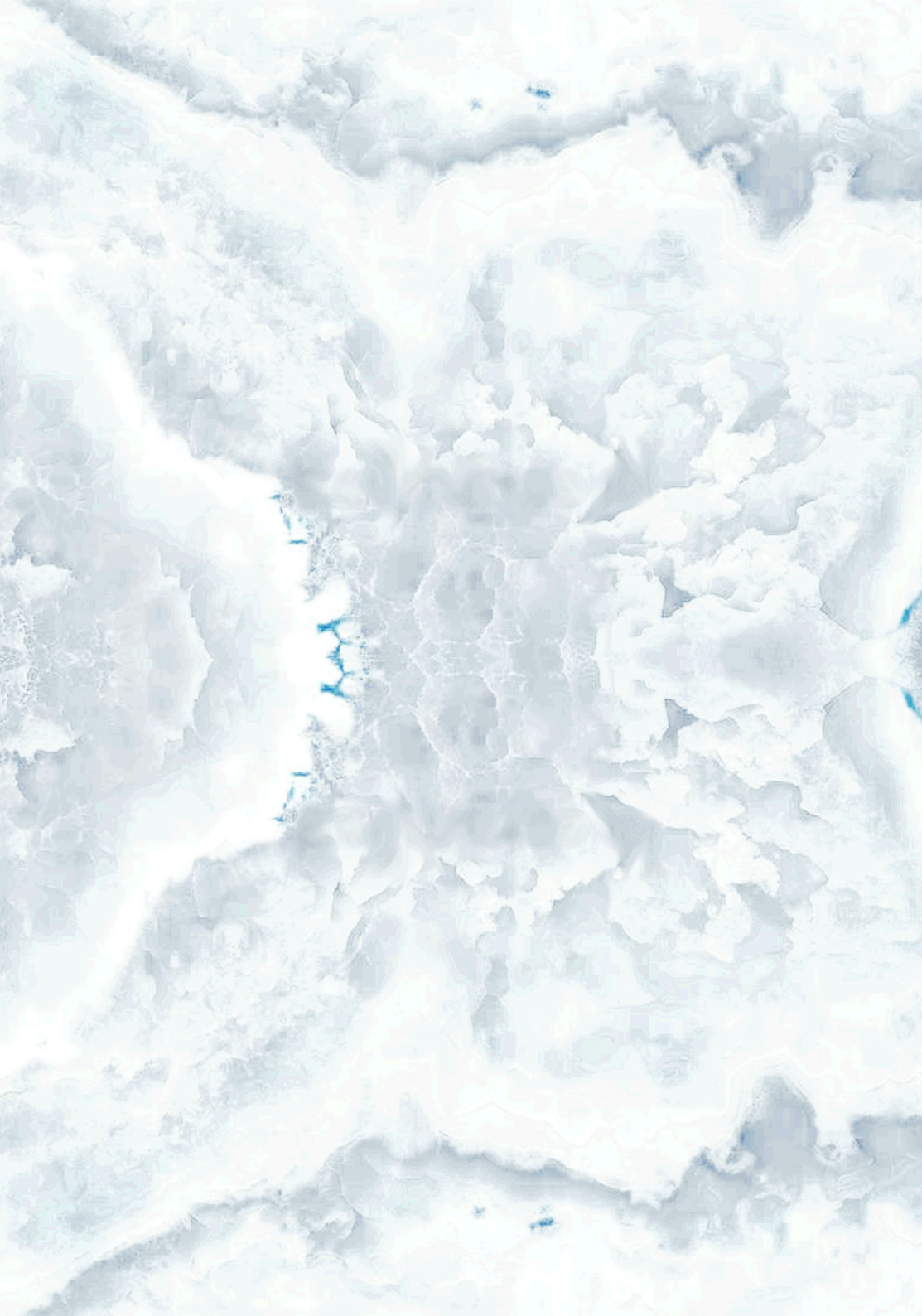
In the „blossom of a plant“ sense it ousted its Old English cognate blōstm (see blossom (n.)). Also used from Middle English as a symbol of transitoriness (early 14c.); „**a beautiful woman**“ (c. 1300); „virginity“ (early 14c.). Flower-box is from 1818. Flower-arrangement is from 1873. Flower child „gentle hippie“ is from 1967.

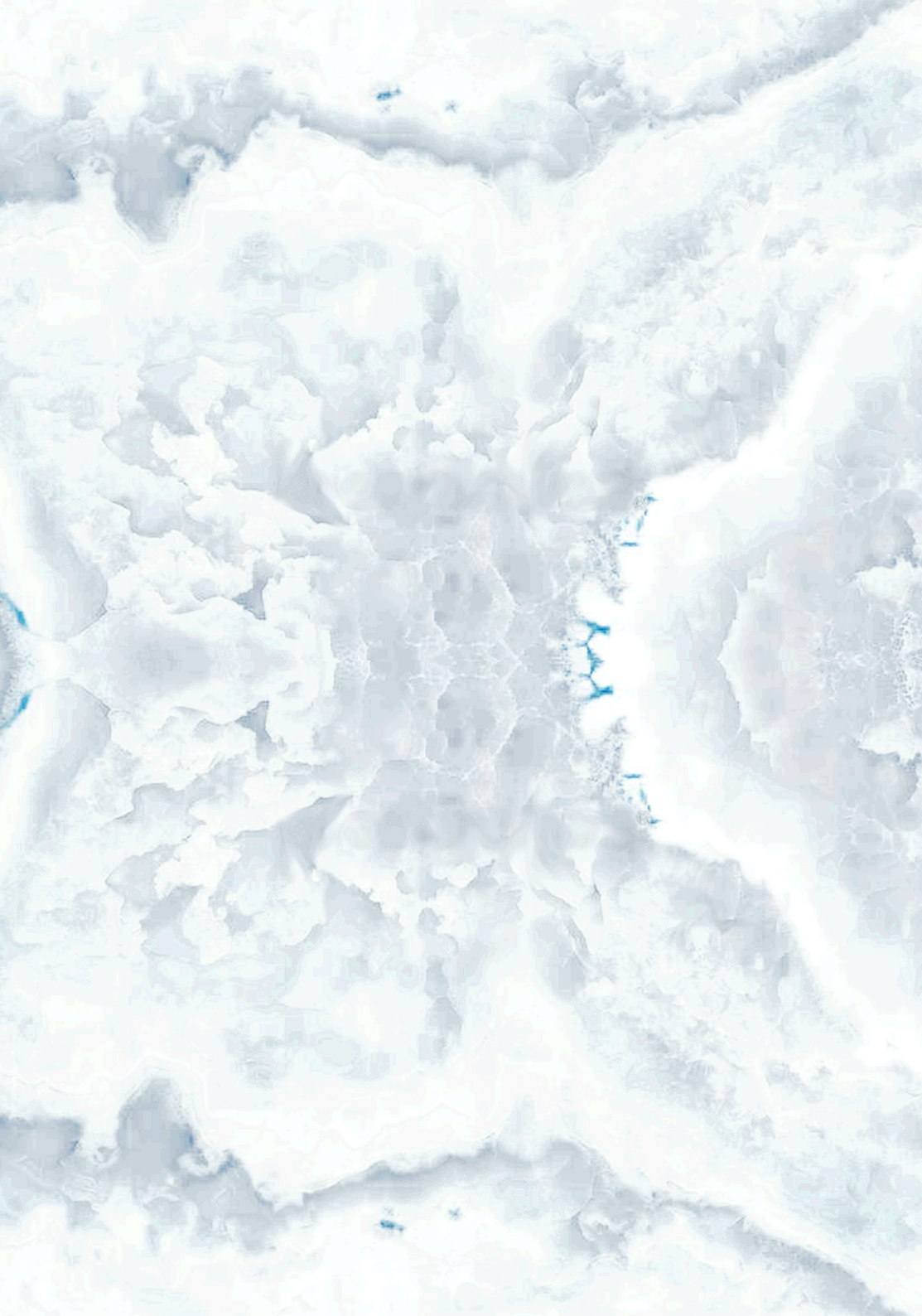
*“there is no rule when and where i get
some are psychotic tics, some are very
different - ever is over all came from a
chef redaktor of a newspaper - DU - You
the pages - what i did [...] and on the
of an old lady - and he said - you have
- and i just had a picture that i would s
not worth that and from all that, this w
destructive moment to change it and to
does it - silvana ceschi - as if she woul
normal - not aggressive - and this was n*

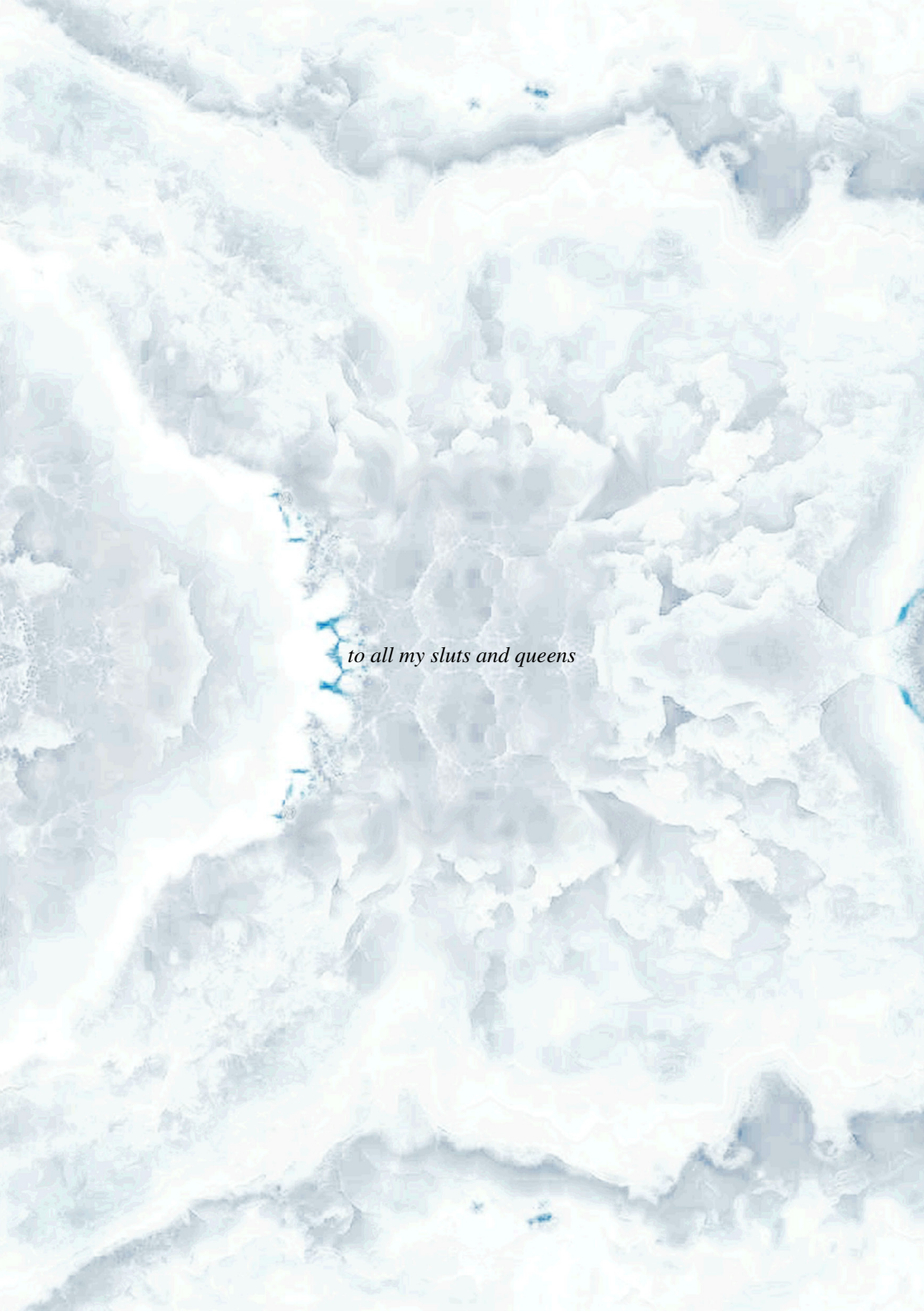
- pipilotti rist , color is dangerous

*the ideas – some are survival tactics,
well thought over - it's extremely
very weak moment - when a guy - a
OU - gave me carte blanche to do all
title i wanted to have [...] a picture
to change the cover, we won't sell it
smash his car - but then i thought he's
work came out - to use aggression, a
make a hopeful piece - and how she
d do it every day - as if it was very
my catharsis.”*









to all my sluts and queens

