

To: [REDACTED]
From: Jeffrey Epstein
Sent: Mon 12/7/2009 2:54:12 PM
Subject: Re:

the lay them on their side

On Mon, Dec 7, 2009 at 9:38 AM, David Gelernter <[REDACTED]> wrote:

Fair enough. (Int thought: thanks.) But the double-concave lines of shin & aleph, in a sense the "most important" letters, are beautiful insofar as they're female. (And as the Zohar says [admittedly in aramaic], man--genuine man--exists only at the moment of sexual union, male+female; so man isn't so much a creature as an event, flickering into life here & there, now & then.) --David

On Mon, Dec 7, 2009 at 9:21 AM, Jeffrey Epstein <jeevacation@gmail.com> wrote:

358 el brillo palm beach 33480.. I think you might consider focusing on the negative spaces between the hebrew letters much more erotic a bulging shma, or throbbing ka

On Mon, Dec 7, 2009 at 8:56 AM, David Gelernter <[REDACTED]> wrote:

Language as a matter of binding forces, words as atoms (or hadrons), sentences as molecules or chains, paragraphs as more complex molecules, has fascinating implications. Of course in language, we'd be talking about recursive molecules as opposed to natural ones. (But "recursive molecule" is interesting in itself; a chain of chains, a crystal of crystals of crystals.) You might imagine that two versions of one sentence w/ the same meaning are two equally-stable conformations of one molecule, 2 separate local minima; but a nonsense-sentence is unstable; & translation would be a chemical transformation.

In your canoe-view, moving horizontally from your stream to someone else's is like moving from a mountain brook to the Hudson to the Niagara; your sudden transit sideways to another stream, though it lands you in another texture of time (a parallel time) (& smashes your canoe), puts you at the exact same moment you were at. Time's texture changes, but you don't miss a tick....

Does it bother you that sexuality, once the driving force of art, has been suppressed? Modigliani the last erotic painter; de Kooning a farcial encore; Giacometti, whose early sadist surrealist pieces turn into a view of women as immovable obstacles (men move; women stand in their way); then, silence (in the establishment), as if beautiful women were no longer the fuel source of all human creativity. (But they always will be.)

Scale: atthcd painting is 18x24 inches; belongs to Roger Hertog (an Art Saint); works well as an object to look at. But I'm now making a much larger version, approx 4x6 feet; & in a sense, it looks at you. It colors the space it occupies, instead of being a thing on a wall. Wholly different feel.

It was great to talk to you (When you get a chance pls give me a mail addr so I can send you a bk.)

David

On Mon, Dec 7, 2009 at 2:44 AM, Jeffrey Epstein <jeevacation@gmail.com> wrote:

the annealing process applied to the story could only apply to switching chapters two and four , with little change , if both chapters internally were bound together with a greater" weak "force. then they might pop as one. I know there is work on facial recognition to determine how much distortion one can handle and still be able to recognize, I am unaware of a formula for stories for both content and time.. I thought more about the idea that nightmares are as a canoe moving orthogonally through moving streams. but realize the time components of the streams do not line up. maybe its more of landing in the water after various streamfalls (like abbot and costello , slowly I turned , step by step -Niagra streams). and coming in contact with many pieces of many streams with various times. (even more interesting , would be to be in contact with the streams of others).. Like a trip on Maid of the Mist.

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