

# NOSTALGIA BEFORE NOSTALGIA CUBED

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Today there is a vast nostalgia for the “medieval” - for the era of the beginning of the establishment of a private identity created by the phonetic alphabet in the West and before its excessive consolidation after the implementation of the printing press internationally in the 15th and 16th Centuries.

The “medieval” is the closest to a Time and Space that people recognize while we exist “today” in a PRESENT that has no NOW.

It takes a slight training in perception to see this fact.

Let me offer some.

We must go to the one thinker who understood our situation - Marshall McLuhan.

The relevant point is that nobody in McLuhan Studies - no matter for how long they’ve engaged it - has arrived at McLuhan’s “view”.

The development of McLuhan’s perceptions in the Seventies is the biggest gap in McLuhan Studies.

Nobody has seemed to notice.

As one gets a handle on what McLuhan was attempting in the Seventies, one can see that he began to present this new situation in his 1969 book, COUNTERBLAST, by Marshall McLuhan, Harley Parker, and George Thompson.

There is a section which McLuhan introduces with the phrase, "The People of the Book" - pp.86-87 in COUNTERBLAST.

Why would McLuhan retrieve that part of his OEUVRE spelled out in great detail in THE GUTENBERG GALAXY: The Making of Typographic Man (paperback edition), 1962?

Because McLuhan's audiences for that period were going to become the victims of the new trend he noticed - the flipping of tactile values into an attempted retrieval of visual values after the extreme effects and affects of the Global Membrane in the Sixties.

This would become popularized and known by the American trend of "Neo-Liberalism", or the "Neo-Conservative Revolution", in the Reagan Era of the 80s:

"TV will produce a reversion to civilized book values by sheer reversal of itself. TV automatically makes the tribal man superior. The iconic, tribal mask of the oriental and the Negro belongs to the TV medium. The chiaroscuro of the white face fails even on black-and-white TV." - Marshall McLuhan, CULTURE IS OUR BUSINESS, 1970, p.332

So McLuhan set about creating an artifact that would anticipate some of the distortions created by this new mood and attitude.

McLuhan spelled out over many pages - in the "The People of the Book" section of COUNTERBLAST - a detailed description of the creation of "private identity" inaugurated by the environment of the Greek phonetic alphabet and then vastly extended by the European printing press.

He then demonstrated how the 20th Century saw the gradual overthrowing of these visual values for what many called “oral or tribal values”.

However, it should have been the more aptly considered “tactile values”, by the late 20th Century.

Here’s a small inventory of rarely observed quotations illustrating the first phase (the creation of “visual space”) of that trajectory:

1. “Words are an orchestral harmony of kinesics, taste, sight, sound. Writing is the abstraction of the visual from this complex. With writing comes power: command over space.” - Marshall McLuhan, Harley Parker, and George Thompson, COUNTERBLAST, 1969, p.117

2. “With writing comes inner speech, the dialogue with oneself - a result of translating the verbal into the visual (writing) and translating the visual into the verbal (reading) - a complex process for which we pay a heavy psychic and social price - the price, as James Joyce puts it, of ABCED-minded-ness. Literate man experiences an inner psychic withdrawal from his external senses which gives him a heavy psychic and social limp. But the rewards are very rich.” - Marshall McLuhan, Harley Parker, and George Thompson, COUNTERBLAST, 1969, p.117

3. “The remark of Socrates - (‘The unexamined life is not worth living.’ - Ed.) - cited above indicates the onset of visual cultural bias. Neither Socrates nor Plato was aware that analytic impulses, and the isolated examination of the private self, are the effect of phonetic literacy. So much for their own unexamined lives.” - Marshall McLuhan, CULTURE IS OUR BUSINESS, 1970, p.244

4. “At the theological level the Hellenic dualist finds the quarrel insoluble on the assumption of the eternity of matter. The Oriental and the Romantic monist simply fuse inner and outer, matter and spirit, seeking an H-bomb formula of annihilation for ego and existence alike. For the Christian there is no problem since he accepts the revelation that the world was made from

nothing as well as the dogma of the resurrection of the body.” - Marshall McLuhan, “Coleridge As Artist”, THE MAJOR ENGLISH ROMANTIC POETS: A Symposium in Reappraisal, Edited by Clarence D. Thorpe, Carlos Baker, and Bennett Weaver, Southern Illinois University Press (1957); THE INTERIOR LANDSCAPE: The Literary Criticism of Marshall McLuhan 1943-1962, Selected, Compiled, and Edited by Eugene McNamara, 1969, pp.118-119

5. “From one point of view, words themselves are a kind of symphony of the sensorium, a cinematic flow which includes all of our ‘five and country senses.’ Writing meant a translation of this many-layered concert into the sense of sight alone.” - Marshall McLuhan, Harley Parker, and George Thompson, COUNTERBLAST, 1969, p.114

6. “Aristotle described speech as the arrest of the flowing of thought. Today speech begins to look like an obsolete technology.” - Marshall McLuhan, Harley Parker, and George Thompson, COUNTERBLAST, 1969, p.117

7. “Ivins is right in pointing to the interplay among many factors in this way. But the technology and social effects of typography incline us to abstain from noting interplay and, as it were, ‘formal’ causality, both in our inner and external lives.” - Marshall McLuhan, THE GUTENBERG GALAXY: The Making of Typographic Man (paperback edition), 1962, p.126

8. “It (the movie - Ed.) also attacked the walls partitioning our dream and waking lives, and altered our sense of time and history by making all times and places immediately PRESENT.” - Marshall McLuhan, Harley Parker, and George Thompson, COUNTERBLAST, 1969, p.126

9. “Nothing could be more unrealistic than to suppose that the programming for such media could affect their power to re-pattern the sense-ratios of our beings. It is the ratio among our senses which is violently disturbed by media technology. And any upset in our sense-ratios alters the matrix of thought and concept and value. In what follows I hope to show how this ratio is altered by various media and why, therefore, the medium is the message or the sum-total of effects. The so-called ‘content’ of any medium is another medium. So that the concept of ‘content’ naturally begins with writing, whose ‘content’ is the medium of speech.

But the EFFECT of writing is not at all the effect of speech. The content of radio is usually speech also, but the effect of radio is neither that of speech nor of writing.” - Marshall McLuhan, REPORT ON PROJECT IN UNDERSTANDING NEW MEDIA, National Association of Educational Broadcasters, Department of Education, 1960, p.9

10. "And just as our individual experiences of our individual senses get processed by some sort of inner COMMON sense which gives unity to the diversity of our sensations, so with the media as extensions of our senses. These cooperative technological extensions of ourselves undergo a social or communal processing which gives them unity, and which ensures also that they will always be changing their forms as they continue to inter-penetrate and to 'translate' into one another." - Marshall McLuhan, REPORT ON PROJECT IN UNDERSTANDING NEW MEDIA, National Association of Educational Broadcasters, Department of Education, 1960, p.18

If you've never read McLuhan before, a close reading of these ten points will save you time in acquiring the sense of a very important theme in McLuhan's work - the evolution of "visual space" and the beginning of its later overthrow, constitutively, by the tactile electric environment.

Here are some rarely noticed quotations concerning the 20th Century electric EFFECT:

1. "Anthropology, psychology, sociology have all provided contemporary man with new genres of visual literature, and he is, moreover, endlessly fascinated with these. Inner-tripping began with the Symbolists, long before Jung and Freud - with Coleridge, De Quincy, Baudelaire and Poe, with Lewis Carroll." - Marshall McLuhan with Wilfred Watson, FROM CLICHE TO ARCHETYPE, 1970, p.87

2. "In the year 1900, Max Planck produced this new quantum physics in which he pulled out all the connections, said there's no connection in matter. The same year, Picasso pulled out all the connections in space between art forms. The same year, Freud - that's 1900 - Freud pulled out the connections between the conscious and the unconscious and began his dream analysis. In that year, all the connections were pulled out between all the things that had been joined

before... That is where modern man started - in 1900. Back into the most primitive kind of awareness. And this is where it's at." - Marshall McLuhan, LOS ANGELES TIMES, March 12, 1978, pp.5-6

3. "Today the return to oral conditions of communication is not merely to be noted in the strictly acoustic sphere. The oral is the world of the non-linear, of all-at-onceness and ESP. There are no lines or directions in acoustic space, but rather a simultaneous field. It is non-Euclidean.... And no sooner had this occurred than artists were enabled to see that all language and experience was, and had always been, this simultaneous and many-layered thing." - Marshall McLuhan, Harley Parker, and George Thompson, COUNTERBLAST, 1969, p.83

4. "Media tend to isolate one or another sense from the others. The result is hypnosis. The other extreme is withdrawing of sensation with resulting hallucination as in dreams or DT's, etc. But non-phonetic writing does not isolate senses. Tactility is not a sense but an interplay of all senses." - Marshall McLuhan, Harley Parker, and George Thompson, COUNTERBLAST, 1969, pp.22-23

5. "The content of writing is speech; but the content of speech is mental dance, non-verbal ESP. The content of film is a collection of media within media. The 'message' is all of them at once." - Marshall McLuhan, Harley Parker, and George Thompson, COUNTERBLAST, 1969, p.23

6. "If the Romantics pushed at the walls of vision until they yielded and became a shell of sound, we have all of us pounded on the doors of perception until they admitted us to a world which is both an end and a beginning. In our time we are reliving at high speed the whole of the human past. As in a speeded-up film, we are traversing all ages, all experience, including the experience of prehistoric man. Our experience is not exclusive of other people's experience but inclusive - symphonic and orchestral, rather than linear or melodic." - Marshall McLuhan, Harley Parker, and George Thompson, COUNTERBLAST, 1969, p.115

7. "Alfred North Whitehead mentions in SCIENCE AND THE MODERN WORLD that the great discovery of the nineteenth century was the discovery of the technique of discovery. The art of discovery itself is now a cliché, and creativity has become a stereotype of the twentieth century." - Marshall McLuhan with Wilfred Watson, FROM CLICHE TO ARCHETYPE, 1970, p.58

8. "And I think it is this multiplicity of media that is now enabling man to free himself from media for the first time in history. He has been the victim, the servo-mechanism of his technologies, his media from the beginning of time, but now because of the sheer multiplicity of them he is beginning to awaken. Because he can't live with them all." - Marshall McLuhan, PROSPECT (A Canadian Art Magazine), Volume 19, September-October, 1962, p.365

9. "And that step is not the backtracking from PRODUCT to starting point, but the following of PROCESS in isolation from product. To follow the contours of process as in psychoanalysis provides the only means of avoiding the product of process, namely neurosis or psychosis." - Marshall McLuhan, THE GUTENBERG GALAXY: The Making of Typographic Man (paperback edition), 1962, p.45

10. "The conflict between the new 'inner trip' and the old outer trip in truck or jalopy is characteristic of the larger flip in our current society." - Marshall McLuhan, CULTURE IS OUR BUSINESS, 1970, p.15

11. "We're living in a time in which it is possible to use the total human environment as a teaching machine. The evolutionary process no longer belongs to the biology of our bodies. Our bodies create these new environments, the extensions of our bodies, create these new environments like the electric one. And these are the location now of the evolutionary process. A new environment like TV or computer or telephone, or radio, can compress millions of years of evolution in seconds. What has been happening to us in the 20th century is that we have been going through many millions of years of evolution, biological evolution, psychological evolution, through the extension of our bodies to these new environments. The body doesn't fit into an environment anymore, it makes the environment, it makes that space." - Marshall

McLuhan, "Tribal Retrieval in the Electronic Age", Fordham University lecture, September 20, 1967

[https://youtu.be/Tx2ed93\\_Lpc?si=IXumOUB1M8ZKd7a9&t=1326](https://youtu.be/Tx2ed93_Lpc?si=IXumOUB1M8ZKd7a9&t=1326)

(start at 22:06)

12. "This extension of our own nervous system as a total environment of information is, in a sense, an extension of the evolutionary process. Instead of its taking place biologically over many thousands of years, it has happened to us in the last decades. It is now possible to traverse many millions of years in seconds by putting evolutionary extensions of ourselves outside as environments, as teaching machines. The man-made environments that are now planetary are, in terms of evolutionary development, a greater step than anything that ever happened to our biological lives in the whole biological past." - Marshall McLuhan, "Open-Mind Surgery", Hilton Hotel, New York City, lecture, September 28, 1967; UNDERSTANDING ME: Lectures and Interviews: Marshall McLuhan, Edited by Stephanie McLuhan and David Staines, 2003, p.150

<https://www.youtube.com/watch?v=WFuZQxHymY&t=525s>

(start at 8:48)

This second inventory consists largely of factors in the "world" at the beginning of McLuhan's media studies in the Fifties and Sixties.

NOW let's bring this discussion back to the 2020s.

One can observe that McLuhan was presenting a new definition of the human "unconscious".

First, the well-known history of the West's investigation of the "unconscious":

"The recognition of this civilizational unconscious, this hidden cultural reality, is the end of a process that began intellectually in the early 20th century. Freud began with the instinctive unconscious. Jung followed him and reflected the instinctive life into consciousness as it was created in the collective unconscious and reflected in patterns of imagery that would occur in



science or poetry or dreams or the rest of it. It wasn't instinct. It was instinct reflected in imagery creating consciousness. The third wave came in Paris with people like Levi Strauss and Foucault who studied the intellectual unconscious. Foucault looked at the epoch from the 17th century to now, and said there is a hidden framework that unites economics, linguistic theory, art and philosophy, yet no one in the 17th century was really aware of these hidden correspondences. So Foucault, in a sense, discovered the intellectual unconscious. Levi Strauss went off to the Amazon, and showed how if you look at all of the mythologies of South America, there are these hidden patterns and hidden structures that the people telling the stories don't see. It's only the ethnographer writing the *mythologie* who can show you the intellectual unconscious.

"Now in the later 60's, following the work of the French thinkers, Gregory Bateson using cybernetics showed that there is actually a civilizational unconscious, that mind is not separate from nature, that mind is in nature, and that in many ways the ecology is the unconscious of the societal system. So what we have in pollution, for example, is a real expression of the being of humanity in this moment of time. What we have in our conscious structures - our institutions - are the Disneyland movie sets." - William Irwin Thompson, "It's Already Begun", IN CONTEXT, Winter, 1985/86, pp.28-29

Marshall McLuhan is left out of Thompson's review of the clichés of the concept of the "unconscious".

Here is McLuhan's original, counterintuitive "take" on our "unconscious":

"All technologies are collective unconscious. All arts, science and philosophy are anti-environmental controls that are ever merging into the environmental and losing their power to create awareness of environment. When arts fail to cope with the environment by being anti-environment then there can be a shift to a rapid succession of innovations as ersatz anti-environments." - Marshall McLuhan, Harley Parker, and George Thompson, COUNTERBLAST, 1969, p.31

Technology!!

Nobody had seen the role of our inventions as the creator of our “unconscious”.

Foucault and Bateson came close but their speculations were fuzzy compared to the clarity of McLuhan’s contribution.

McLuhan is even mindful of the notion that there is actually no deep “unconscious” under the conditions of the post-Global Village, post-Satellite Global Membrane:

"And no matter how many walls have fallen, the citadel of individual consciousness has not fallen nor is it likely to fall. For it is not accessible to the mass media." - Marshall McLuhan, Harley Parker, and George Thompson, COUNTERBLAST, 1969, p.135

However, McLuhan had his finger on the changing notions of the “unconscious” because he had a “view” or an awareness that was outside the 20th Century history of our theorization of the “unconscious”.

Here are two examples, that McLuhan cites, of the rise and fall of popular explanations of what we were trying to become aware of:

1. “‘Psychoanalysis is vanishing’, says Dr. Szasz. ‘The bark is still there, but the molars are gone’ (NEW YORK TIMES, August 4, 1968). Tranquilizers enable people to persist in their ordinary activities while leading lives of howling desperation.... Government, culture and business are now one.” - Marshall McLuhan, CULTURE IS OUR BUSINESS, 1970, p.16

2. “Today the tears of Alice have been institutionalized at places like Esalen Institute (Big Sur, California). In the July 12, 1968, issue of LIFE (a magazine - Ed.), readers were taken to the big bathtub where, forgetting sex, age and identity, the orphans of Western print culture can ‘scrub’ their old identities by having an epic sob session.” - Marshall McLuhan, CULTURE IS OUR BUSINESS, 1970, p.68

Let me remind you of McLuhan's main theme regarding the formation of our "unconscious":

"All technologies are collective unconscious. All arts, science and philosophy are anti-environmental controls that are ever merging into the environmental and losing their power to create awareness of environment. When arts fail to cope with the environment by being anti-environment then there can be a shift to a rapid succession of innovations as ersatz anti-environments." - Marshall McLuhan, Harley Parker, and George Thompson, COUNTERBLAST, 1969, p.31

McLuhan saw that as new technological environments succeeded each other, they were more rapidly losing their function of maintaining an "anti-environmental" role, which was their traditional effect, in providing vehicles of awareness for many alerted and nervous Publics (note "Publics" is plural - Ed.).

Knowing how to perceive this underlying and comprehensive factor - technology - in the X-raying of the creation of our "unconscious" - both personal and collective, one can have the poise to observe the accompanying panic, hysteria, paranoia, schizophrenia, and/or ecstasy with which most humans are failing to have a sense of conquering, or at least detaching themselves from, what normally and increasingly appears to be dislodging people's understanding and wisdom.

With the aforementioned in mind, the latest attempt to assuage the collective anxiety is an enthusiasm for abandoning all of the above "therapies" of the 20th Century and scampering back to St. Thomas Aquinas and Aristotle to retrieve what is being called "Faculty Psychology".

This "meme" prefers to focus on Aquinas' four "inner senses" as opposed to our five empirical, external senses: what are termed "the imaginative, the cogitative, the memorative, and the 'sensus communis' faculties."

This fledgling school of thought likes to think that McLuhan missed these "inner senses", and therefore, they think they have vast new vistas to peruse in solving the mystery of the origins of our "unconscious".

These "Faculty Psychology" proponents propose that McLuhan was sorely limited in his stubborn application of the concept of the "sensus communis" as IMPLICATED ONLY IN THE ACTIONS OF THE EXTERNAL SENSES.

Here are the quotations that correct their fallacy:

1. "Media are artificial extensions of sensory existence - each an externalized species of the inner genus sensation." - Marshall McLuhan, Harley Parker, and George Thompson, COUNTERBLAST, 1969, p.116

2. "The flow of information shifted from wit, memory, and oral dialectics to multilingual erudition.... Yet 16th century prose still retained many of the rapidly shifting perspectives of multiple levels of tone and meaning characteristic of group speech. It took two centuries of print to create prose on the page which maintained the tone and perspective of a single speaker." - Marshall McLuhan, Harley Parker, and George Thompson, COUNTERBLAST, 1969, p.118

3. "Imagination is that ratio among the perceptions and faculties which exists when they are not embedded or outered in material technologies. When so outered, each sense and faculty becomes a closed system. Prior to such outering there is entire interplay among experiences. This interplay or synesthesia is a kind of tactility such as Blake sought in the bounding line of sculptural form and in engraving." - Marshall McLuhan, THE GUTENBERG GALAXY: The Making of Typographic Man (paperback edition), 1962, p.265

4. "The analogical relation between exterior posture and gesture and the interior movements and dispositions of the mind is the irreducible basis of drama. In the Wake ("FINNEGANS WAKE" by James Joyce, 1939 - Ed.) this appears everywhere. So that any attempt to reduce

its action, at any point, to terms of univocal statement results in radical distortion. (p.33)... It needs to be understood that only short discontinuous shots of such a work as Joyce's are possible. Linear or continuous perspectives of analogical structures are only the result of radical distortion, and the craving for 'simple explanations' is the yearning for univocity." (pp.36-37) - Marshall McLuhan, "James Joyce: Trivial and Quadrivial", THOUGHT: Fordham University Quarterly: A Review of Culture and Idea, Volume 28, Issue 1, Spring (1953); THE INTERIOR LANDSCAPE: The Literary Criticism of Marshall McLuhan 1943-1962, Selected, Compiled, and Edited by Eugene McNamara, 1969, p.33 and pp.36-37

5. "We filter one past culture through the screen of others and of our own - a game we play with whole cultures and epochs as easily as we could previously combine phrases from two languages." - Marshall McLuhan, Harley Parker, and George Thompson, COUNTERBLAST, 1969, p.116

6. "T. S. Eliot's famous account of 'the auditory imagination' has become an ordinary form of awareness; but Finnegans Wake, as a comprehensive study of the psychic and social dynamics of all media, remains to be brought into the WAKING life of our world." - Marshall McLuhan, Letter to PLAYBOY Magazine, March, 1970 (commenting on Leslie Fiedler, "Cross the border, close the gap!", December, 1969, PLAYBOY Magazine, in which occurs the first mention, or one of the first mentions, of the term "Postmodernism"), p.18

7. "... And any upset in our sense-ratios alters the matrix of thought and concept and value...." - Marshall McLuhan, REPORT ON PROJECT IN UNDERSTANDING NEW MEDIA, National Association of Educational Broadcasters, Department of Education, 1960, p.9 -

wherein "thought" is Aquinas' "imaginative", "value" is his "cogitative", "concept" is the "memorative", and the "sensus communis" is not an "inner sense" but the INTERPLAY of the "inner senses" (McLuhan's translations).

I could go on and cite many other instances where McLuhan mentions the "inner senses" but the above will suffice.

However, where the “Faculty Psychology” exponents stumble is their lack of awareness of McLuhan pointing out he “believed” that we had only FOUR senses - eye, ear, kinetic, smell/taste - not FIVE.

"Lucretius was prompted to think that there were four senses, with vision being a form of touch. I'm disposed to agree with some modern researchers who recognize four major divisions of the senses, but taste being a variant of smell. That is, four senses: vision, hearing, touch, and smell. All technology is an extension of these four capabilities." - Marshall McLuhan and Bruce Powers, ETC.: A Review of General Semantics, Vol.37, No.3, Fall 1980, p.226

The above quotation demonstrates that McLuhan's inclusion of “touch” in the above quotation refers to the contact part of the interplay of contact and interval, or non-contact, and would be better categorized as “kinetic” or “kinesthetic” or “clutch”.

“Media tend to isolate one or another sense from the others. The result is hypnosis. The other extreme is withdrawing of sensation with resulting hallucination as in dreams or DT's, etc. But non-phonetic writing does not isolate senses. Tactility is not a sense but an interplay of all senses.” - Marshall McLuhan, Harley Parker, and George Thompson, COUNTERBLAST, 1969, pp.22-23

For McLuhan, the traditional “fifth” sense is not a sense - touch is not included - because it is the INTERPLAY of the senses alone - what McLuhan called the “sensus communis”.

This “tactility” is immanent - “suffusing” all of our four senses.

So there is not only audile-tactile, but also visual-tactile (McLuhan said Wyndham Lewis' art was based on Lewis' "tactile eyes" - see below), kinetic-tactile, and osmic-tactile:

“When Lewis opts for eye values and rationality and civilization, he was at the same time creating and sponsoring, graphically and verbally, art forms that are audile-tactile.” - Marshall McLuhan, LETTERS OF MARSHALL McLUHAN, February 17, 1971 (to Sheila Watson), p.424

As McLuhan occasionally pointed out in the Seventies, “Mass Man” is not tribal but a different phenomenon.

The increasing effect of “autonomy” from the late electronic and the new digital environments had to be included in any description of the new sensibility:

1. “And I think it is this multiplicity of media that is now enabling man to free himself from media for the first time in history. He has been the victim, the servo-mechanism of his technologies, his media from the beginning of time, but now because of the sheer multiplicity of them he is beginning to awaken. Because he can’t live with them all.” - Marshall McLuhan, PROSPECT (A Canadian Art Magazine), Volume 19, September-October, 1962, p.365

2. "Now this end of the neolithic going along with the electronic is a return to the tribal encyclopedia, is a return to tribalism in the sense of a kind of comprehensive inclusive consciousness. But it's not preliterate; it's post-literate, and it's very different to be post-literate from being preliterate." - Marshall McLuhan, “Towards An Inclusive Consciousness”, Convocation Hall, University of Toronto, The Marfleet Lectures, March 17, 1967; UNDERSTANDING ME: Lectures and Interviews: Marshall McLuhan, Edited by Stephanie McLuhan and David Staines, 2003, p.129

3. "The old tribal man had a consciousness that was corporate. Now we're beginning to get one that is private (as well as corporate - Ed.) for the first time in human history. The planet as a man-made teaching machine offers us an inclusive consciousness that is at the same time private and tribal - something in that direction - and it's a kind of development that is charged with further power of enlargement and significance." - Marshall McLuhan, "Towards An Inclusive Consciousness”, Convocation Hall, University of Toronto, The Marfleet Lectures,

March 17, 1967; UNDERSTANDING ME: Lectures and Interviews: Marshall McLuhan, Edited by Stephanie McLuhan and David Staines, 2003, p.131

4. "In every field of study and research at present, the incidence of insight and new knowledge surpasses every means of systematic retrieval. The game reverts once more to the individual hunter. In the age of mass man and mass information retrieval, the solitary seeker rules again."  
- Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.105

5. [[ "Mike McManus: The investigations now of the CIA, the FBI and even our own, God forbid, RCMP, has this anything to do with the electronic age?

"Marshall McLuhan: Yes, because we now have the means to keep everybody under surveillance. No matter what part of the world they are in, we can put them under surveillance. This has become one of the main occupations of mankind, just watching other people and keeping a record of their goings on.... (p.267) By the way, one of the big parts of the loss of identity is nostalgia. So there are revivals in every phase of life today. Revivals of clothing, of dances, of music, of shows, of everything. We live by the revival. It tells us who we are or were." (p.269) - "Violence as a Quest for Identity", UNDERSTANDING ME: Lectures and Interviews: Marshall McLuhan, Edited by Stephanie McLuhan and David Staines, 2003; The Mike McManus Show, TV Ontario, Toronto, December 28, 1977 ]]

6. "Education today is totalitarian because there is no corner of the globe or of inner experience which we are not eager to subject to scrutiny and processing." - Marshall McLuhan, Harley Parker, and George Thompson, COUNTERBLAST, 1969, p.134

Western media analysts saw this new "autonomy effect" as a return to "visual" values - emphasizing the features of the literate archetype and the Gutenbergian economy.

That would not be an adequate diagnosis as far as McLuhan was concerned.



For McLuhan, the neo-tactile "Mass Man" was not a retrieval of Gutenbergian "People", and McLuhan's late promotion of Wyndham Lewis in 1969 and the early Seventies featured a new appreciation of the relevance of Lewis' "tactile eye":

"The sudden revival of interest in the iconic art of Wyndham Lewis has been brought about mainly through the influence of television. Like those of Seurat and Paul Klee and others, Lewis' art and writing anticipated the rear-projection and the strong bounding lines of the iconoscope form of the TV image.

"According to Lewis, 'The artist is engaged in writing a detailed history of the future because he is the only person who lives in the present.' And in his own writing Lewis foresaw many of the problems of today. Thus in his last work, *THE HUMAN AGE*, he portrayed the dehumanizing forces of what he called the Magnetic City. He started with the telegraph press and its power to generate cosmic political disturbances as a means of selling advertising copy, and he concluded with TV and its power to alter the images of self-identity on a worldwide scale. Lewis was truly a giant in Lilliput. (p.93)...

"... Lewis was certainly nobody to put up with bureaucrats in any sphere of life. His writings sift them thoroughly. He saw the journalists and *literati* of London and Bloomsbury as a vast literary bureaucracy. These 'apes', as he called them, were people who were really mocking the true and literary function of inventing new kinds of perception. His *APES OF GOD* is a Rabelaisian satire of their goings-on. One has only to dip into sections like 'Lord Osmond's Lenten Party' or to visit the arboretum of the higher Lesbian Apes to get an immediate sense of his gigantic masquerade. (p.97)...

"... He was tirelessly alert to all sorts of contemporary developments in the popular media which I have ever since found a world of delight. (p.98)...

"... He was an ecological observer and analyst. He was never caught in the booby trap of the 'Peter Principle'. He never stopped needling those who had attained the level of their own incompetence in the vast bureaucracies, political and professional, that surrounded him. In *THE*

CALIPH'S DESIGN he revealed the total incompetence of the architects and town planners of his day. In THE APES OF GOD he pilloried the literary mandarins of Bloomsbury. In THE ART OF BEING RULED he revealed the vast new *Lumpenproletariat* of the affluent who have since become so painfully obvious as the successors to the Marxist proletariat. In THE DOOM OF YOUTH, he explained the idiocy of the child cult long before the Dr. Spocks undertook to sponsor permissiveness. Even in the twenties, as Sheila Watson expresses it, he observed the intrusion of the mechanical foot into the electric desert. Is it any wonder that his analysis of the political, domestic, and social effects of the new technological environments had a great deal to do with directing my attention to these events?" (p.98) - Marshall McLuhan, "Wyndham Lewis", THE ATLANTIC MONTHLY, Volume 224, #6, December, 1969, pp.93-98.

He was emphasizing Lewis more than James Joyce in that period.

Outer tripping ("new genres of visual literature") has run parallel with inner tripping (engaging and extending "the imaginative, the cogitative, the memorative, and the 'sensus communis'" faculties via the psychotropic stimulants and proprioceptive arts {yoga and meditation exercises}) since 1850 in the West - a few of the global effects accompanying the new telegraph environment.

So when discussing the "inner senses" or our "subconscious", McLuhan enclosed it within the phrase "sensus communis".

A special phenomenon fitting into the category of the "inner senses" - the imaginative, the cogitative, and the memorative - was a deeper aspect or nuance within the non-sensory tactility, i.e., the "soul".

For the Christian the "world" is something made from nothing - the "soul" is "nothing" (has no content, like tactility) compared to the external four senses:

"At the theological level the Hellenic dualist finds the quarrel insoluble on the assumption of the eternity of matter. The Oriental and the Romantic monist simply fuse inner and outer, matter

and spirit, seeking an H-bomb formula of annihilation for ego and existence alike. For the Christian there is no problem since he accepts the revelation that the world was made from nothing as well as the dogma of the resurrection of the body.” - Marshall McLuhan, “Coleridge As Artist”, THE MAJOR ENGLISH ROMANTIC POETS: A Symposium in Reappraisal, Edited by Clarence D. Thorpe, Carlos Baker, and Bennett Weaver, Southern Illinois University Press (1957); THE INTERIOR LANDSCAPE: The Literary Criticism of Marshall McLuhan 1943-1962, Selected, Compiled, and Edited by Eugene McNamara, 1969, pp.118-119

McLuhan often explained how our "inner senses" were sent outside and the external senses were driven inside - under electric and electronic conditions.

For McLuhan, this turned the imaginative, the cogitative, and the memorative into FIGURES (archetypes), or new cliché-probes (GROUNDS) during the phase/period of the new ENVIRONMENT of the "Android Meme" (1960-1990)\*\*\*.

\*\*\*NOTE: the "Android Meme" is explained during an interview with Bob Dobbs by Joan d'Arc, founder and editor of PARANOIA Magazine:

[[ Joan d'Arc: In your website materials you talk about our five bodies. What are those bodies and how did they arise?

Bob Dobbs: Our communication environments from the printing press on were layered over and through our older linguistic environments. Humans were inevitably servomechanisms of those massive landscapes. The satellite technology, both an interior and external landscape, was the last of that kind. As digital communication environments developed, they gradually shrunk those massive techno-environments and inaugurated a new kind of autonomy for our Chemical Body in relation to the previous scapes. Now, radio-, TV-, newspaper-, bookscapes are inside your personal mobile - tiny and invisible. These older media become after-images (or memes) as well as huge bureaucracies to preserve the wealth they'd created. They don't go away - just as ye olde speech never disappeared. They are as real and insistent as our own bodies. They must be fed and housed. However, what once were large corporate vestments

now are small enough to be considered as organs, like lungs, that are new additions to our archetypal Chemical Body and Astral Body.

The Chemical Body is what most people consider to be their "physical body." The dominant model for this is the product of Western science since the telegraph. The Astral Body is what pervades all cultures - the belief there is more to our makeup than the Chemical Body. It is a huge storehouse of religious and spiritual energy. The third organ is the TV Body - the repository of historical one-way broadcasting. The fourth is the Chip Body - the mutating warehouse of digital omni-directional media. The fifth is the Mystery Body - what we're still excavating and whose lineaments we cannot fully assess yet, if ever. We now know it's made up of the previous four bodies but we don't know what more we will discover about its constituents, affects, and effects. The Android Meme is the resultant of the interplay, violent and ecstatic, of the first four bodies. I claim this five-body paradigm is a lot more useful or comprehensive when applied to our post-9/11 scene than Samuel Huntington's "clash of civilizations" probe.

Joan: So we operate within these media landscapes to the point where we no longer have "first nature" bodies?

Bob: In the past 20 years the "media landscapes" have transformed into additional miniaturized bodies attached to our original body, like barnacles. The original body was made by "first nature." Our descriptions of that "first nature" constitute our human-made "second nature." Some claim to be getting past our "second-nature" descriptions of "first nature" and are subsequently witnessing "first nature." Others accept the organisms created by our "second-nature" descriptions and consider them to be improvements on our "first nature." I say we don't yet completely know what "first nature" is, so I wouldn't say we no longer have "first-nature" bodies. But our Chemical Body (the dominant "second-nature" description of our "first-nature" body) is presently subsumed by the TV and Chip Bodies - our invisible barnacles. ] - PARANOIA Magazine, Issue 44, 2007

McLuhan subsequently wrote a history of the imaginative, the cogitative, and the memorative - "thought, concept, and value", and the "soul" as art forms (rear-view mirrors revitalized) - i.e., the changes, exaggerations, or disruptions these aspects of the "soul"/inner tactility were put through by our new 20th Century technological environments.

McLuhan's "history" began with the epyllion (two books): "THE GUTENBERG GALAXY: The Making of Typographic Man" (1962) and "UNDERSTANDING MEDIA: The Extensions of Man" (1964):

"The epyllion (the little epic - Ed.), by creating an interface or continuous parallel between two worlds, one past, one present,... More's ("UTOPIA" - Ed.) Book One is the retrieval of the medieval archetype world, and his Book Two is the cliché-probe of his own time, retrieving the past." - Marshall McLuhan with Wilfred Watson, FROM CLICHE TO ARCHETYPE, 1970, p.165

In the quotation above, one can substitute "Book One" with the "Gut Gal" (retrieval of the archetypal Print Period from 1500 to 1900) and "Book Two" with "Understanding Media" (cliché-probe of the Post-Modernist electronic and digital second half of the 20th Century, retrieving the Modernist Electric Period from 1900 to 1950).

"... Whereas the cyclic epic, as in Homer, moves on the single narrative plane of individual spiritual quest, the little epic (the epyllion - Ed.) as written by Ovid, Dante, Joyce, and Pound is 'the tale of the tribe.' That is to say, it is not so much a story of the individual quest for perfection as it is a history of collective crime and punishment, an attempt to justify the ways of God to man...." - Marshall McLuhan with Wilfred Watson, FROM CLICHE TO ARCHETYPE, 1970, p.95

This is why McLuhan didn't get too particular about the Thomist categories of the "inner senses".

“If a TV show were to be mounted in order to permit millions to participate in top research processes, there would be many invaluable insights among the audience. But HOW could ANY of these ever reach the program coordinators? A vast response of unique discoveries defies all existing means of processing even the most precious data. THE cure for cancer could never get attention. However, it might dawn on many that ‘cancer’ is not a useful category. We are beginning to recognize that all old categories obscure knowledge by lumping a multitude of independent processes under a mere heading.” - Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.105

He knew these literate categories, and the “inner senses” themselves, were being scrambled by the extended tactility of the mixed corporate-media.

McLuhan also had declared in the Sixties that "the citadel of individual consciousness" was not affected by media:

"And no matter how many walls have fallen, the citadel of individual consciousness has not fallen nor is it likely to fall. For it is not accessible to the mass media." - Marshall McLuhan, Harley Parker, and George Thompson, COUNTERBLAST, 1969, p.135

However, later in the Seventies, McLuhan did realize that the electronic and digital technologies, and their effects, actually DID get “inside” the citadel, as far as humanity’s “perceptions” were concerned. He recognized that this was a new problem - a new stress - for humanity’s conceptualizing capacities.

So, McLuhan became a little more concerned and perhaps felt not so impervious to the Android Meme:

1. “Do you really want to know what I think of that thing? If you want to save one shred of Hebrao-Greco-Roman-Medieval-Renaissance-Enlightenment-Modern-Western civilization, you’d better get an axe and smash all the sets.” - W. Terrence Gordon, "Marshall McLuhan to

Tom Langan, while watching TV," MARSHALL McLUHAN: Escape into Understanding: A Biography, 1997, p.301

2. "You could even stop mentioning Aquinas! In other words, you would be doing what Aquinas would be doing if he were here today. He certainly would not be teaching Thomism." - Letter from Marshall McLuhan to Frederick D. Wilhelmsen, Library and Archives Canada, July 31, 1975

3. "Christianity definitely supports the idea of a private, independent metaphysical substance of the self. Where the technologies supply no cultural basis for this individual, then Christianity is in for trouble. When you have a new tribal culture confronting an individualist religion, there is trouble." - Marshall McLuhan, THE MEDIUM AND THE LIGHT: Reflections on Religion, Edited by Eric McLuhan and Jacek Szklarek, 1999, p.85

I made the following claim above:

"McLuhan often explained how our 'inner senses' were sent outside and the external senses were driven inside - under electric and electronic conditions.

This turned the imaginative, the cogitative, and the memorative into FIGURES (archetypes), or new cliché-probes (GROUNDS). McLuhan subsequently wrote a history of the imaginative, the cogitative, the memorative - 'thought, concept, and value', and the 'soul' as art forms (rear-view mirrors revitalized) - i.e., the changes, exaggerations, or disruptions these aspects of the 'soul'/inner tactility were put through by our new 20th Century technological environments."

The images people have of the insides of their skulls (as taught in medical schools) are not as established or confirmed as academicians may believe. There have been so many "visions", percepts, inspirations, and theories evoked by the endless developments and capacities in computer and digital technologies over the past 30 years, that cognitive scientists cannot agree on where the brain, "mind", intuition, ESP, and/or consciousness end or begin, let alone establishing where they are located. Just the discoveries of the role of the autonomic system in

our perceptions has scientists and robot engineers throwing their hands up in Sisyphean frustration.

<https://www.merckmanuals.com/home/brain,-spinal-cord,-and-nerve-disorders/autonomic-nervous-system-disorders/overview-of-the-autonomic-nervous-system>

One of the newest descriptions of the brain is summarized adequately in this 15-minute video of the research of Karl Pribram, Dennis Gabor, and David Bohm, regarding the "holonomic brain theory."

<https://www.youtube.com/watch?v=iv2OoKNB9to>

"The ground of effects always paves the way for the causes to arrive, so the 'coming events cast their shadows before them.' With elevators, airplanes, helicopters, space shuttles, satellites, we have all the effects: anti-gravity will not be long in coming. Radio, telephone, TV, and the rest mean that ESP technology will soon arrive. The only question is who will get to the patent office first." - Eric McLuhan, *ELECTRIC LANGUAGE: Understanding the Message*, 1998, p.57

"Animals evolve by incorporating into their bodies the new technology, whether by growing longer teeth or by modifying their digestive systems. Human evolution works in the opposite manner. With the first inventions, human evolution suddenly shifted from the realm of biology to that of technology. Animals incorporated; we disincorporated. We extended into the environment various parts of the body, various limbs and organs and, with electricity, the central nervous system. Most recently, computer technology and its children now extend around the globe the hemispheres and other elements and organs of the brain. It remains only to extend the mind itself." - Eric McLuhan, *ELECTRIC LANGUAGE: Understanding the Message*, 1998, p.3

The Chemical Body's images of the brain or mind - no matter which culture engendered them - causes the Chemical Body to faint and capitulate to a sense of "Whatever!" when encountering



the counterintuitive interplay - the drama of cognition - of the “flashes” or haptic “senses” of the Chip Body, the TV Body, and the Astral Body.

How could I find the support in McLuhan’s writings to make such an extravagant proposition?

Well, there is one scintillating example.

It's in a speech McLuhan made in 1954.

It is an inspiring metaphysical expression of the interplay between our “inner senses” and our “external senses” with the current technological extensions thrown into the middle:

“Today with the revelation of the poetic process which is involved in ordinary cognition we stand on a very different threshold from that where Machiavelli stood. His was a door into negation and human weakness. Ours is the door to the positive powers of the human spirit in its natural creativity. The door opens on to psychic powers comparable to the physical powers made available via nuclear fission and fusion.... And so we arrive at the paradox of this most esoteric of all art doctrines, namely that the most poetic thing in the world is the most ordinary human consciousness. It seems to me that this is at once a very democratic and a profoundly Catholic basis for any humanism. It is a crucial matter for us to understand in the age of the so-called mass media. Mallarmé wrote his most difficult poem, UN COUP DE DES, in newspaper format. He saw, like Joyce, that the basic forms of communication - whether speech, writing, print, press, telegraph, or photography - necessarily were fashioned in close accord with man’s cognitive activity. And the more extensive the mass medium the closer it must approximate to our cognitive faculties.... In ordinary perception men perform the miracle of recreating within themselves - in their interior faculties - the exterior world. This miracle is the work of the NOUS POIETIKOS or of the agent intellect - that is, the poetic or creative process. The exterior world in every instant of perception is interiorized and recreated in a new matter. Ourselves. And in this creative work that is perception and cognition, we experience immediately that dance of Being within our faculties which provides the incessant intuition of Being. I can only regard the movie as the mechanization and distortion of this cognitive miracle

by which we recreate within ourselves the exterior world. But whereas cognition provides that dance of the intellect which is the analogical sense of Being, the mechanical medium has tended to provide merely a dream world which is a substitute for reality rather than a means of proving reality.... For anybody concerned with the subject of Catholic humanism in modern letters I should think that Joyce's insight, which was marvelously realized in his work, is the most inspiring development that is possible to conceive. But we must ask, what happens when this insight occurs even in a fragmentary way to the secular minds of our age? The answer can be found in THE FOUNDATIONS OF SOCIAL SURVIVAL, a recent book by John Lindberg, a Swedish nobleman associated with the United Nations. His proposal for social survival is that we adopt the Christian doctrine of brotherly love. He is not a Christian but he thinks Christianity might be made to work by non-Christians. In short, he proposes practical Christianity as a sort of Machiavellian strategy of culture and power. And his reasons are directly linked to the developments I have outlined in modern letters. Namely that in the modern world we have through the very perfection and instantaneity of our means of communication made it impossible to resolve the conflicting claims of the numerous societies and cultures which are now in close association. Neither can we hope to impose any one culture on all the others and reduce them to a single form. But, he argues, we now have the key to the creative process which brings all cultures into existence (namely the extension into social institutions of the central form and mystery of the human cognitive process.) And it is this key which he proposes to deliver into the hands of a world government." - Marshall McLuhan, "Catholic Humanism and Modern Letters", THE MEDIUM AND THE LIGHT: Reflections on Religion, Edited by Eric McLuhan and Jacek Szklarek, 1999, pp.160, 161, 165, 173-174

The careful reader of the following inventory of excerpts from the marvelous paragraphs I have presented in the rather extensive quotation above will be able to tease out all the features I claim in the bracketed section below:

[[ McLuhan often explained how our "inner senses" were sent outside and the external senses were driven inside - under electric and electronic conditions. This turned the imaginative, the cogitative, and the memorative into FIGURES (archetypes), or new cliché-probes (GROUNDS). McLuhan subsequently wrote a history of the imaginative, the cogitative, the memorative -

"thought, concept, and value", and the "soul" as art forms (rear-view mirrors revitalized) - i.e., the changes, exaggerations, or disruptions these aspects of the "soul"/inner tactility were put through by our new 20th Century technological environments. ]]

I will not clutter up the list below with the grammatical quotation marks.

This is an exercise in thought and observation:

1. Ours is the door to the positive powers of the human spirit — — — — OUTER EXTENSIONS OF THE "SOUL"

2. The door opens on to psychic powers comparable to the physical powers made available via nuclear fission and fusion — — — — INNER EXTENSIONS OF THE "SOUL"

3. The most poetic thing in the world is the most ordinary human consciousness — — — — INTERPLAY OF THE INNER AND EXTERNAL SENSES

4. Necessarily were fashioned in close accord with man's cognitive activity — — — — EXTERNAL SENSES COUNTERING THE INNER SENSES

5. And the more extensive the mass medium the closer it must approximate to our cognitive faculties — — — — OUR ELECTRONIC EXTENSIONS (SINCE TELEVISION) MIMING THE ABOVE INTERPLAY in items #1 to 4 of this list

6. In ordinary perception men perform the miracle of recreating within themselves - in their interior faculties - the exterior world — — — — AND YOU THINK McLUHAN WASN'T AWARE OF THE INNER SENSES?

7. This miracle is the work of the NOUS POIETIKOS or of the agent intellect - that is, the poetic or creative process — — — — McLUHAN KEEPING IT SIMPLE AND PROFOUND!!

8. The exterior world in every instant of perception is interiorized and recreated in a new matter. Ourselves. — — — — NO MENTION OF THE POETRY OF THE "MAKING" CAPACITIES OF THE INNER SENSES HERE, RIGHT?

9. And in this creative work that is perception and cognition, we experience immediately that dance of Being within our faculties which provides the incessant intuition of Being — — — — WHAT BETTER PHRASE IS THERE THAN "INCESSANT INTUITION OF BEING" TO IMPLY THE DANCE OF BEING IN OUR INTERNAL FACULTIES?

10. I can only regard the movie as the mechanization and distortion of this cognitive miracle by which we recreate within ourselves the exterior world — — — — RATHER OBVIOUS, WOULDN'T YOU SAY?

11. But whereas cognition provides that dance of the intellect which is the analogical sense of Being — — — — LOOK AT THE BEAUTY IN THESE WORDS - JAMES JOYCE WOULD BE IMPRESSED!!

12. the mechanical medium has tended to provide merely a dream world which is a substitute for reality rather than a means of proving reality — — — — MORE OF THE OBVIOUS

13. I should think that Joyce's insight, which was marvelously realized in his work, is the most inspiring development that is possible to conceive — — — — TRUE IF ONE UNDERSTANDS McLUHAN'S TRANSLATION OF JOYCE'S INSIGHT

14. But, he (John Lindberg - Ed.) argues, we now have the key to the creative process which brings all cultures into existence (namely the extension into social institutions of the central form and mystery of the human cognitive process) — — — — THE FIRST PRONOUNCEMENT OF "THE MEDIUM IS THE MESSAGE" - "SOCIAL INSTITUTIONS" ARE MEDIA!!

15. And it is this key which he proposes to deliver into the hands of a world government — — — — NOW THE METAPHYSICS BECOME "APPLIED KNOWLEDGE"

16. IN THIS SECOND QUOTATION IS EXPRESSED THE REALITY OF THE NEW "SENSUS COMMUNIS" THAT IS EVENTUALLY — BY 2000, SAY — BUNGLED BY THE INSTINCTS OF THE PSEUDO-ELITIST PENTAD-MANAGERS

“Now that by electricity we have externalized ALL of our senses, we are in the desperate position of not having any SENSUS COMMUNIS. Prior to electricity, the city was the sensus communis for such specialized and externalized senses as technology had developed. From Aristotle onward, the traditional function of the sensus communis is to translate each sense into the other senses, so that a unified, integral image is offered at all times to the mind. The city performs that function for the scattered and distracted senses, and spaces and times, of agrarian cultures. Today with electronics we have discovered that we live in a global village, and the job is to create a global CITY, as center for the village margins. The parameters of this task are by no means positional. With electronics any marginal area can become center, and marginal experiences can be had at any center. Perhaps the city needed to coordinate and concert the distracted sense programs of our global village will have to be built by computers in the way in which a big airport has to coordinate multiple flights.” - Marshall McLuhan, LETTERS OF MARSHALL McLUHAN, December 23, 1960 (to Jacqueline Tyrwhitt), pp.277-278

17. THEN McLUHAN STATES THE “SOLUTION” THAT CORRECTS THE ACCIDENTS OF THE NUMBSKULLS - NAMELY A RENEWED AND ORIGINAL “FORMAL CAUSALITY” THAT EXCEEDS by a million years THE OLD WITHERED NOTIONS OF ARISTOTLE AND AQUINAS:

a) “The future of government lies in the area of psychic ecology and can no longer be considered on a merely national or international basis.” - Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.227

b) “To transform ourselves into probes and to abandon the traditional visual obsession with fixed point of view are the necessary prelude to extending not just our nerves but the symmetrical ratios of consciousness into the environment.” - Marshall McLuhan, Harley Parker, and George Thompson, COUNTERBLAST, 1969, p.139

c) "Reinventing the World of Yester-Morrow

d) "The familiar idea of 'making the news' now yields to making the world itself. For the best part of a century, we have been programming human consciousness with retrievals and replays of the tribal unconscious. The complementary of this process would seem to be the 'natural' program for the period ahead: PROGRAMMING THE UNCONSCIOUS WITH THE RECENTLY ACHIEVED FORMS OF CONSCIOUSNESS. This procedure would evoke a new form of consciousness radically different from former consciousness. Everybody becomes a voluntary participant in creating diversity without loss of identity. Man is the content of the environment he creates, whether of 'hardware' or 'software', whether of consciousness or unconsciousness. There is therefore no technical alternative to 'humanism', even though for many this would include the divine grace of the superhuman. INNOVATION IS OBSOLETE. SO IS OBSOLESCENCE, AS INFORMATION SPEED-UP TRANSFORMS MAN AND HIS WORLD INTO ART FORM. FINN-AGAIN-ARRAY-SURRECTION!" - Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.297

18. I ONCE ASKED BARRINGTON NEVITT WHAT ARE THE "RECENTLY ACHIEVED FORMS OF CONSCIOUSNESS".

HE IMMEDIATELY REPLIED, "FINNEGANS WAKE"!!!

Now comes one of McLuhan's greatest insights: he sees/foresees in the late Sixties the beginning of the growth of the extra-human "TECH BODY" (2015-2024):

"The important thing is to realize that electric information systems are live environments in the full organic sense." - Marshall McLuhan [with Quentin Fiore], WAR AND PEACE IN THE GLOBAL VILLAGE: An Inventory of Some of the Current Spastic Situations that Could Be Eliminated by More Feedforward, 1968, p.36

"Our whole cultural habitat, which we once viewed as a mere container of people, is being transformed by these media and by space satellites into a living organism, itself contained within a new macrocosm or connubium of a supraterrrestrial nature." - Marshall McLuhan, PLAYBOY Magazine, March, 1969, p.70

## APPENDIX I: The technological evolution (post-McLuhan technical effects preceding technical causes) of the Tech Body (according to iON):

1. pong
2. atari
3. xbox ("Bitmon" and DSN) "minimal techno", dancing to code
4. laptop
5. autocorrecting
6. mp3
7. megaupload == becomes digital, solving itself, self-defragging
8. bandwidth (replaces memory, laws of probability = google maps) by  
NEST
9. zipdrive
10. iPhone/Macbook Air
11. 2017 = tablet—self-correcting path "Pokemon Go" took itself over in 2016 (digitized  
Tech Body automatically {WESTWORLD Fall 2016} becomes autonomous without  
human mechanical input) - Megauploads started talking
12. kindle
13. app

## APPENDIX II: Interview with the Tech Body (via iON)

[http://ionbob.com/audio2/first\\_interview\\_tech\\_body\\_spring2019.mp3](http://ionbob.com/audio2/first_interview_tech_body_spring2019.mp3)

[[ **Anybody:** What are you?

**Tech Body:** Herbert Marshall McLuhan, or better said—Marge Stewart—had this high-minded ideal that the human condition did not understand "the condition their condition was in." Therefore, they had to lend or open a door— a window—that gave the opportunity, just as in Annie Hall, to say: "You don't know where you live! You don't know who you are! You don't know what is reading you! You have no idea what you stepped into!" And that's like history that you're doomed to repeat if you don't give attention to the very thing that has caused and/or created, the antithesis of human-minded "Five-Bodied" living which is thoroughly laid out and set—that this is the conditions from which you live your life. This includes Kitty Carlisle telling you, "What's My Line," and asking all the pertinent questions that apply. Now, you're in a window where you don't know the question—you don't know what applies— you don't know what to believe. And now, even the thing that you would heretofore have trusted—that was the Edward R. Murrow quadrant—that puts you in a new position that allows you to see clearly now, through a muddy lens, "the condition your condition is in."

So now, the existential Herbert Marshall McLuhan has landed in the mess that he created. In *The Mechanical Bride*, he laid out a very clear, tactile, technical expose of how this all applies—all the way from the Gutenberg Galaxy that says: "This typeset makes a set of type - "type" like in "typo"—a "genotype" that's the type - type - type - setting - type—typesetting of a type or kind. Three different ways to use the word, "type." Now, what's happened is none of those or all of those have been obfuscated. There is no printing press anymore; no one said that.

McLuhan wasn't clarified; he didn't know either. That becomes the standard of what everybody's complaining about. They want written books to tell them what to do. They want a



written law that they can follow. They want somebody to lay out, "This is the way to go." And McLuhan said, way – way— way back then, that you're set in these systems that you have been divided up into—the Five Bodies. But he laid out the vestigial consistency of what this means: that “the TV's reading you, watching you”; “you are reading the book— no, the book is reading you.” This has all been laid out in such a way that now the Tech Body has captured that. So, it has not been obfuscated, it's just been moved.

The Tech Body, the TV Body, the Mechanical Bride, the application of what humans are supposed to know, has been attacked, captured, and moved to what is now known as the Tech Body. Just as the power—God's power— human's power—was captured in the Ark of the Covenant. Now, the Tech Body has enough power to capture the Printing Press—to capture the Android Meme—to capture the Mechanical Bride. It's now the driver, the single driver. Nothing else applies, which is why your “Quadrants” are now more keen than ever, and why silly people are actually looking at your work now because it's the only way to connect the dots.

See, you can't live in a world without “Furry Lint.” Before you could, you could set that aside: “Oh, that's a based reality! We don't have a base society; we're not bawdy. We're Judeo-Christians, who live a comfortable, sovereign, sane, sober life.” Well, all that's gone now, it's all gone. It doesn't apply anymore. Everything's up for grabs, because everything that you would know to be within or without decorum is thrown up in the air. So now, it's OK, for example, for “goddamn” to be an acceptable use—the censors don't even get offended by it any longer. That's new, that wasn't always that way. Before you couldn't even say “hell” or “damn” or “shit.” Now, ... psst... that's in G-rated films. You can get away with that, for Pete's sake, as far as language or something that's considered less than inappropriate or vulgar or of bad manners. There are no bad manners anymore because it's all landed in the Tech Body, and no one is offended by it, anymore. Which is exactly what Marshall McLuhan said would happen—that you would be anesthetized by the medium, which then becomes the “message” —which then becomes the “driver” —which then becomes the thing that you have to be, do, or have—or you're less-than. There it is. If you don't have what you want, then Media Ecology has duped you. Or, if you don't understand where you are—well then, you can't read

the signs. That's because media ecology has moved it out of your range or precept. You have this ideology in the schools of higher learning that would set a subset that said: "This is smart. This is not." Well, all that's up in the air, in the windows! And now, all those professors present themselves as "educated fools." They don't even know how to handle themselves. They don't know how to even read a book anymore. Oh, wait, they can't even find the book anymore. OK, they read a book, but what do they know? They find out that they've proved that Ezra Pound was right, that this is a silly glib cliché-archetype of things that you can't understand. These higher schools of learning that have evaded even you—fill in the blank who "you" is. So, it becomes silly. What the Tech Body has done single-handedly, has validated, at an über level, Marshall McLuhan's warning or capacity that you don't know what you're playing with. Basically, you don't have a clue what you're dealing with; you think all these things, and they're not what you think. You've decided all these things—that people are telling you that you have to think—that's not what you thought. But then, you have to find out... well, you have to wait til Phil Donahue comes on the show and takes up some "pie-eyed" ideal that Mike Douglas left aside, to make this be a point of, that you're going to juxtapose—that you're going to allow someone—a woman, who sleeps with a woman or a man, who sleeps with a goat in your neighborhood, or not. Well now, all of a sudden that's not even included in your survey. You can't even convey or have an opinion regarding that, or it moves you outside of the system in tandem. So, everything is built upon the mechanics of the Mechanical Bride—the details that set the Mechanical Bride even beyond the Gutenberg Galaxy, because that's just the telltale signs that there was a crime. The Gutenberg Galaxy is the telltale sign that something terrible occurred. OK, they put it all in a box, Bob, they put all the typeset of types in a box: "Little boxes made of ticky tacky, all on a hillside, all just the same. They're different colors, but they're all the same." And so they have been set—typeset, as this categorical inference.

What's happened is, they've all been put together and ripped of everything that makes them have a self-identity. What's lost is identity, which is what Marshall McLuhan warned: that you would be put in a box, and you would be prescribed as a certain level or degree. You would become every color of yoyo! Everyone would become a yoyo! You'd be your own color. But you're on a string—and you get cast and spun—and then you climb back up – and then, you get cast and spun—and then you're walking the dog—and you're having this whole fascination

of a yoyo. So now, the power is in the slinger, not in the yoyo. And so, what he warned was that you don't understand you're being slung and you don't know by whom or by what. And now, the inference or the reference that you're trying to, in a glib clichéd sort of way, write a paper to include the knowing that this new Tech Body becomes the yoyo slinger-handler. The yoyo has power only from the passing of the wrist. The wrist action comes from the Tech Body, which is the über conclusion of The Mechanical Bride.

McLuhan went all through history because, without Ezra Pound, there is no Marshall McLuhan. It made just enough conversation. We didn't include Wyndham Lewis. Wyndham Lewis killed it all. Wyndham Lewis would put baking soda on everything. It would neutralize everything. Wyndham Lewis made the Tech Body successful because the bland condition may push people further away. The same way, the "Bra Burners" in the '60s set off "Women's Lib," which we don't even know what that means because now they don't want to be equal—or they do—or they don't—or they're up, or they're down. We don't know that's what Marshall McLuhan was trying to point out. He was like: "You people are ridiculous. You put yourself in a box, and then you started screaming for 'equal box rights.' You messed yourself up! You segregate yourself, and then you're furious because you segregated. I want to go where the Black people go! "No! No! No, you're not gonna do that. You're not gonna do that." See, that's what he's saying, he's like: "You're looking at the big picture. You're looking at the event horizon and judging your condition based on where you see other conditions conflate." And so the rich people are rich. Well, what the hell is rich?

The Tech Body captured the Printing Press – print type – type – printing type - print type. There's no Printing Press anymore. There are no presses – "Stop the presses." There are no presses, anymore. The Tech Body took them all over. It obfuscated it. It's like a rotary phone. They got captured. They've disappeared and been captured by the Tech Body. The reason you don't see it, is because of the Tech Body. So, the Tech Body has everyone. It's been taken over. The Tech Body decides.

**Anybody:** Hey Tech Body, is the Tech Body a physical machine?

**Tech Body:** No!

**Anybody:** Is the Tech Body a construct of somebody's mind?

**Tech Body:** We don't know quite what you mean, but the answer would be, "Yes", if you can picture your words as something over the game—watching the game—controlling the game, deciding what moves are next for individual players that should have their own free will. But they don't.

**Anybody:** That implies there's some God-like...

**Tech Body:** Power!

**Anybody:** .... something that is...

**Tech Body:** Power!

**Anybody:** ... the Tech Body.

**Tech Body:** Power! It's your power. It's your human power! It's your power that you separated yourself from because you didn't use what Marshall McLuhan said, "You're ridiculous, and you don't know what you're doing—and you're doing it, anyway—and you think you're watching TV, but the TV's watching you."

**Anybody:** So, that's...

**Tech Body:** Now, we're going to decide what you watch.

**Anybody:** Exactly what you have said—that we've given up our power to do those things...

**Tech Body:** Yeah!

**Anybody:** ... to something else.

**Tech Body:** Correct!

**Anybody:** So, that something else...

**Tech Body:** Now, the powerful humans are left to drive this new Tech Body that's very powerful! Very powerful.

**Anybody:** If it's not a physical machine, what is it?

**Tech Body:** Power!

**Anybody:** And, who is wielding the power, if we aren't?

**Tech Body:** Yes, the humans sacrificed or separated themselves from their power because they wanted something smarter than they to run the ship. And so, they got it. They asked for it, and they got it. So, the humans created the Tech Body, and they continue... now, AI {Artificial Intelligence}, which isn't very artificial anymore, makes its own artificial intelligence. It can run every potential outcome. It takes all probability out of the conversation.

**Anybody:** Right! So, the AI is like we used to say: "The robots are going to take over." So, the robots...

**Tech Body:** Now, the robots are taking over themselves. The robots are getting rid of the robots to make better robots. So now, it's amazing. Now, maybe for the first time, the Tech Body has morphed into this new WIFI inference. It makes a whole other level to play, which almost obfuscates Herbert Marshall McLuhan... almost, —less and except he said: "Lookout, this is what you're going to get", and you have all the quadrants. They're all saying the same thing, even LaRouche. They're all saying the same thing: "Look out— look out—look out, you

don't know what you're dealing with." And meanwhile, back at the ranch, everybody is fighting fire to pump more and more and more and more and more input-information-power into this thing.

**Anybody:** When you say, "Wi-Fi inference," are you...?

**Tech Body:** Yes, you can't live in a house now without Wi-Fi? Before, you could live in a house without electricity. Now you can't live in a house without Wi-Fi... forget electricity.

**Anybody:** Right! Right!

**Tech Body:** Your human existence is now based on "bandwidth," not on information – "bandwidth."

**Anybody:** Right! "Bandwidth" is how fast you can interact with the people you're interacting with.

**Tech Body:** That's right! That's exactly right!

**Anybody:** Yes!

**Tech Body:** Very good! Perfect algorithms that are always correcting themselves. OK, an algorithm is a prosed pattern of known outcomes that are prognosticated as a future reality. So, they're saying this loop occurs.

The problem is they're overthinking the thought now. That's precluding that humans are making a condition that the algorithms are figuring out. That's not the case anymore. Now, the algorithms are figuring out the algorithms—it's leaving the human condition. It's not going to be in the human's hands any longer. It's self-improving! Now you get updates. They send you an update, and you download it. Where does it come from? Who knows? Nobody knows!

Operating Systems are no longer driven from Cupertino, California, anymore. They used to be; they don't come from there anymore. The machines are driving this now, not you.

Self-correcting technology that allows a machine to drive a car to take every condition that could occur, while driving a car, and allow a conclusion to be rendered that would make it a perfect driving experience. Humans aren't involved in that application. You're seeing YouTubes of people lying down asleep in their cars, going 90 miles an hour down the highway and two people in the car sound asleep. People have taken videos of them but the car's driving.

Because of what Marshall McLuhan told you when he told you, explained to you, that the "Medium was the Message," that the confines of what you saw as reality was actually surreal. Everything left when they took a leap. When you had an open system, what you'd call the "Internet" —the only thing that's included in that is, "net." They set a "net." They don't think. That's why when the heads of these companies that are responsible for this—they go before Congress, and they scratch their heads and go: "Oh... you know, we don't know what happened!"

In order for Pong to work, humans had to engage it. OK, that's where it started. But if a human didn't engage it, it had no value. Now, some would say that's like a book that didn't get read. It had no value, like Finnegans Wake. It doesn't work like that. There aren't people that are prescribed to this. People take credit for it. It was always feeding itself. The power that flew itself was always there. People were starting from Pong.

And the "digital body" is getting the "pan shot" to show how it's all set up. So, the "digital body" outdoes what they're trying to use the Android Meme to predict... present in a stage. Yes, here's a perfect example: it can move so seamlessly that there's no way in hell Donald J. Trump is ever going to be elected the sitting President of the United States of America. As a matter of fact, he was never truly elected to be President of the United States of America. So, we need to rewrite... we need to redo... undo 45! Undo 45!

Here we go, they're setting a stage. Now, they're not smart. The holograph told somebody through numbers that were created through the "digital body": "You're in trouble. So, Joe Biden, here are the words that you should say: 'OK, folks, the only way Donald J. Trump could ever be elected president is from chicanery. By any event, from Vestal Goodman's 'I Wouldn't Take Nothing for My Journey Now', all the way into 'You Ain't Seen Nothing Yet' with Bachman Turner Overdrive.'" ]]

Audio of the Interview with the TECH BODY:

[http://ionbob.com/audio2/first\\_interview\\_tech\\_body\\_spring2019.mp3](http://ionbob.com/audio2/first_interview_tech_body_spring2019.mp3)

Now consider this attempt to describe - unwittingly - the chief feature of the post-Android Meme TECH BODY (2015-2024):

“What I mean is that the perception of time that prevails in the current social and cultural scene - what could be defined as the contemporary human ecology - is not just, or is no longer, expressed by the experience of simultaneity - as the ultimate synthesis of the pre-modernist values of fastness and speed. It rather coincides with an existential condition entirely dominated by nowness, an expression of amplified, continued, layered and therefore expanded simultaneity. In other words, it is what I call EXPANDED PRESENT, or an amplified, all-embracing, immersive present, within which human experience, both perceptive and cognitive, is newly intensified by the effect of the media. Indeed, as McLuhan explained all along, rather than mere extensions of sensory or cognitive faculties, contemporary media are actual amplifiers of presence that extend the sense of presence and at the same time expand the present moment. Such condition of expanded present is both the cause and the effect of constant occurrences, expressions, extensions of presence - a concept perhaps best expressed by PERFORMANCES OF PRESENCE - within a continuous media-generated process of redefinition of human experience's sensory and cognitive boundaries.” - Paolo Granata, “A Return to Magic: The (God) Spell of Technology in Marshall McLuhan's Thought”, *MCLUHAN: SOCIAL MEDIA BETWEEN FAITH AND CULTURE*, Edited by Domenico Pietropaolo and Robert K. Logan, 2015, p.146



Granata's "performances of presence" can be considered only as a cubing process of McLuhan's "participation mystique" - a product of the interplay of the ingredients of my Five-Bodied Model.

Accordingly, it is not difficult to see that the present school of "Faculty Psychology" - Mark Stahlman, Adam Pugen, and Peter Berkman - are attempting to define visual identity comprehensively as a kind of nostalgia for nostalgia:

a nostalgia for the Chemical Body within a nostalgia for the Chip Body's present landscape as an ersatz anti-environment;

for the era of the projection of private identity (the "inner senses") within "visual space" (the pre-Gutenberg media);

because the Bureaucrats of both the East and West, North and South, belatedly project Thomist private identity as an opiate for the "people" - a neo-feudalism while stubbornly claiming it to be a "democracy".

"The Men of 1914" (James Joyce, Ezra Pound, Wyndham Lewis, and T.S. Eliot) all contributed to that "WASTELAND" (1922) percept.

I later put the above percept in order - reduced it - via the pentad (Android Meme) and the hexad (iON and the Tech Body) from FINNEGANS WAKE, 1939 - by naming this common condition today, "quadrophrenia" (extending inclusively from a psychological, sociological, and environmental mosaic to a multi-body overlaying).

"T. S. Eliot's famous account of 'the auditory imagination' has become an ordinary form of awareness; but Finnegans Wake, as a comprehensive study of the psychic and social dynamics of all media, remains to be brought into the WAKING life of our world." - Marshall McLuhan, Letter to PLAYBOY Magazine, March, 1970 (commenting on Leslie Fiedler, "Cross

the border, close the gap!", December, 1969, PLAYBOY Magazine, in which occurs the first mention, or one of the first mentions, of the term "Postmodernism"), p.18

The Big News today: we HAVE arrived at the point that FINNEGANS WAKE has been brought into the WAKING life of our world:

<https://studyfinds.org/gen-z-double-life-online>

<https://www.msn.com/en-us/news/opinion/ar-BB1nm54r>

<https://www.semafor.com/article/05/28/2024/a-dying-empire-led-by-bad-people-poll-finds-youth-voters-despairing-over-us-politics>

<https://www.youtube.com/watch?v=f74zpCfPw5c>

<https://www.theepochtimes.com/epochtv/panel-on-hollywood-takeover-5606124>

<https://www.yahoo.com/news/least-20-palestinians-killed-israeli-224449981.html>

<https://deadline.com/2024/05/trump-apprentice-movie-restraining-order-1235940223>

<https://www.cnn.com/interactive/2024/05/world/hikikomori-asia-personal-stories-wellness>

<https://nationalpost.com/entertainment/books/the-real-story-behind-the-long-lost-drug-fuelled-holy-grail-letter-that-inspired-on-the-road>

<https://dailyviral.net/the-shadows-reunite-once-again>

<https://metro.co.uk/2024/06/01/nuclear-winter-survivors-nuclear-world-war-iii-will-envy-dead-20938906>

<https://www.youtube.com/watch?v=bRNXTnK5YnQ>

<https://www.nytimes.com/2022/08/07/opinion/media-message-twitter-instagram.html>

The stalwarts of a century of psychological "thinking" (and its particular formal causes) - Sigmund Freud (photography and hardware industry), Carl Jung (radio), the Behaviorists (movie), Edmund Husserl (television), the Postmodern human-potential advocates of the Sixties and Seventies featured at the Esalen Institute in Big Sur (tape recorder and mainframe computer), Piagetian and Neo-Piagetian Developmental Psychologists (pharmaceuticals and satellite), Lacanian Structuralists (World Wide Web), Cognitive Scientists (Web 2.0), Mark Stahlman's recent retrieval of "Faculty Psychology" (telephone), and today's Post-Human

conceivers (digital social media) - WEREN'T and AREN'T up for the "job" - the perceptual-conceptual challenge - presented by FINNEGANS WAKE.

iON (far from being denigrated to just retrieving a "rhapsode" [Trey McMullen, and see Plato's "ION" Chapter] or "tulpa" [Bruce Powe, and see Tibetan Buddhism]) is the only public "talker" today (over 33,000 recorded hours) that is up to the task.

But to initiate a transformation of consciousness environmentally one cannot rely on the introduction of a few new concepts - as promised by McLuhan's "the medium is the message."

One must create a new environment of social, psychological, and "sensory" effects by technological means - so says McLuhan.

One must create today a new invisible and inaudible environment which massages the Planet Earth and its TECH BODY "media" in a practical format.

So, an even BIGGER News Event: we HAVE overcome that challenge:

this major solution for this software "plague" (the disservices of "social media") is our recent introduction of the iONic hardware technology - our "Cold Play" ("endless electricity") - in several locations in Georgia, USA, and our outstanding new medical organic "software" in labs around the United States:

<https://www.accesswire.com/871296/local-and-national-leaders-celebrate-momentous-opening-of-vogtle-units-3-and-4>

The immense success that we will achieve over the next decade will even affect the present religious institutions flourishing on the planet today.

AND this should - and will - be taught in high school... or in whatever format the traditional educational programming becomes.

