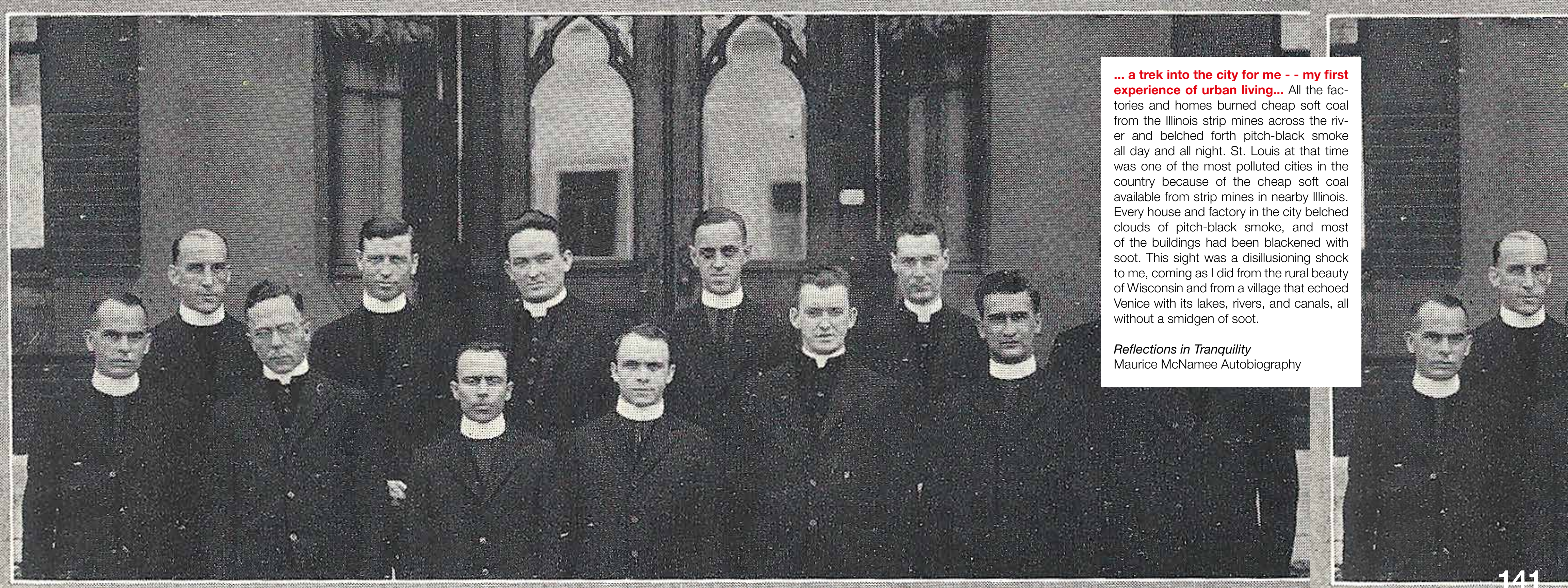




9



*the hacker cometh*



**... a trek into the city for me - - my first experience of urban living...**

All the factories and homes burned cheap soft coal from the Illinois strip mines across the river and belched forth pitch-black smoke all day and all night. St. Louis at that time was one of the most polluted cities in the country because of the cheap soft coal available from strip mines in nearby Illinois. Every house and factory in the city belched clouds of pitch-black smoke, and most of the buildings had been blackened with soot. This sight was a disillusioning shock to me, coming as I did from the rural beauty of Wisconsin and from a village that echoed Venice with its lakes, rivers, and canals, all without a smidgen of soot.

*Reflections in Tranquility*  
Maurice McNamee Autobiography



# an ever meme

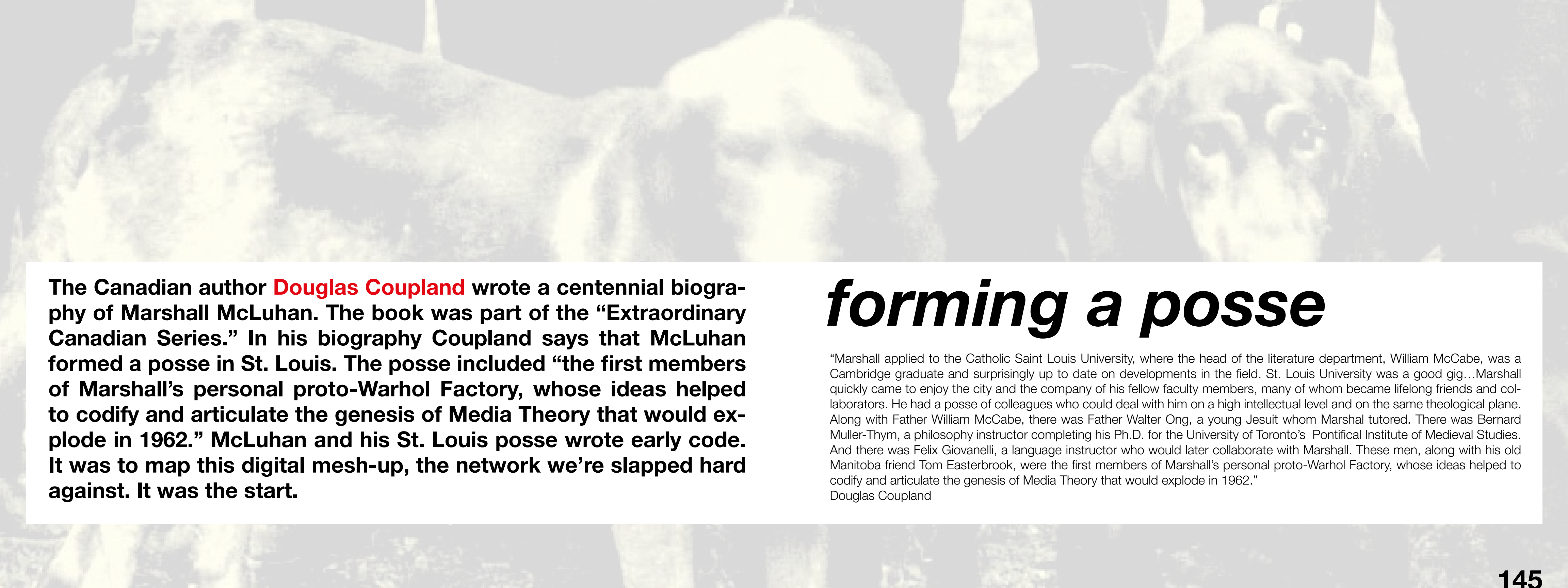
Father McNamee made his trek to Jesuit training ground in 1928. He began his Doctorate in 1937. 1937 is the year his advisor showed up. The advisor was a Canadian. He was two years younger than McNamee. The advisor wasn't a Jesuit. He was a hacker. The hacker was Marshall McLuhan.

McLuhan came out of Cambridge England. He brought with him to St. Louis a stack of manuals. McLuhan turned one over to McNamee. It was *Novum Organum*. It's guide book, an idea atlas by Francis Bacon. McLuhan thought it needed an update. He wanted McNamee to do it. *Novum Organum* is Latin for "new tools," tools to navigate between fact and fictive, or what appears to be one or the other. There's a ship on the manual's cover. It's crashing through the Pillars of Hercules. The pillars are sentinels. They're the myth marks. They stand on both sides of the Strait of Gibraltar. They are the way out. The pillars mark exit from the known, strapped to Mediterranean, that collared place. They point to points unknown, places cloaked. They open up new worlds. There's a Latin dictum under the pillars. It says *multi pertranfibunt & augebitur scientia*. "Many will travel and knowledge will be increased."

Bacon was after a new crackerjack world, and so was McLuhan.

McLuhan was in St. Louis seven years. It was off, on. All that time he was a sleuth. He was on the look out, after clues, pillars to shove off of. Bacon wasn't his only lead. There was another. And McLuhan had another Jesuit. The lead was Peter Ramus. The Jesuit was Walter Ong. McLuhan needed Ong. This clue was faint, no Francis Bacon. Ramus was an obscure 16th century educational reformer. Ramus died when all the old maps were being given a once over. Ramus lost his head on August 23, 1572. But he wasn't the only one that day. August 23, 1572 was the Saint Bartholomew Massacre.

McLuhan had an eye on Ramus, a hunch that he was the place to start, place to track it down, track the change. Follow a trail from voice to print, from ear to eye, the big flip. McLuhan had an inkling that Ramus might be lodestar-code, the man at the center of a map. It turned out McLuhan was on to something. It radiates from Ramus. He's an ever meme. But to find out why took Fr. Walter Ong years, miles, and a eureka moment.



The Canadian author **Douglas Coupland** wrote a centennial biography of Marshall McLuhan. The book was part of the “Extraordinary Canadian Series.” In his biography Coupland says that McLuhan **formed a posse in St. Louis. The posse included “the first members of Marshall’s personal proto-Warhol Factory, whose ideas helped to codify and articulate the genesis of Media Theory that would explode in 1962.”** McLuhan and his **St. Louis posse wrote early code. It was to map this digital mesh-up, the network we’re slapped hard against. It was the start.**

## *forming a posse*

“Marshall applied to the Catholic Saint Louis University, where the head of the literature department, William McCabe, was a Cambridge graduate and surprisingly up to date on developments in the field. St. Louis University was a good gig...Marshall quickly came to enjoy the city and the company of his fellow faculty members, many of whom became lifelong friends and collaborators. He had a posse of colleagues who could deal with him on a high intellectual level and on the same theological plane. Along with Father William McCabe, there was Father Walter Ong, a young Jesuit whom Marshall tutored. There was Bernard Muller-Thym, a philosophy instructor completing his Ph.D. for the University of Toronto’s Pontifical Institute of Medieval Studies. And there was Felix Giovanelli, a language instructor who would later collaborate with Marshall. These men, along with his old Manitoba friend Tom Easterbrook, were the first members of Marshall’s personal proto-Warhol Factory, whose ideas helped to codify and articulate the genesis of Media Theory that would explode in 1962.”

Douglas Coupland

show  
time



...iff's Petition.  
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PAUL GUZZARDO,

Plaintiff

into a glowing new media

Marshall McLuhan opened in St. Louis. It was his Midwest New Haven. It's where the road show got started. McLuhan worked up a routine in St. Louis. He found himself a troupe of players, a back-up group. It was a theater man that got McLuhan to Missouri, Father William H. McCabe. Father McCabe was the Chair of the Saint Louis University English Department. He brought McLuhan and posse together. It's McCabe who pushed Marshall McLuhan out onto the world stage. Got the Canadian the real first gig, that stand up. Like McLuhan, literature was theater for McCabe. It was an environment to leap into. Father McCabe was one of the first to wade into the Baroque Jesuit stage. It's the place Lope de Vega and Molière trained as dramatists. For two hundred years Jesuit Baroque theaters were engines of stage technology. They were the gear shops. McCabe chronicled how they introduced a line of stage effects; how they set up machinery to present flying animals, lightning, thunder, riding scenes, processions; everything that made up those tableaux vivants. It's where all the flat scrimms added up to a something more.\*

This St. Louis proto - new media factory was posse play-book and posse backdrop. Like McCabe's Baroque stage it was a ring to bump, drift through, and blend. It's where McLuhan and those Catholic boys began to frame an epic Manichean battle. Where they set their site on a dimensionally rivalrous stage. The contest was between see and hear, eye and the ear. There were demons and saints. The demons were the merchants of flat. They were the bad code.

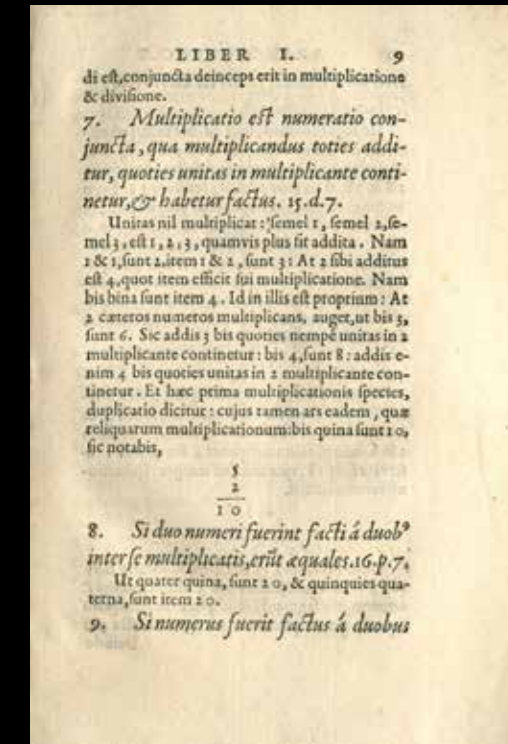
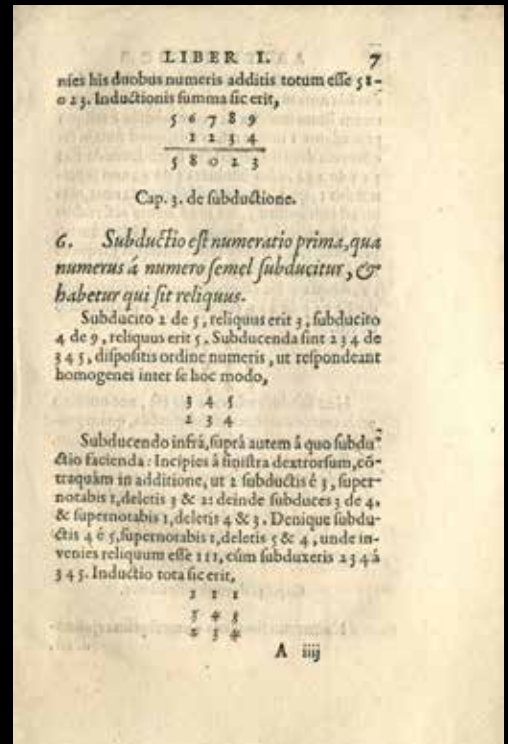
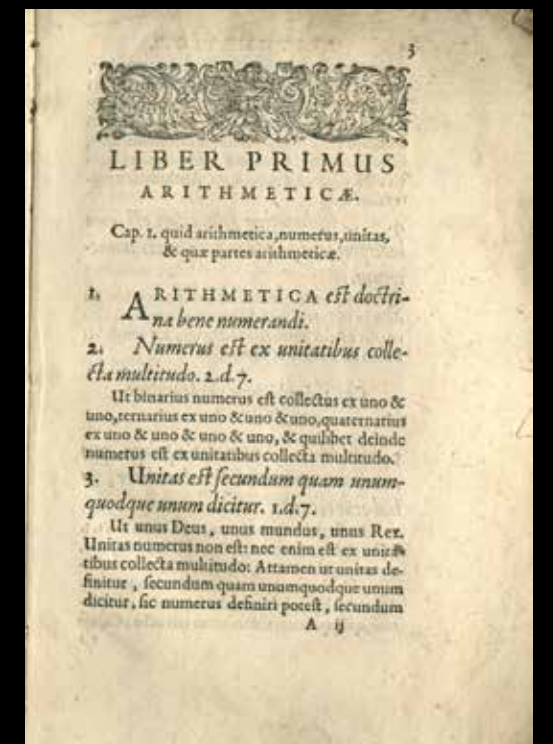
\* a baroque backstory - a snapshot into Einstein's space-time

**They were the bad code.**

# The demons were the merchants of flat.



# street copy



He (McLuhan)...initiated a practice, which he would continue throughout his life, of enlisting his students as collaborators. One student was a Jesuit named Maurice McNamee, then working on PhD thesis on Francis Bacon. Bacon interested McLuhan as one of the giants of the Renaissance who was steeped in the art of rhetoric, in particular the art of the aphorism. Bacon maintained that the aphorism - the pithy, arresting statement - was useful precisely because it did not explain itself. In its incompleteness and suggestiveness it invited "men to enquire further" in a subject. The McLuhan who later became famous for his aphorisms notably "The medium is the message" - was intrigued by this use of language.

**Philip Marchand, "Marshall McLuhan: The Medium and the Messenger"**

The war, however, actually brought one of the most important influences of my entire academic career into my life in the person of Marshall McLuhan. Father McCabe had kept in touch with Cambridge, and he knew about McLuhan's work there. Because McLuhan was a Canadian citizen, if he had stayed on at Cambridge, he would have been drafted into the Canadian Air Force. Father offered him a teaching position at St. Louis University, which he accepted. He arrived during the year of my special studies for the master's degree.

In his research on his own dissertation, McLuhan had observed the new light that the two approaches to learning had on Francis Bacon's thinking and prose styles and suggested that this topic would be good for a dissertation. I had just completed four years of theology in which I had had a firsthand experience of the difference between these two approaches to theology, so I leaped at the suggestion and began my research under Marshall's guidance. His direction of my work consisted pretty much in his coming to my room once a week, throwing himself on my bed, and talking for a couple of hours about his dissertation. But what he had done on Thomas Nashe's background and on the consequences of this background on Nashe's several prose styles was precisely what he wanted me to do on Francis Bacon. It worked out perfectly. I followed up on the primary and secondary sources he recommended, and he came back each week for another chat on what I had absorbed.

But whether my work on Bacon did or did not add much to a better understanding of his work, I am very grateful to Marshall McLuhan for pushing me into the study and guiding me throughout it.

**Maurice McNamee, "Reflections in Tranquility"**

Marshall McLuhan has influenced such a wide and diversified audience, from research scholars and scientists in dozens of fields to newspaper publishers, advertising agents, museum directors, poets, business executives, city planners, and computer designers, that it seems impossible to pull all of his activities together under one rubric. Yet I believe it is possible to do just that. Above all and in all and through all, Marshall McLuhan was a teacher....and McLuhan's continued concern with the accumulation, storage and circulation of knowledge, which matured in his media studies, owes a great deal to the Saint Louis University milieu. In *The Gutenberg Galaxy* I could underline dozens of passages which echo the very wording that used to recur in our animated discussions.

For many years, large numbers of people believed and/or hoped that Marshall McLuhan was able to explain everything that was going on in the world. He, of course, never claimed this ability at all, but two factors I have discussed suggest why the impression might exist: his deep sense of the relevance of the past to present, and his interest in knowledge-processes. When these were combined with his later concern with media, you had an exciting triad especially if you remembered that, as I believe he has insisted, the future is a thing of the past.

I, myself, have developed my own lines of investigation into noetic activity. Peter Ramus, the French Renaissance philosopher and educational reformer, interested me, from the beginning because of the way he handled knowledge. The dedication, in my *Ramus and Talon Inventory*, "For Herbert Marshall McLuhan, who started all this."

**Walter J Ong, "McLuhan As teacher - The St. Louis Years"**

Ong stresses the change in human sensibility resulting from the rise of typography, showing "how the use of printing moved the word away from its original association with sound and treated it more as a 'thing' in space. The implication of this visual approach for the oral aphorism, and for the compendia of sentences, adages, and maxims which had been the medieval staple of learning, was recession. As Ong puts it (p. 160), "...Ramus tends to regard the knowledge which he purveys in his arts as a commodity rather than as a wisdom." Let us turn a moment to Ong for confirmation of the new passion for quantity and measurement; we find that "the Ramist method appealed primarily to a desire for order, not to a desire for experimentation...Ramus takes what might be called an itemizing approach to discourse. It is necessary to indicate, as Ong has done, that the obsession with "method" footnote. the Renaissance finds its archetype in "the process of setting up type taken from a font. In each instance, the composition of continuous discourse is a matter of building up discourse by arranging preexisting parts in a spatial pattern." (p. 168) And it is obvious that Ramus exercised his extraordinary appeal by being close to the new pattern of sensibility that people experienced in their contact with typography.

**Marshall McLuhan, "The Gutenberg Galaxy"**

## background for a new media







Ong considered Peter Ramus to be one of the single most Influential figures in this shift, and a symbol of other vast changes taking place at this dawn of the Enlightenment period. Ramus introduced a method of inquiry that tended to eliminate public dialogue and discussion at the level of deeper philosophical and social issues. The motivation for Ramus and many others who followed him was a fascination with a method. Find the quickest, most mechanical and efficient means of attaining some goal. Sets the stage for modern public life in which values are relegated to the positivist discourse. The public sphere becomes the sphere of purely pragmatic relationships. **The insight about the difference between the experience of knowing as hearing and the experience of knowing as seeing was Ong's Eureka (moment).** "The great axis in my Ramus work is the shift from an orally oriented culture to a visualist culture. Ramus bridges antiquity and modern technology because he intensified and accentuated the visualist element in verbal cognition. What made this possible for him was the printing press." ONG ON RAMUS, METHOD, AND THE DECAY OF DIALOGUE. The decay of dialogue involved a shift from a sense of discourse as involving oral-aural give-and-take to a more quiescent development of thought. Ramus' strong tendency toward quantification of thought. Ong's work was indispensable from where the modern mind came from. Ramus provided a different way for orators and writers to organize their thought through the use of branching dichotomies arrayed within one another. Visualism, as he refers to this particular tendency in Western culture in Ramus, Method, and the Decay of Dialogue deeply affects the human psyche and consciousness. Visualism accentuates the separation of the knower from the known. Thus it favored the development of the thinking function in Western culture from antiquity onward. This accentuation of the thinking function was accompanied by a relative diminishment of the feeling/valuing function, which in turn makes it harder for persons to experience the ineffable depths of the human psyche.

**Thomas J Farrell, "Walter Ong's Contributions to Cultural Studies: The Phenomenology of the Word and I-Thou Communication" (an extended-excerpted montage)**

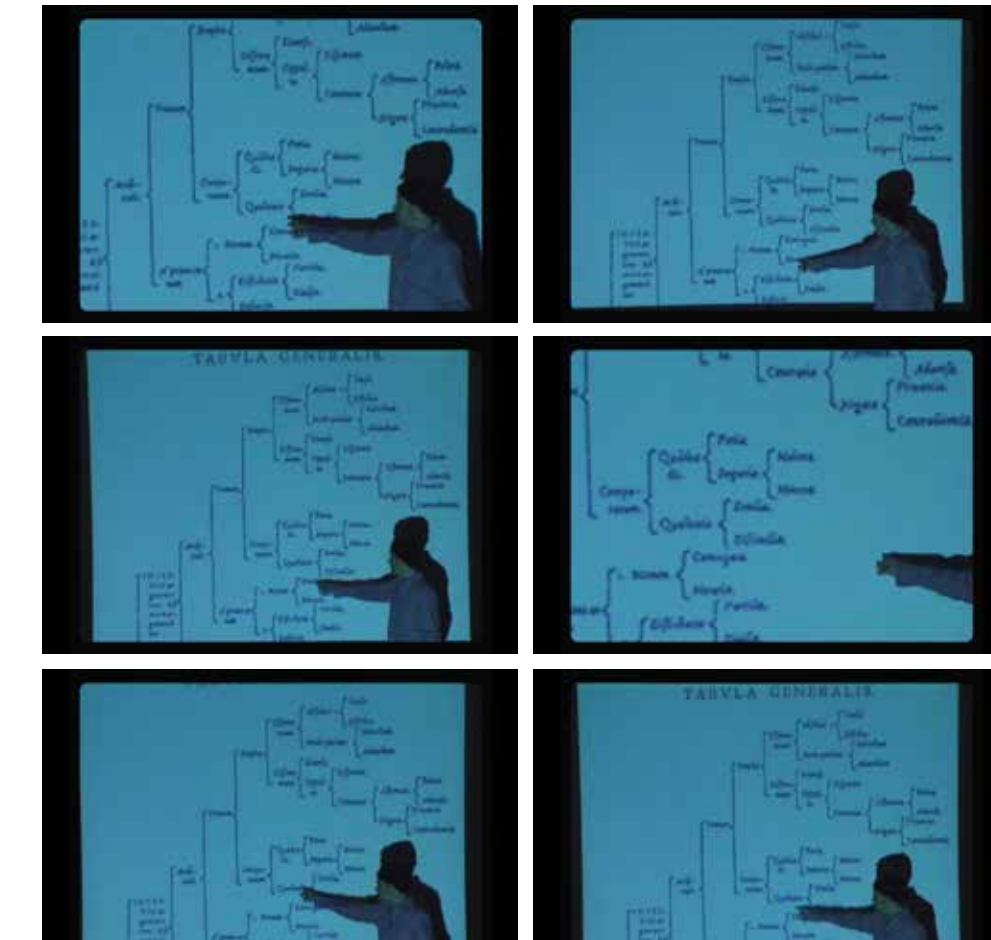
Among the heroes of intellectual history, few can be less heroic than the man at the center of this book. The sixteen century professor Peter Ramus - more properly, Pierre de la Ramee - is remembered for no great discovery. There is no law, entity, doctrine, or discipline for which he is now recalled. Nor, to go by the account of him given by Walter Ong, was he a particularly original or an acute thinker. "Superficially revolutionary" is Ong's damning verdict but in reality "highly derivative." The controversies Ramus provoked - and these were many and violent - he often lost, not only because of the radical nature of his views but because of his "demonstrated incompetency." He was guilty of "obtuseness" and of "gross misreading of classical authors. His thought progressed not through the kind of coherent, constructive development typically claimed by posterity, but in a series of reflex reactions to devastating attacks by colleagues and rivals. No wonder the man contradicted himself willy-nilly and was apparently unable to stick to even the broadest line of argument. At best, Ramus comes across as an inveterate intellectual opportunist. At worse - as seen in his program for subjecting great literary works to desiccating logical analysis - his ideas seem "closer to the view of a madman."

**Adrain Jones in the Forward to Walter J. Ong's "Ramus Method and the Decay of Dialogue."**

## more background

If print changes then culture changes.  
 old tools and old myths  
 I'm an information scientist  
 I'm an information scientist  
 to make any sense of it what do we need to do  
 we need to organize it, organize it right  
 so we create what are called organizational systems  
 they are also known as classification systems  
 these are the systems that we use in order to organize information  
 in ways that make sense to the people that use them  
 peter ramus, peter ramus, peter ramus  
 how influential this was in structuring the way that we think  
 how important this was an image that would come to structure the  
 way we think for hundreds, and hundreds, and hundreds of years

Lecture -Performance : Everywhere Tableau  
 Lecturer / Performance Artist: David Walczyk  
 The Cartographer's Dilemma Cycle





The St. Bartholomew's Day Massacre, by Frans Hogenberg

# mandamente

INVENTIO argumenti. Est autem argumentum aut

1. Partes. { Affectio. Consequens.

2. Species. { Simplex { Generale. Infinitum seu particulare. Speciale. Proprium. Compositum. { Congregativum. Copulatum. Segregativum. Connexum. Distinctivum. Propositio.

IVDICIVM, quod est aut

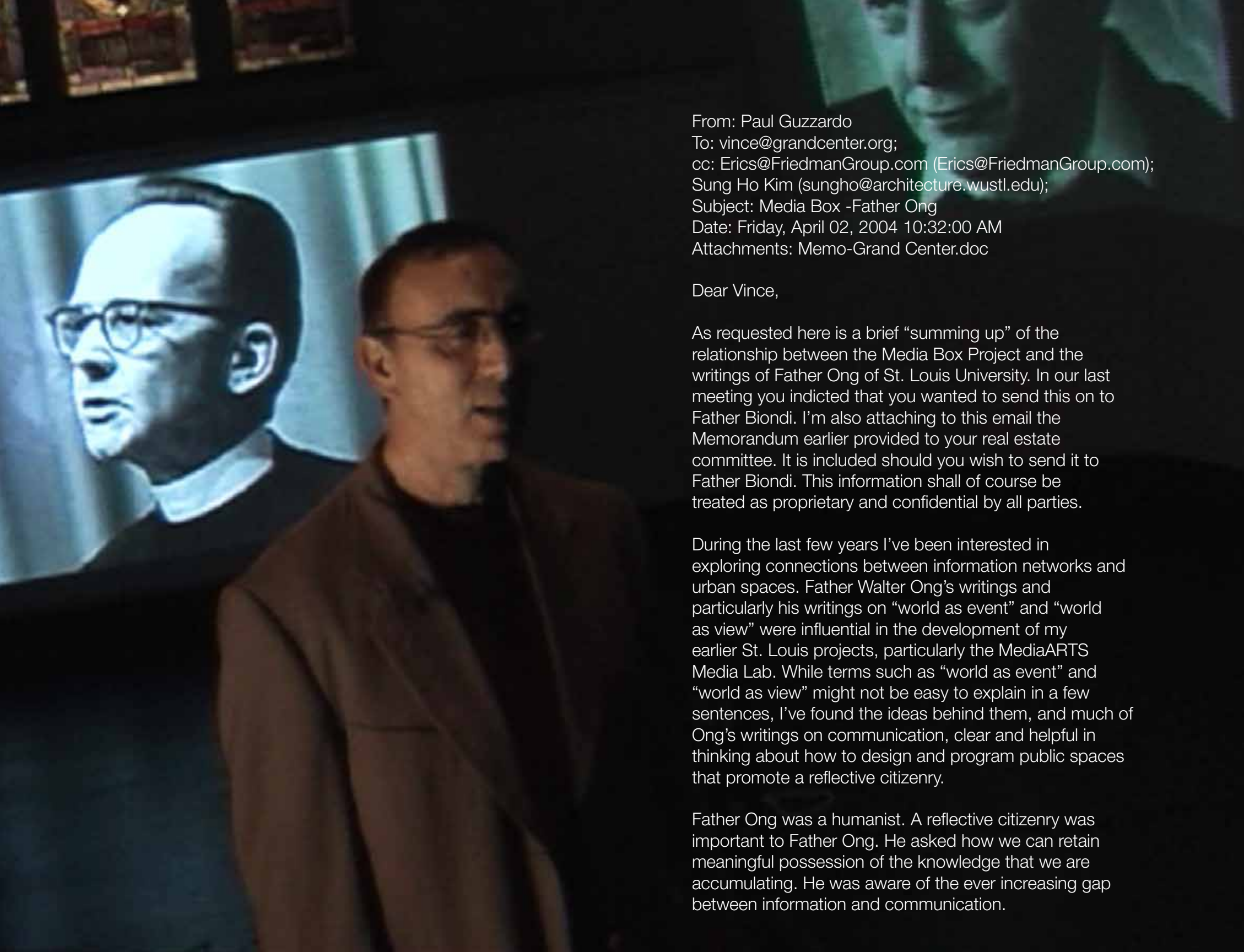
P. RAMI DIALECTICA. TABVLA GENERALIS.

INVENTIO argumenti. Est autem argumentum aut

Axiomaticum in quo consideratur. { Affectio. { 1. Negatio. { Hinc contradictio. 2. Verum. { Contingens, cuius iudicium Opinio. 3. Falsum. { Necessarium, cuius iudicium Scientia. Falsum impossibile oppositum necessario.

IVDICIVM, quod est aut

Syllogismus. { 1. Partes. { Antecedens. { Affirmatio. Consequens. { Negatio. { Hinc contradictio. 2. Species. { Simplex { Copulatum. Connexum. Compositus { Disiunctivum. Distinctivum. Propositio.



From: Paul Guzzardo  
To: vince@grandcenter.org;  
cc: Erics@FriedmanGroup.com (Erics@FriedmanGroup.com);  
Sung Ho Kim (sungho@architecture.wustl.edu);  
Subject: Media Box -Father Ong  
Date: Friday, April 02, 2004 10:32:00 AM  
Attachments: Memo-Grand Center.doc

Dear Vince,

As requested here is a brief “summing up” of the relationship between the Media Box Project and the writings of Father Ong of St. Louis University. In our last meeting you indicated that you wanted to send this on to Father Biondi. I’m also attaching to this email the Memorandum earlier provided to your real estate committee. It is included should you wish to send it to Father Biondi. This information shall of course be treated as proprietary and confidential by all parties.

During the last few years I’ve been interested in exploring connections between information networks and urban spaces. Father Walter Ong’s writings and particularly his writings on “world as event” and “world as view” were influential in the development of my earlier St. Louis projects, particularly the MediaARTS Media Lab. While terms such as “world as event” and “world as view” might not be easy to explain in a few sentences, I’ve found the ideas behind them, and much of Ong’s writings on communication, clear and helpful in thinking about how to design and program public spaces that promote a reflective citizenry.

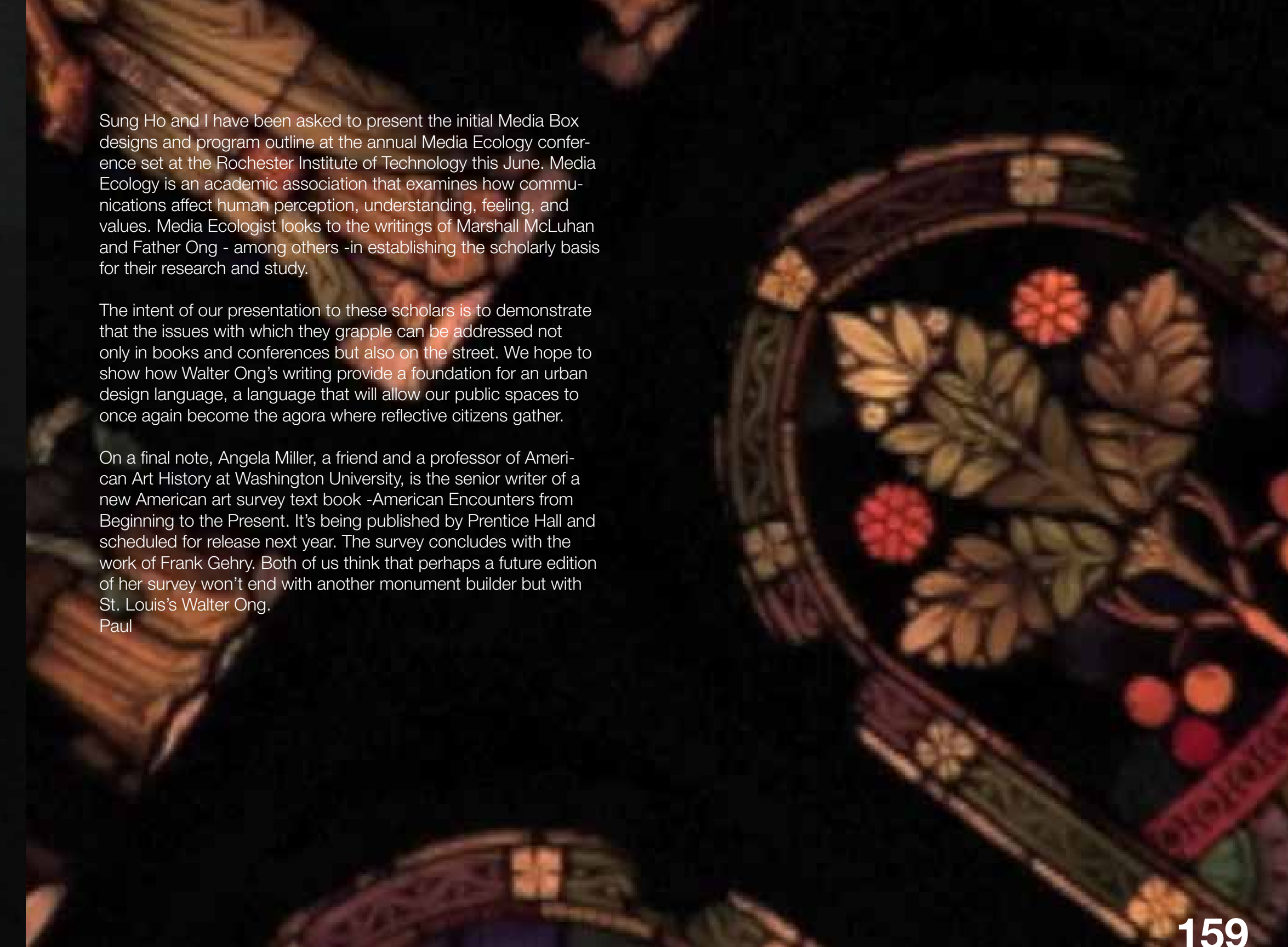
Father Ong was a humanist. A reflective citizenry was important to Father Ong. He asked how we can retain meaningful possession of the knowledge that we are accumulating. He was aware of the ever increasing gap between information and communication.

Sung Ho and I have been asked to present the initial Media Box designs and program outline at the annual Media Ecology conference set at the Rochester Institute of Technology this June. Media Ecology is an academic association that examines how communications affect human perception, understanding, feeling, and values. Media Ecologist looks to the writings of Marshall McLuhan and Father Ong - among others -in establishing the scholarly basis for their research and study.

The intent of our presentation to these scholars is to demonstrate that the issues with which they grapple can be addressed not only in books and conferences but also on the street. We hope to show how Walter Ong’s writing provide a foundation for an urban design language, a language that will allow our public spaces to once again become the agora where reflective citizens gather.

On a final note, Angela Miller, a friend and a professor of American Art History at Washington University, is the senior writer of a new American art survey text book -American Encounters from Beginning to the Present. It’s being published by Prentice Hall and scheduled for release next year. The survey concludes with the work of Frank Gehry. Both of us think that perhaps a future edition of her survey won’t end with another monument builder but with St. Louis’s Walter Ong.

Paul





***a crackerjack novum mundi***

