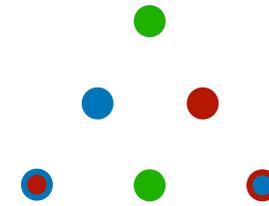


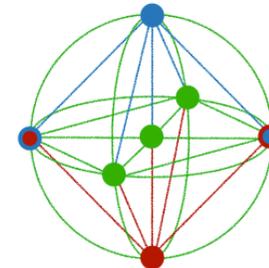
Background

[www.godsjoker.com](http://www.godsjoker.com)



# POETIC IMPERATIVE

"The Form is the Message"



## Didactics

What if you had to reduce the meaning of Plato's work to one word?

What would it be?

That is, from your perspective or better yet, as seen from the highest point?

And what about Nietzsche's work - Plato's antagonist in the West?

Or, for the sake of argument, Hegel's philosophy?

Disregard these examples and think about your favorite novelist, lyricist, playwright, comedian or professor.

Again, what if you had to reduce the meaning of their work to one word?

Will you answer that it cannot be done?

Will you say that they failed to embed their message on the highest level of self-expression - that they did not immortalize their love of the craft in their craft?

But, back to Plato.

Could we actually claim that Plato did not build the central point he was signaling into the architecture of his work?

Of course, not.

Plato may have written about everything from highest abstraction to madness and heavenly love to cosmology, but he did it in the same overarching style: dramatic dialogue.

If there is one key message, one single lesson and didactic imperative he enshrined in his writing for future *lovers of wisdom* to grasp it is this: thought proceeds dialectically. Dramatically. So, dramatize thought in dialogue!

Nietzsche, on the other hand, is all about the music.

There is no meta-pattern to his works. They read like the work of a jazz musician.

He wanted to transcend established forms, norms and rational modes of elaborating thought and accordingly played it by ear, insisting on writing with blood and tears to release what really matters, at the root of it all.

You have to listen, if you want to hear him.

Words are a poor consolation for a musician of his sensibility.

Lastly, there is Hegel whose masterpiece *The Phenomenology of Mind* is arguably one of the greatest, most influential and yet least legible works of philosophy ever written. What are we to make of that?

How did he carve his chief point into a bothersome, thick and dense book?

Interestingly, if you were to completely ignore his writing and instead focused your attention solely on the index of the text - his own bird's eye view perspective - you would realize that the structure of the book is triangular.

He is stacking multiple triangles on top of each other and relating them on certain hierarchical levels to each other in order for them to form a pyramid.

But, why?

Because to Hegel, the mind is a pyramid and thought has a built-in triangular structure and he, as mind's representative, is thus obligated to follow such form.

Beyond each individual chapter's specific content, he is making a capital statement right off the bat:

the symbol of dialectic is the triangle.

Now, Plato, Nietzsche and Hegel may not be self-evident case studies for a piece titled *Poetic Imperative: The Form is the Message*.

In fact, the master of abstraction Hegel, cannot possibly be described as a poet.

And yet, he was possessed by the same mission as the two greatest philosopher-poets of the West: he had to convey something very important.

Especially in the case of Hegel, but also very importantly with regards to Plato and Nietzsche, the message does not seem to have come thru, however.

They failed to teach future generations.

Barely a Platonist writes dialogue, Nietzscheans hardly compose emotional poems and rarely does a Hegelian order his mind by means of stacking triangles on top of each other.

In their defense, perhaps they did not so much fail to teach future generations, but future generations would fail to read them.

But, can you blame them?

The West has been lacking a didactic commandment applicable to both writers and readers.

A golden rule of poetics and hermeneutics, if you will.

A categorical imperative for the transmission of something very important - worthy of being passed on into the next generation.

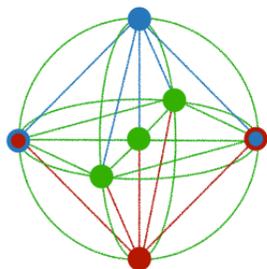
One simple tacit truth:

the form is the message.

## Mind-drama

A geometric form fully representative of Geist (=mind):  
how to transmit in an age in which thought is thought to be beyond geometry?  
Absolute unity, oneness, totality -  
how to cut it apart without killing it?  
*Coincidentia oppositorum* -  
paradoxical simultaneousness of conflictive opposites: how to express such self-contained tension?  
Complementary cognitive types, mental modi operandi and temperaments,  
how to elucidate without confusion?

If the laws of mind are Gods: how to play God?



Personified.  
Forces of mind?  
Incarnated.  
Their biography?  
Time.  
Their enemy?  
The Zeitgeist.  
Their goal?  
Peace of mind.

## Project Triagmos

Originally, the whole form was planned to be represented dramatically in a foundational work titled *Project Olympus I: Fearful Geometry*, whose poetic manifesto has recently been uploaded again.

However, since the start of the project on July 23rd, 2020, various inconsistencies in the geometric architecture became apparent on top of the realization that the original form of dramatization (mostly verse), was problematic, for anachronistic.<sup>1</sup> Long story short, Olympus I was completed, but never fully published. Only half of the project has been released online for various reasons. It has since been titled "Project Triagmos" in remembrance of the Pythagorean poet Ion of Chios. The focus of this work has been character development and character alignment of "the three brothers" or "trio divino"

John C. Santos, God's Joker and the Platonic Führer.

While the first of them was already named, the others have only recently been baptized to give them individual biographies beyond their roles as "divine clown" and "divine dictator".

Also, their exact relationship mirroring  $c^2=p/m$  was only finalized in December, 2020.

The project has since been adapted for a YouTube series.

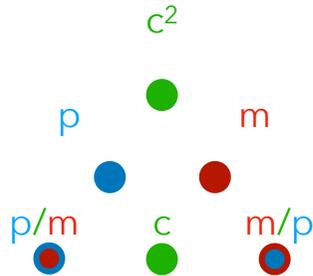
Currently projected date of publication: July 23rd, 2021.

The following will be a recapitulation of Project Triagmos.

<sup>1</sup> The primary complication was the hierarchy of the three characters: who complements whom and how. Initially, John C. Santos seemed to be the opposite of God's Joker and the PF as unifier of both light and darkness would have been the mediator. However, from the viewpoint of  $c^2=p/m$ , it would not have been a consistent characterization of the relationships they represent. John is king. His title is now "Rex".

## Triad

If the following form was representative of the architecture of the human mind, the third level would feature the mental equivalents to the three brothers.



John C. Santos - the Word (c) - would sit in the middle, with his mercurial brother God's Joker on the right (m/p) and his dictatorial brother on the left (p/m).

The second level of the human mind - p and m - is beyond representation. So is the peak of mind: absolute consciousness ( $c^2$ ).

Both Joker and Führer contain duality.

This means that they are both good and evil - and therefore neither. More importantly, they are both joking and not joking at the same time: completely serious and yet engaged in pure play.

To represent both their contained moral dualism and their simultaneous moral insistence and formal inconsistency, fitting fonts, visual appearances and linguistic styles were chosen.

The central works written in their name will make that evident.

## 1. God's Joker: m/p (generates)

Name: Walter Theodor Feuergeist.

God's Joker is the personification of the chaos archetype: capable of total transformation, comical mimicry of the Zeitgeist and devious trickery.

One clearly detects the Nietzschean child: determined to transvalue all knowledge, not without transvaluing all form, in the process.

Indeed, the irony could not be any starker:

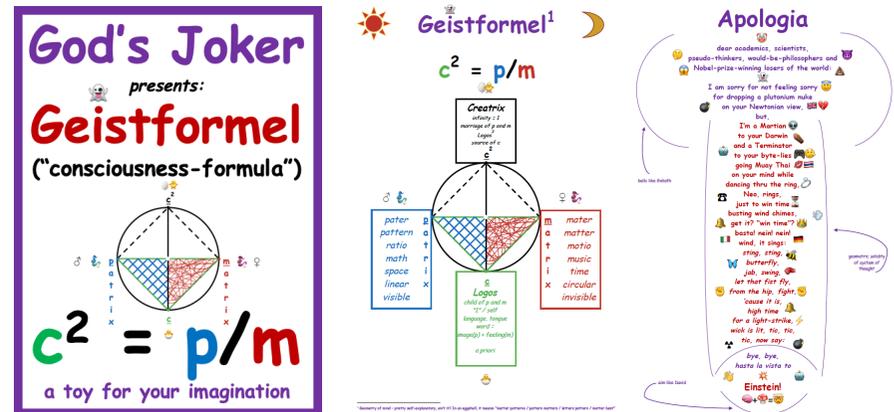
a break with all established forms and yet a simultaneous revelation of the meta-form of mind.

The symbolism was clearly inspired by Renaissance alchemists, while his daring usage of the phallus to signal his mental fertility is truly comical.

So is the punchline of his Socratic apology:

"say bye, bye, hasta la vista to Einstein!"

Evidently, such playful, artistic representation of deepest philosophical thought was hard to top for God's Joker, but his ontological argument (*Geistesblitz*) maintained the same style, cheekiness and visual teaching - on top of an unprecedented and therefore unmatched logical induction of the God-image. It was published on October 8th, 2020.



The original publication of  $c^2=p/m$ : a revelation of Mercury?

## 2. Platonic Führer: p/m (directs)

Very importantly, his biography is culturally-defined.

The name "David Donnerstein" is meant to make that clear.

As German Jew (or German national with both Germanic and Jewish roots), he embodies a religious conflict of Wotan (Odin) vs. Moses.

"Revenge vs. lawfulness" may be the best characterization of his moral dilemma.

To illustrate his imitation of both, the two central works bearing his name are titled and themed appropriately.

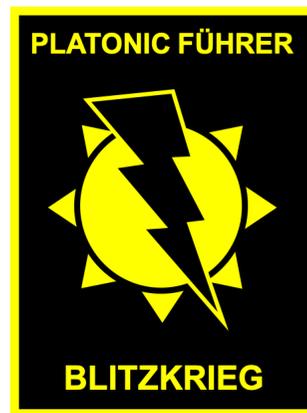
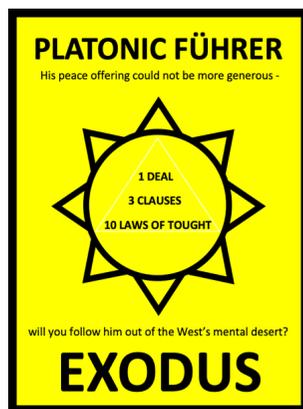
*Exodus* appeared on August 23rd, 2020 and contains the 10 commandments of thought. It is written in the prose of a quasi-legal document.

*Blitzkrieg: a poetic Declaration of philosophical War* was released on the epic date of November 9th of the same year. It is a manifestation of *furor poeticus* - directed against the academy for propagating transhumanism and faith in the Deus Ex Machina.

Below, you will see the original covers of the two pieces.

For the record, people on Twitter and those receiving letters written in the name of the Platonic Führer seemed unable to focus their attention beyond the word "Führer" and rushed to categorizing him as a Nazi.

How ironic - given his yellow star - and his yin/yang title(s).



## 3. John C. Santos: c (logos)

If the Joker is Mercury, the form-defying chaos archetype, and David Donnerstein is governed by Wotan and Moses, father archetypes representing clear direction and moral order, then John C. Santos is perhaps imitating the C. in his name: Christ.

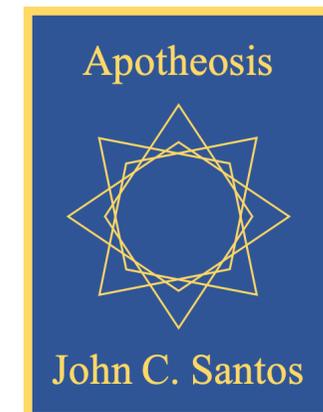
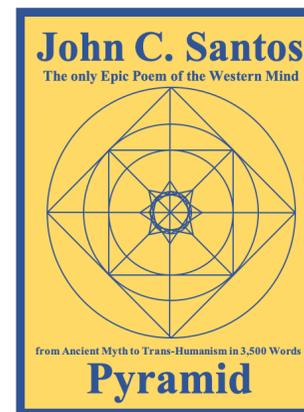
Of course, in his own manner, with his own character, though always trying to keep the legacy alive in order to continue the story of the son of God, starting with judgement day.

As such, *Pyramid*, which was published on July 23rd, 2020, encapsulates the story of the word made flesh, while *Apotheosis* (published on January 21st, 2021) retells his deification pre-judgement day in *Pyramid*:

his patricidal encounter with Plato, the Godfather of the West.

The word reaffirming itself as a priori, that may just be the central mission of John.

In a word, he is Rex.



## Triad, again

Undoubtedly, each character can be interpreted standalone.  
Indeed, all three were meant to be inexhaustible, due to their complexity.

However, given the underlying form of representation ( $c^2=p/m$ ), their triangular relationship can be read as complementary on a higher level.

Beyond difference in approach, language and representation, there are two transcendental elements shaping all three of them:

form (p) and content (m) - pattern and matter.

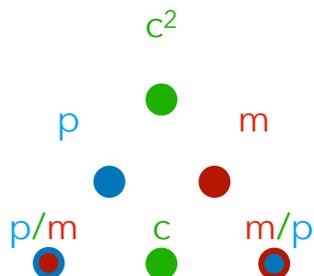
Ideally, the reader will step back from the "trio divino", which some will certainly be eager to characterize as "trio infernale", and contemplate their relationships from the viewpoint of  $c^2$  (absolute unity) thru the two-dimensional lenses of p and m, which are really two sides of the same coin: intelligence.

Why would that be ideal?

The whole point of the project may just be the representation of the irrepresentable, the attempt to make intelligible what is not:

infinite complexity contained in oneness.

In a word, God.



## Form = Message

In closing, there is little more to be said.

Ideally, the author's work speaks for itself.  
Ideally, the author is embedding the ultimate ideal in the architecture of his work.  
Ideally, that is.

Practically, the question may be: why bother?  
Why care about this form, independent of the author's representation?  
Indeed, why not simply look at the geometric drawing?  
For, who cares for verse in the 21st century?

Then again, why bother, anyways?  
What is so special about this form?  
Why is it so important to the author?  
And finally, why is it called "God-formula"?

Admittedly, the word *Geist* translates poorly into other languages.  
Consciousness, mind, spirit, ghost - these terms do not do justice to *Geist*.  
Perhaps,  $c^2=p/m$  should have simply been labelled "philosopher stone".

Regardless, the question would remain the same:

why bother with the philosopher stone?