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**From:** Jeffrey Epstein <jeevacation@gmail.com>  
**Sent:** Monday, December 7, 2009 2:54 PM  
**To:** [REDACTED]  
**Subject:** Re:

the lay them on their side

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

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

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

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

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

Language as a=matter of binding forces, words as atoms (or hadrons), sentences as molecu=es or chains, paragraphs as more complex molecules, has fascinating implic=tions. Of course in language, we'd be talking about recursive molecule= as opposed to natural ones. (But "recursive molecule" is int=esting in itself; a chain of chains, a crystal of crystals of crystals.)=A0 You might imagine that two versions of one sentence w/ the same meaning=are two equally-stable conformations of one molecule, 2 separate local min=ma; but a nonsense-sentence is unstable; & translation would be a chem=cal transformation.

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

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

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

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

David

On Mon, Dec 7, 2009 at 2:44 AM, Jeffrey Epstein << href="mailto:jeevacation@gmail.com" target="\_blank">jeevacation@gmail.com> wrote:

the annealing pro=ess applied to the story could only apply to switching chapters two and fo=r , with little change , if both chapters internally were bound together w=th a greater" weak "force. then they might pop as one. I know th=re is work on facial recognition to determine how much distortion one can =andle and still be able to recognize, I am unaware of a formula for storie= for both content and time.. I thought more about the idea that nightmares=are as a canoe moving orthogonally through moving streams. but reali=e the time components of the streams do not line up. maybe its more of lan=ing in the water after various streamfalls ( like abbot and costello , =lowly I turned , step by step -Niagra streams). and coming in contact with=many pieces of many streams with various times. ( even more interest=ng , would be to be in contact with the streams of others ).. Like a tr=p on Maid of the Mist.

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