

AUBREY GLAZER

**FROM THINKING THE LAST GOD OF THOUGHT TO THE POETIC  
GOD WITHOUT END : BETWEEN HEIDEGGER'S *DAS DENKENDE  
DICHTEN* (THINKING POETRY) & CELAN'S *DAS GEDICHT DEM  
ANDEREN* (POETICS OF ALTERITY)**

« God is dead [Gott ist todt] ! God remains dead [Gott bleibt todt] ! » so echoes the parable proffered by Nietzsche, piercing the vision of both thinkers and poets alike. Is it still possible to imagine God from within such concatenations in thought and poetry ? Do such modalities need to undergo any transformation so as to allow for a rapprochement with God, the god or the gods ? Moreover, how is thinking to be thought and poetry envisioned in the time, place and circumstance of such overwhelming demise of the holy ? Only by thinking poetically and poetically thinking the first from the deep beginning of the last is it possible for the one who intimates god most intimately to rise from these ashes and proclaim : « Holy names are lacking » [es fehlen hielige Namen].

What is the possible genre of response in the moment where human surpasses (übertrifft) god and god overwhelms (übermächtigt) the human Poetry (Dichtung) or Thinking (Denken) ? The passing of the « Last god » is central to Martin Heidegger's post-war thinking. How does the Stimmung (mood) of this passing shift genres into the later fourfold dwelling, from poetical thinking in « The Thinker as Poet » to thinking of poetry in « Poetically Man Dwells » ? Is it possible to still think poetically with a thinking poetry ?

A poetry of alterity in Paul Celan's works transgresses genre boundaries, especially in his late essay, *Der Meridian* (1961). Writing poetry after Auschwitz is only possible with wounded words. The challenge of the Dichter, Celan, to the limits of philosophy remains if poetry is the supreme language : how do we read the poetic word after the demise of God ? This treatise will act as a lens for elucidating his poem, « Todtnauberg » as a by-path [Um-wege] of this poetic response and alterity to the Denker, Martin Heidegger, underway [unterweges]. Is it possible that this loss of this eternal moment for the indwelling of beings within god can be re-covered by way of re-turn [heim-kehren] to creaturely by-paths [kreatürliche Um-wege]

REUVEN SCLOZBERG

**MIRACLES BEYOND DOUBT. QUESTS FOR MEANING AND PROCESSES OF SANCTIFICATION IN ORSON SCOTT CARD'S *CRUEL MIRACLES***

Why does the sacred persist in our otherwise secular lives ? By analyzing the short fiction of science fiction writer Orson Scott Card, this paper will suggest one possible answer to this puzzle. Processes of sanctification are necessary for the process of meaning-production in society, because they serve the dual role of making an abstract epistemological center concretely meaningful for us, while simultaneously placing some key components of this epistemological center « beyond doubt », and therefore as parts of a shared commonsense. In the paper I first discuss each of six stories by Card, highlighting quests for meaning and processes of sanctification at play in each of them.

I then discuss what, more specifically, Card finds flawed in the meanings we ascribe to in Modern society. Finally I draw out of the analysis of the six stories an account of how meaning functions within society, and the role of the sacred within it, and show that this account can be separated from Card's criticism of Modern meaning, and thus can be illuminating for secular, and not only religious, lives.

OLGA HAZAN

**MORPHOLOGY OF THE SACRED FROM THE INCARNATION TO INFIGURATION : SOME REFLECTIONS ON THE STATUS OF JEWISH ART IN THE DISCIPLINE OF ART HISTORY**

Why does Jewish art have such a small place in the curriculum of Art History ? This question opens a number of reflections some of which notably concern : 1) the context of production and functioning of sacred images both Christian and Jewish ; 2) the rhetorical strategies these images set up whether it be to corporeally reproduce religious ritual destined to recall the sacrifice of Christ for humanity, or to extol the economy of sacred representation as virtue in the Jewish monotheism ; 3) the place these images occupy in a university environment which continues to be subjected, if

mostly indirectly, the prejudices initially emanating from the hegemonic authorities or from aesthetic paradigms.

MICHEL CARRIER

**BATAILLE'S SACRED. TRANSGURING COMMUNITY**

For George Bataille, to think about the sacred it is essential to transform thinking itself. In other words, our comprehension of what Bataille means by « sacred » is essentially dependant on an in-depth analysis of his critique of the epistemological and ontological foundations of modernity ; an investigation that culminates in a unique conceptualisation of such ideas as « communication » and « community ». Bataille does not merely provide a critique of modernity ; he proposes a radical vision of what it means to « live-together ». This transformation becomes possible through a desire to move beyond the constructs the West uses to conceive politics. It is for this reason that Bataille's theorizing of the sacred leads us to the question of living-together — whether at the individual or the communal level — and opens the possibility of its transfiguration.

GAD HOROWITZ

**BRINGING BATAILLE TO JUSTICE**

Bataille and Levinas agree that evil is a break with the normal, trauma overwhele Being, opening being to the wholly Other. But Levinas, unlike Bataille, does not see trauma AS God. For Bataille, on who losews his a saint — « it matters little to what end ». For Levinas it matters more than anything. Bataille's desire is to burn, for no reason other than to burn. But for Levinas, desire, and the desire to burn, is desire for the Other, to burn for the other man. We discuss the infinite convergence/divergence of these two thought ways, post Christian pagan and postmodern Orthodox Jewish.

Abstracts

DANIEL BARIL  
**RELIGION AS DERIVATIVE**

Sociologists have, of late, been surprised by the persistence of religion, especially since its decline noted during the 1950's appeared quite inescapable. This text proposes a Darwinian type analysis of the production of the supernatural by the human mind, an analysis that explains the persistence of the phenomenon of religion throughout the different epochs, cultures and socio-economic conditions. This analysis develops contributions from studies in cognitive psychology, evolutionist psychology and primatology, which try to discern universal mechanisms underlying cultural variability. With our conclusion, religion emerges as a derivative of psycho-cognitive skills retained by natural selection for their adaptation in the management of group life.