

Experiencing Another:  
Phenomenology as Poetic Doing:  
Ideas Pertaining to a Pure  
Phenomenology and to a  
Phenomenological Philosophy,  
Second Second Book: Studies in  
the Phenomenology of Constitution.

Monica Carroll

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Repeatedly spoken, into my pink-shell, 'How will you guide  
your examiners through this?' I am advised to give you a  
straight opening statement, to help you. This  
underestimates us both.

# The Constitution of Material Nature

INHALT

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EINLEITUNG DES HERAUSGEBERS . . . . . XIII

ERSTER ABSCHNITT

DIE KONSTITUTION DER MATERIELLEN NATUR

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Press a finger here to  
open yourself to this  
work. Press hard.

It is impossible to understand a myth as a continuous sequence; if we try to read a myth as we read a novel we don't understand the myth; we have to apprehend it as a totality; myth is not conveyed by the sequence of events but by bundles of events; we have to read the myth as an orchestral score; something written on the first stave at the top of the page acquires meaning only if one considers that it is part of what is written below, and so on: We have to understand that each page is a totality.

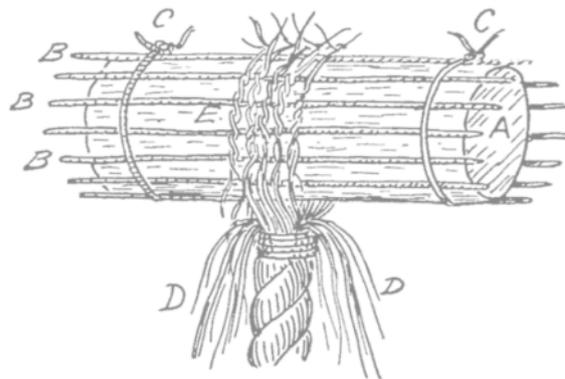
Lévi-Strauss 1978:40

# Myth writing

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You've always been there, I never remembered to look. One morning, I turned and you were sleeping on my pillow.

So I wrote you.



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Husserl's *Ideen II*, our central text, is a fragmented work with a betwixt position in Husserl's *Gesammelte Werke*; as such it echoes mythic structures.

I will use  
whatever I can  
to touch you. I  
will serve the  
world to you in  
two whole  
dimensions.

# Myth written

---

From Erebus came death and love. From love came day and light.

Land and sky form the verse of beginnings. They became a unity so they could despise each other.

She birthed monsters all over her lands simply because she was able. Scared, guilty, he threw them back inside her: thinking he was hiding them like a naughty boy who'd broken a vase, like an addled man who'd stained his sheets and stuffed them, filthy, in the bottom of



the basket: forgetting it is she who heats the copper. He has no secrets. His sky umbrella habitation always deceiving him in its lie of arrogance. She put him there so sea and herself could have a peaceful moment.

-Go up *there*, she suggested, -where everyone can see how absolute you are.

With this she made the order of the world. Nothing she made was eternal or supreme but it did persist.

To make a space, we start filled, thick and loaded.  
Space comes not from emptying, but structuring.



verso

Did you transition between pages? From one to another. On previous pages you were reading, then you put that page aside. This page, has more black marks and white space. Do the black marks on this page form a unity with those on the previous pages?

“Does not the unity of adumbrations, the unity of the thing, depend on the unity of my flesh...” (Franck 2014 [1981]:39).



All these sheets of paper were cut by a sharp, fast blade. Don't be frightened, the blade is no longer here. Only the violence remains.

## *each page is a totality*

Press your thumb here. The  
ideas of the page will enter  
your skin.



## *each page is a fragment*

“The truth of consciousness may be fragmentations, but out of the fragments the writer can construct a unity” (Lloyd 1993:164).

I do not want you lost, we have only just found each other.  
Stay with me, I will care for you. We will make  
phenomenology together. We will investigate each other.

The next page is Contents, then a statement about  
translation. After that, a composition for the central text; it  
has an interesting drawing of a tree. You can make your way  
from there; I'll be with you.

This is not a work of rules by demonstration. This is a work by  
manipulation. To see the appearance of things we must first know we  
are looking, perceiving. To wake our phenomenological selves, I  
manipulate aesthetics for you. There is no conclusion, no destination.  
This is a phenomenology of philosophy. This is Husserl's unfinished  
work of somatology.

What have you perceived so far? Something about me?

Or about yourself?

# CONTENTS

Translation decisions

Read this thesis as you would a poem

The central text is Husserl's *Ideen II*

Husserl's work exists today through an act of care and risk

I'm poem-ing this thesis for many sound reasons

*Ideen II*, applied phenomenology, can be grasped from mythic structures

For some things, explanation is inept

Reasons can be demonstrated rather than stated

These writing strategies are used to touch, wake and excite

Phenomenology operates in a space that differs to that of analytic modes

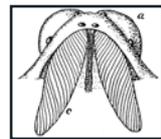
The practice of philosophy contains myth-based controls such as purity and danger

*Ideen II* is, for many philosophers, a problematic text in Husserl's canon

Phenomenology accounts for the space (attitude) in which we approach the world



*Ideen II* is inconsistent and unclear



Describe experience

The struggle to express is not a sign of inconsistency but of development

A 'thing' is both itself and its potential

You are present

Many primary sources document Husserl's struggle to express in *Ideen II*



Husserl's ideas changed as his investigations deepened