



*And now, in that rise of masonry to which his eyes had been so irresistibly drawn, there appeared the outline of a titanic arch not unlike that which he thought he had glimpsed so long ago in that cave within a cave, on the far, unreal surface of the three-dimensioned earth.*[note]H.P. Lovecraft, “

“, *The Dreams in the Witch House and Other Weird Stories* (London: Penguin, 2004), 278.[/note]

Lönnrot



For the last time, Lönnrot considered the problem of the symmetrical, periodic murders.

“There are three lines too many in your labyrinth,” he said at last. “I know of a Greek labyrinth that is but one straight line. So many philosophers have been lost upon that line that a mere detective might be pardoned if he became lost as well. When you hunt me down in another avatar of our lives, Scharlach, I suggest that you fake (or commit) one crime at A, a second crime at B, eight kilometres from A, then a third crime at C, four kilometres from A and B and halfway between them. Then wait for me at D, two kilometres from A and C, once again, halfway between them. Kill me at D, as you are about to kill me at Triste-le-Roy.”

“The next time I kill you,” Scharlach replied, I promise you the labyrinth that consists of a single straight line that is invisible and incessant.”

He stepped back a few steps. Then, very carefully, he fired.[note]Hurley’s “invisible and endless” has been replaced with the English translation of this indirectly cited phrase (“invisible, incessant”) in Gilles Deleuze, *Difference and Repetition*, trans. Paul Patton (NY: Columbia University Press, 1994), 111.[/note]

Carter



a strange, awesome mutation... a sense of incalculable disturbance and confusion in time and space, yet one which held no hint of what we recognise as motion and duration. [Punctuated, nevertheless, by] some perceptible rhythm... a faint, cryptical pulse. [...] Now, there was neither cave nor absence of cave; neither wall nor absence of wall. There was only a flux of impressions not so much visual as cerebral, amidst which the entity that was Randolph Carter experienced perceptions or registrations of all that his mind revolved on, yet without any clear consciousness of the way in which he received them.[note]Ibid., 278.[/note]

wafted into immeasurable depths, with waves of perfumed warmth lapping against his face. It was as if he floated in a torrid, rose-tinctured sea; a sea of drugged wine whose waves broke foaming against shores of brazen fire. [T]he surgings were speaking to him in a language that was not of physical sound or articulate words. "The man of Truth is beyond good and evil", intoned a voice that was not a voice. [...] "The man of Truth has learnt that Illusion is the only reality, and that substance is an impostor."[note]Ibid.[/note]





Challenger





Carter always spoke of being on the point of solving the mystery, though he never gave details. Once he grew almost poetic about the whole business. That antique Silver Key, he said, would unlock the successive doors that bar our free march down the mighty corridors of space and time to the very Border which no man has crossed... [note]Lovecraft, "Through the Gates of the Silver Key", 268.[/note]

*What is so important about the particle-clock? What does it mean for Challenger to have departed, without going anywhere, for this curious, inchoate 'plane of consistency'? Is there a connection between the labyrinths of Lönnrot and Scharlach, and the enigma of the revolving door? Why does Lönnrot ascribe a history of philosophical unease to the figure of the straight line? Deleuze and Guattari tell us more than*



*Borges or Lovecraft do, but it hardly constitutes a solution...*

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