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The Lunar Time of Study

A Rhythmanalysis of Education's Endarkenment

Tyson E. Lewis*

Abstract

This article proposes a necessary link between studying and nighttime. This connection manifests itself in four dimensions of study. First, in the use of stars to mark the best things in a text. Second, the rhythmic nature of studying a text (turning pages and returning to passages marked with stars) replicates the unending ebb and flow of the tides under the influence of the moon. Third, the studier undergoes a monstrous transformation from a productive citizen to an addict, not unlike the transformation of the human into the werewolf. And finally, the studier ultimately studies the darkness of texts, finding in that darkness a new potentiality. These four dimensions are then compared to the diurnal, linear repetitions of the traditional classroom and the activity of learning.

Keywords: *study, studio; Giorgio Agamben; history of education; educational philosophy.*

It is not uncommon in Renaissance depictions of the studier to find him (sadly, it is almost always a "him") in his study, at night (Thornton, 1997). Indeed, the old English term "brown study" refers equally to darkness and to a melancholic mood, thus linking study to that which is obscure or shadowy. Think of the prototypical studier: he sits, bent over a text that is illuminated not by the sun but rather by the dim light of a candle and the trickle of moonlight that enters through a window or door. The studier is, in this sense, a nocturnal creature, a creature of the dark. He is so consumed by this darkness that it becomes internalized as a disposition or a mood (hence "brown study"). But why is this? Why is study so closely associated with nighttime and with darkness? In this essay, I will make the argument that there is a close connection between lunar time and the time of study. We can compare this with the diurnal time of learning. Whereas the former is closely associated with the ebb and flow of the lunar cycle and with the tides, the latter is much more associated with the day and a linear sense of production. The result of this inquiry will be that the studier is a creature enthralled by the darkness of nighttime, which he/she internalizes in (a) the rhythmic relationship with texts which are read over and

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over again without end and (b) the reading of the "darkness" within texts. In this sense, the studier is a strange kind of lycanthropic, educational animal that transforms from the productive, rational, willful, and industrious self of the day into a slave of moonlight, shadow, and darkness in the night.

Now, we can turn to a text to set up this analysis. In the book *Orbis Sensualium Pictus* [*Visible World in Pictures*] which dates from 1658, Johann Amos Comenius writes the following description of the study chamber:

> The *Study*, 1.
> is a place where a Student, 2.
> apart from Men,
> sitteth alone,
> addicted to his *Studies*,
> whilst he readeth *Books*, 3.
> which being within his reach
> he layeth open upon a *Desk*, 4.
> and picket all the best things
> out of them
> into his own *Manual*, 5.
> or market them in them
> with a *Dash*, 6.
> or a little *Star*, 7.
> in the *Margent*.
>
> Being to sit up late,
> He setteth a *Candle*, 8.
> On a *Candlestick*, 9.
> which is snuffed with *Snuffers*, 10.
> before the Candle,
> he placeth a *Screen*, 11.
> which is green, that it may not
> hurt his eye-sight;
> richer Persons use a *Taper*,
> for a Tallow-candle,
> stinketh and smoaketh.
>
> A *Letter*, 12. is wrapped up,
> writ upon, 13.
> and sealed, 14.
>
> Going abroad by night,
> he maketh use of a *Lanthorn*, 15,
> or a *Torch*, 16.

There are many important details in this description worth noting (see Lewis, 2019), but for this essay, I want to focus on only four.

1. Stars

First, the work of the studier is to mark the "best things" in a text by means of a dash or a star. Of course, this comment describes the common shapes of marks that highlight key ideas or points of interest in a text. In our present day, one might do the same while reading (perhaps you have already stared something I have written!). But what is not frequently mentioned is the connection between the nocturnal nature of study, the addictively repetitive gesture of returning to a text in order to highlight passages, and the celestial mark of the star on the page. The studier works at night, and the celestial heavens are literally inscribed in the text in the form of the star. The external, infinite world above is, in other words, brought inside, and inscribed on the finite page below the studier's eyes. The two spheres meet – the terrestrial and the heavenly – in the work of study. And the mark designating this contact point between seeming opposites is the simple and elegant star.

On this interpretation, the stars in a text cumulatively form a kind of studious constellation, outlining a path traced amongst the many possible points of reference that the text offers to the studier. The shape that emerges is not necessary, but rather a contingent manifestation of another point of contact: the ideas of the text and the mind of the studier. And just like a celestial constellation, the stars that emerge from the background gain a special meaning and significance relevant to the other stars. To interpret what any star might mean, reference to the other stars is necessary. Thus each star cross references the others, forming a *text within a text*.

Walter Benjamin once highlighted the importance of mimesis (the ability to produce similarities) in human history. Remnants of this ancient capacity are still found in children's play. As Benjamin points out (1999), children take on the sensuous similarity to animate and inanimate objects, breaking down barriers between self and other. Through time, this mimetic capacity has transformed, shifting from sensuous to "nonsensuous similarities" (Ibid.: 721). For instance, the movement from dance (and other ritualized forms of imitative behavior) to language (and abstract sign systems divorced from any direct similarity to that which they represent) indicates a titanic shift in the form and function of mimesis. A key pivot point in this transformation was astrology. As Benjamin writes, "Such reading is the most ancient: reading prior to all languages, from entrails, the stars, or dances. Later the mediating link of a new kind of reading, of runes and hieroglyphs, came into use" (Ibid.: 722). In astrology, a sensual similarity was established between heavenly and terrestrial worlds. Thus stars conveyed ominous or beneficent portents. With the advent of writing script, the mimetic faculty took on an increasingly nonsensuous character, but it did not disappear completely. Instead, Benjamin finds the mimetic gift alive and well through mannerisms found in handwriting. As graphology has taught us, handwriting can be interpreted as the image of the unconscious. "Script," summarizes Benjamin, "has thus become, like language, an archive of nonsensuous similarities, of nonsensuous correspondences" (Ibidem).

In this sense, Benjamin argues that the mimetic faculty has shifted gears from finding correspondences between heavenly and terrestrial realms to correspondences between inner (unconscious) and outer forms (script). The shift also moves from the macro-level of worlds to micro-level of individuals. Thus there are two changes in the parameters defining the mimetic faculty and how it operates: a shift in domain (from public prognostication to personal revelation) and scale (infinite to finite).

Here we can return to the jottings of the studier, and in particular, the importance of the star for marking the best things in a text. The star *as a star that is written* seems to simultaneously embody *both* aspects of the mimetic faculty at once. The long-forgotten attempt to read the heavens and see human concerns reflected in the night sky now returns as a heavenly mark impressed upon the page, reminding the studier of the mimetic bond between terrestrial and celestial spheres, nature and culture, word and image. At the same time, the star also expresses the unique, individual, and private unconscious of the studier and his or her sense of the best things (which might very well be different for different studiers based on particular, unconscious resonances). In this sense, the star is a contact point, or a point of indistinction between domains and scales that separate ancient and modern expressions of mimesis.

To know the best things in a text, one must addictively return to it again and again. The star is a mark of the trace left by the imprint of the best things on the studier, and vice versa, they are the trace of studier on the text. The resulting constellation that is formed from the stars is not a first pass at the production of connections, but is rather the consummation of a process of repetitive reading that entangles the studier and what is studied until a constellation binding them together forms on the page. This constellation is a remembrance of such entanglement while also its perpetual and repetitive projection.

2. Rhythmic Cycles

Here we reach the second important point I would like to highlight about Comenius' description of study: the rhythmic nature of mark making. The stars appear out of the work of repetition, of returning to a text over and over again, of flipping pages back and forth to find references, of pausing, contemplating, and then returning to certain passages that strike one as interesting, important, or questionable. As such, study does not progress toward a goal so much as continually *turn around* a text.

In this sense, the very work of study is akin to the rhythmic oscillation often identified with the phases of the moon and their effect on the tides. The moon exerts a tidal force over the Earth's oceans causing them to ebb and flow. The distance of the moon from the Earth causes tidal bulges that are actually massive waves that continually undulate. The undulation of the tides is a more or less reliable phenomenon. Variants in tidal times appear to change according

to solar days, but the regularity becomes clear when the tides are measured against the lunar day, which is longer than the solar day. The moon's phase can also affect the tidal range, with the greatest difference between high and low tide occurring during the new moon and full moon phases.

I emphasize these well-known scientific facts because studying is *essentially* related to nighttime precisely because it embodies the same kind of slow, patient, cyclical repetitions as the tides under the effects of the moon. Like waves, the studier returns to the same shore/text, slowly eroding the surface by turning pages, crimping corners, spilling ink, and marking stars. What emerges is a worked-over surface that has a sense of historical change and transformation but not necessarily cumulative or teleological progress toward some predefined end. Instead, there is only the continual movement back and forth, ebbing and flowing through the text. This backward and forward movement is a turning or a circling whose effect on the text is a certain kind of erosion.

We can compare this to the linear repetitions found in the prototypical classroom setting. As Henri Lefebvre articulates in his work on rhythmanalysis (1996), linear repetitions emanate less from nature and more from human work. They are found in the factory and in machinery. Such rhythms are linear because they have one direction built into their functioning. The factory produces products, and all its rhythms are oriented toward assessing the quality and quantity of these outputs. The key here is the maintenance of patterns or the eternal return of the same. Linear repetitions can thus be compared to cyclical repetitions. Through cyclical repetition, the slow transformation of topography under the forces of erosion amount to difference through repetition, but it is precisely this variability that is rejected as an obstruction to the standardization processes emphasized in mechanical labor or factory assembly lines.

At this point, we can now turn to Comenius' depiction of the classroom (as opposed to the study) for comparison.

A *School*, 1.
is a shop in which
Young Wits are fashion'd
to virtue, and it is
distinguish'd into *Forms*.

The *Master*, 2.
sitteth in a *Chair*, 3.
the *Scholars*, 4.
in *Forms*, 5.
he teacheth, they learn.

Some things
are writ down before them
with *Chalk* on a *Table*, 6.

Some sit
at a Table, and write, 7.
he mendeth their Faults, 8.

Some stand and rehearse
things to be committed to memory, 9.

Some talk together, 10.
and behave themselves
wantonly and carelessly;
these are chastised
with a *Ferrula*, 11.
and a *Rod*, 12.

The rhythm of the school classroom is very different from that of the studier. To begin with, there is a linear repetition at work here that moves from memorizing to evaluating. The children do not write in their books. Instead, they memorize and recite so that the teacher can "mendeth their faults." They also learn to obey certain forms of normal, proper etiquette. And if they do not obey these norms, they are "chastised" with the rod. In both cases (intellectual and behavioral development), there is a sense of movement toward evaluation and assessment. Skills, dispositions, and knowledge have to be demonstrated or "rehearsed" for the teacher who is the master. Based on this description, I would add the schoolhouse classroom as yet another site where we can find Lefebvre's notion of linear repetition. Variations are rejected for standardization. Deviations in behavior are punished. And although Lefebvre does not make this move, I would argue more strongly that it is no mistake that the linear repetitions of the factory, the machine, and the classroom are all (more or less) *solar powered*. They are diurnal cycles that take place in the daytime, rather than the nighttime. Of course there are exceptions to this observation, but what I want to emphasize is how the diurnal cycle is more linear than that of the nocturnal cycle outlined above. The day is the time of productivity and discipline whereas the night is the time of endless repetition and addiction. One moves toward (completion and assessment) the other moves around (texts). One trains for the proper the other diverges into the improper.

3. Addiction

The question of the proper vs. the improper returns us to the figure of the studier as "addicted." The school children need discipline precisely because they are *not* addicted to learning. Instead, they need continual external supervision so as to remain on the path toward the proper or the correct knowledge/behavior. The threat of violence in the form of the rod is deployed as a mechanism to maintain order in the classroom, as the stu-

dents' interests continually pull them away from what the intended lesson ought to be. Behaviors that might be interpreted as "wantonly" are a perpetual threat justifying the oversight of the master (and the ominous rod).

Opposed to this, the studier is alone with his books. There is no need for supervision by a master precisely because the studier is addicted to studying itself. The work of study is internally propelled not by a will or even by an interest. Both of these faculties speak of an active sense of agency. Addiction, on the other hand, is not a willful pursuit so much as a will-less or passive giving over of the self to an act that is not within one's control. The "master" here is not the teacher but the addiction. Perhaps we can paradoxically claim that the studier willingly gives over his or her willfulness, becoming a slave to the work of study.

In this addiction, the studier is transformed. They are not themselves as they exist in the daytime. In the nighttime, a perverse, improper self emerges with an activity that is secret or hidden from prying or judgmental eyes. In a metaphorical sense, the studier as addicted is a kind of shape-shifter, a monster, a werewolf. Study is a *lycanthropic* educational logic in two senses.

First, the studier, under the influence of the moon, transforms into an improper self. The addiction only manifests itself in lunar light. This transformation is not volitional (as argued above). As with any addiction, it is a curse, something that haunts or plagues the studier, preventing him/her from resting. The werewolf is similarly a creature given over to changes that are beyond his/her desire or control. Werewolf change happens with the advent of the full moon, interrupting the "proper" linear cycle of the factory that demands productive activity during the day and restful sleep at night. Instead, the werewolf "steals" time from the factory, the machine, and, perhaps, the schoolhouse classroom. This stolen time is not productive but excessive and obscene (perhaps even "wantonly"). These transformations are something looked upon with suspicion and disfavor as a rude interruption of the linear repetitions of productivity that are drivers of success and achievement. In sum, while classroom learning informs (through discipline and punishment), study deforms (through addiction).

Benjamin once wrote that the teleology of education concerns the cultivation and verification of the "complete human being, the citizen" (1999: 273). Education produces a figure of the human being as citizen, someone who is a responsible, reliable, productive agent of the state. The proper that belongs to the human must be cultivated through the discipline of the schoolhouse. Yet, the transformation found in the studio concerns the suspension of the human being as responsible, reliable, productive citizen subject in the name of the monstrous. The addicted monster of study cannot be relied upon to do what he/she is told, and cannot be relied upon to be productive. The addiction is the master, and dictates the nonproductive rituals that define the nighttime activities of the studier.

Second, as Giorgio Agamben has argued (1998), the werewolf is an ancient figure found in Roman law who can be sacrificed with impunity.

Neither human nor animal, neither inside nor fully outside the *polis*, the werewolf exists in a state of exception and is therefore exposed to the sovereign's decision to let live or let die. It is a monstrous figure of contact between that which should otherwise be kept neatly separated and divided, and as such, is a threat to the order of society. This is far from the human being as citizen (with certain rights and duties). Instead, it is the exposure within the human of that which is inhuman(e) (Lewis, 2017). For these reasons, the werewolf is given over to sacrifice. It is my contention that a similar logic happens with the studier who is the perverse inverse of the classroom learner. Stated differently, the studier is precisely the monstrous excess of education who must be sacrificed so as not to jeopardize the linear (productive) repetitions of the classroom. The studier as werewolf is a nighttime creature of dark addictions that cannot be controlled or policed by the master of the classroom. As such, he is a threat, constantly under the pressure of abandonment if he is discovered. The studier is therefore the most precarious form of educational life who must operate in what we might call the "undercommons" as a fugitive of learning (Harney & Monton, 2013).

This is not to suggest that the humanizing enterprise of the schoolhouse classroom does not also produce its own monsters. Indeed, there is a critical distinction to be made here. The monster of the classroom is precisely the monster produced *from above* by the master under the guise of the "citizen" subject (who is autonomous, rational, productive, reliable, and so forth). This is a particular construction of the human that excludes more than it includes and is predicated on its own violence. Indeed, the production of the citizen demands that any inhuman supplement be projected outward onto the figure of the other (Lewis, 2017). The monster, in this sense, is socially disavowed through spatial displacement. But the monster can also be constructed *from below* as an insurgent and disruptive force. As Michael Hardt and Antonio Negri ague, the monster is an "ever present possibility that can destroy the natural order of authority in all domains […]" (2004: 195), including in the classroom. For them, the figure of the monster (as abject) ought to be reclaimed for its political (or educational) potentiality, offering up a radically different construction of the (in) human.

If Marx once described capitalism as driven by a "werewolf hunger" (1990: 217), it is perhaps time to expropriate this image for new political and educational use (Lewis & Kahn, 2012). The division of the classroom between desire and discipline spelled out by Comenius at the dawn of the modern era has become simultaneously absolutized and concealed under the figure of the human being as citizen (the proper telos of education). It is not that the studier is beyond this internal schism, but rather that the laceration is reconfigured as what Agamben (1993) might describe as a *harmonium* or contact of opposites in an impossible synthesis. In this sense, the werewolf as studier and studier as werewolf is no longer merely the abject of learning, but is rather an alternative that emphasizes a zone of indistinc-

tion between proper and improper. Furthermore, the studier's addiction is not a disease so much as a potential cure for the cleavage that rests at the heart of classroom learning that always pits improper, wantonly behavior against the demands of the proper citizen. Stated differently, the studier's life is monstrous insofar as his/her "proper" educational form of life is precisely the improper yielding to an addiction. Whereas the logic of learning might see this as "giving up" and turning one's back on the willful pursuit of the proper (meaning, a rational and productive form of citizenship that can be evaluated according to its successes), we can read study differently as a form of "giving over" to that which is beyond measure (and thus always on the verge of toppling over into irrational or unproductive melancholy). This is not simply an inversion wherein the improper is valorized over and above the proper, but rather their strange point of contact. Thus, it is perhaps more accurate to call study an (im) proper form of educational life that suspends the division that divides classroom life (as described by Comenius). The studier as monster finds the proper (the educational) in the improper (an addiction), or, conversely, finds within the improper (an addiction) that which is proper to it (an educational dimension).

4. Darkness

The daytime is the time of enlightenment, truth, beauty, and productivity. As Erasmus once argued in 1523, "Ignorance of the truth is night" (cited in Koslofsky, 2011: 22). Together with works such as *Macbeth* and *Doctor Faustus*, Christian ideas of the night firmly associated it with demons, monsters, witches, and the devil. Nocturnal folk beliefs were therefore diabolized in the West. Study is no different. As brown study, it was viewed as an illness of darkness, melancholy, and black bile. In the modern era, capitalists saw the night as an important time for rest, so that the worker might be able to replenish his/her labor power for the day. While highly critical of capitalist ideology and exploitative practices, Marxist philosophers did not question this division of labor between the day and the night inscribed within the lifeworld of capitalist production. As Jacques Rancière discovered in his book *Proletarian Nights: The Workers' Dream in Nineteenth-Century* (2012), in contradistinction of Marxist theory, nights were not always used for sleeping and replenishing labor-power. Rather, nights were for study, play, and thought by a host of working-class individuals. These "contraband intellectuals" (Ibid.: 70) refuted the official story of how the proletariat ought to act. While Marxist intellectuals focused on the daytime (as the time of exploitation), rogue philosophers and studiers were busy at night, concocting their own counter-narratives, reading what they were not supposed to read, dreaming what they were not supposed to dream, and thinking thoughts that they were supposed to avoid. If one wanted to understand the proletariat as they understood themselves, Rancière argued "It is not day but night that is involved […]" (Ibid.: 20). And

for those who feel that the act of study and the space of the studio is reserved for the elite (as a "privilege" of the few), it is important to remember Comenius's description of the study chamber:

> On a Candlestick, 9.
> which is snuffed with *Snuffers*, 10.
> before the Candle,
> he placeth a *Screen*, 11.
> which is green, that it may not
> hurt his eye-sight;
> richer Persons use a *Taper*,
> for a Tallow-candle,
> stinketh and smoaketh.

The study is not owned by the rich person alone. Indeed, Comenius makes the observation that there are distinctions in relation to the kinds of illumination used by richer and poorer persons. Thus the study he describes may or may not be class specific. One could therefore follow Rancière's lead and assume that the most monstrous (and thus paradigmatic) studier is indeed the proletariat who, more than anyone else, troubles the compartmentalization of duties that exist between the night and the day. Indeed, it is this division of the division of the night and the day that makes the proletariat most revolutionary while also most werewolf-like (taking on a certain transformation by moonlight from mere exploited, manual labor to lofty intellectual and dreamer).

But I want to make an even stronger claim than even Rancière: to be a studier is to embrace darkness, to study darkness itself, to envelope darkness in the form of brown study. This is not simply the figurative abyss of addiction or the literal darkness of the nighttime. Instead it is a very real and palpable darkness that resides in the very heart of the studier's contemporary moment. The studier stares into this darkness.

Here I am reminded of the painting titled "Sopa d'Europa" (1985) by Spanish artist Miquel Barcelò which is a contemporary version of Comenius's illustration. In this case, the study chamber is the grand hall of the Louvre in Paris. The studier is surrounded by a stack of precariously leaning books on the left and an open text and globe on the right. Despite being surrounded by the traditional technologies of study, this figure sits, head bowed, cupped by two hands, staring into a bowl of darkness. The darkness of the night that envelops the studier as background here becomes the foreground object of study itself. The darkness does not reflect the image of the studier back to him/herself. In this sense, to study is not to find one's self in the object of study. This is not Narcissus staring into a pool in order to fall in love with his own reflection. What is disconcerting in this image is precisely the unreflective vortex of the soup of Europe which seems to swallow the studier. Not only that, but the vortex also seems to suck into itself all sound. This is a silent image, motionless, and still. If there is any

noise, it is the faint echo of pages being turned somewhere in the grand hall, or a chair momentarily scraping against the floor, or the lilting sigh of another studier on the verge of exhaustion. But besides these distant imprints, no noise seems to escape the darkness at the center of the image.

What does the studier do with this darkness? Why is it "addictive"?

As Agamben argues, to be contemporary does not mean that one *learns* from that which one's epoch illuminates. Rather, it is to *study* that which the epoch casts in shadow, darkness, and nighttime. He writes, studiers "do not allow themselves to be blinded by the lights of the century, and so manage to get a glimpse of the shadows in those lights, of their intimate obscurity" (2009: 45). Studying shadows should not be misconstrued as merely seeing nothing or thinking nothing. This would be a recapitulation of the long-standing bias against the night (as exemplified above by a certain Christian dogmatism and by a certain capitalist utilitarianism). In other words, darkness is not demonic or empty. As Agamben argues, darkness is precisely the potentiality to see without seeing anything in particular. It is the potentiality of an epoch that remains untapped, un-developed by the epoch itself. Thus the studier – a strange figure that seems out of time and out of touch, retreating from the world into a private world of contemplation – is the one who is most contemporary. This is precisely because he/she has an intimate relationship with the darkness of the present and its potentiality in ways that others – who are lost in the excitement of illuminated images – are not.

The darkness of the night is not merely and external setting in which the studier finds him/herself. It is rather absorbed by the one addicted to brown study, becoming a pervasive educational form-of-life. To study in darkness is thus, in the last instance, the study of darkness. The two complement each other. If the studier is able to make marks in this darkness by tracing out a certain constellation of stars within the vortex, this design does not erase the darkness so much as emerge from within it. Perhaps we can think of such constellations as imaginary in the sense that they trace the outline of light that *has yet to reach the Earth* and is thus indistinguishable from the darkness. What better definition of study can we offer than the tracing of illumination that is immanent to the darkness that both enables and conceals it from the everyday eyesight of the learner (who cannot see any light within the shadows and the night because of the glare of the sun)?

In a strange way, the studier, although depicted alone, is actually closer to the world than the classroom learner. It is important to note that in the illustration that accompanies Comenius's description, the classroom contains a group of students clustered together around a teacher who sits at a desk. There is a sense of some sort of collectivity here, even if that collectivity is artificially managed by the teacher and by the formal qualities of the room itself. But what I want to emphasize is how the room is *sealed* off from the outside world. The door is closed, and the tiny windows are blank (allowing no image of the outside to filter into this sanitized space of the classroom). In this sense, the schoolhouse detaches students from

the world. They might sit together, but in their unity, they are alienated from interacting with a world that must be bracketed out in order to call to attention to the proper.

Oddly enough, the lone, isolated studier is more radically connected to the outside world than the classroom learner. Despite assumptions to the contrary, the studio in Comenius's illustration is not hermetically sealed. Instead, there is a globe on the desk which offers a symbolic aperture to a broader world that the studier is in contact with. A similar globe is also found on the desk of the studier in Barcelò's painting. But more importantly, in Comenius's depiction, the door to the study chamber is open, revealing a scene of work taking place outside. Simply put, there is an *outside* that is accessible to the studier, which is very different from the depiction of the classroom for which there appears to be no exist (or escape). While I have thus far emphasized the rhythmic nature of study time, and its unending qualities, Comenius does suggest that there are times when the studier leaves the desk and turns to the world. The studier occasionally goes "abroad by night" to deliver a letter. The contents of the letter are obscure. We do not know if they are the result of study. But my point is simply this: the studier engages with the world through the darkness of night. This darkness is not a barrier to the world. Instead, it is the medium for interfacing with the world. It is through darkness that the studier becomes contemporary.

The illumination offered by study is not an enlightenment so much as an endarkenment (Lewis, 2013), or rather a seeing of that which is in potential in the darkness of the contemporary moment. Study is a commune with darkness rather than its rejection or repression.

5. Conclusion

What then to say to educators who are concerned with the form-of-life I have defined as the studier and his/her nocturnal temporality? Is it enough to carve out a space and time for study in the daylight of the classroom? Here I would like to end with a series of propositions concerning study time in a world dominated by learning.

1) Learning should not be conceptualized as *the* only educational logic. There are alternatives, of which, study is one.

2) But if this is the case, then we must accept that educational time is always in the plural, and that these times might not conveniently overlap. Instead they might enter into conflict with one another. This is not to say that there are not rhythmic relationships between learning and studying. Rather, it is to highlight that the addiction to study might interrupt or render inoperative certain learning priorities (such as meeting deadlines, or measuring success or failure). At the same time, the need to demonstrate growth, productivity, and development through learning might make the studier feel especially guilty for "indulging" in the "useless" addictions of study. Stud-

iers are, after all, fugitives, rogues, and contraband intellectuals existing in the darkness of the undercommons. These tensions are felt by everyone who engages in multiple forms of educational life that do not necessarily accommodate themselves to the diurnal timetable of the learning society.

3) Study is an impossible synthesis or contact point between opposites such as the heavens and the Earth and the inner unconscious of the studier and the external printed words. Because it is a contact point that defies the boundaries implicit in the schoolhouse classroom, it (de)forms educational life into that which is (im)proper and monstrous.

4) Study cannot be provoked by a teacher. The teacher can teach something that is learned, and this in turn, might lead to study (study might, in other words, spiral out from a moment of learning, turning away from evaluation into the vortex of darkness). But study as such is not something that can be willed or even desired. It is an addiction, and as such, it is an unwilled and even undesired state. One cannot force study but only allow it to happen, yield to it. Thus instead of activating the will, study deactivates willing, substituting a sense of willingness to give one's self over to something other. One does not will a transformation into a werewolf, rather one can only tentatively prepare for that which is beyond control or desire.

5) If this is the case, then there might be a limited role for the teacher in or during study hours. If studying is an addiction, it might be perceived as a curse or hinderance within a learning society. The teacher attentive to study as a viable form of educational life might thus offer support to the studier in the form of certain reassurances: that this addiction is not an illness to be cured through more learning and that it is not a curse from which one needs saving. Instead, the addiction of study can be praised precisely because it is a monstrous deformation of the learner, which itself speaks to alternatives often marginalized or stigmatized within a learning economy.

6) When a student enters the classroom and confesses, "I was not able to finish my assignment because I was up all night studying" the teacher is therefore faced with a fundamental educational (and ethical) question: Should the nocturnal addiction of the studier be disciplined (by the "rod") so as to ensure the production of the proper human being or should the addiction be praised for its undisciplined, (im)proper, and therefore monstrous offence to the logic of learning (and by extension, the authority of the teacher)?

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