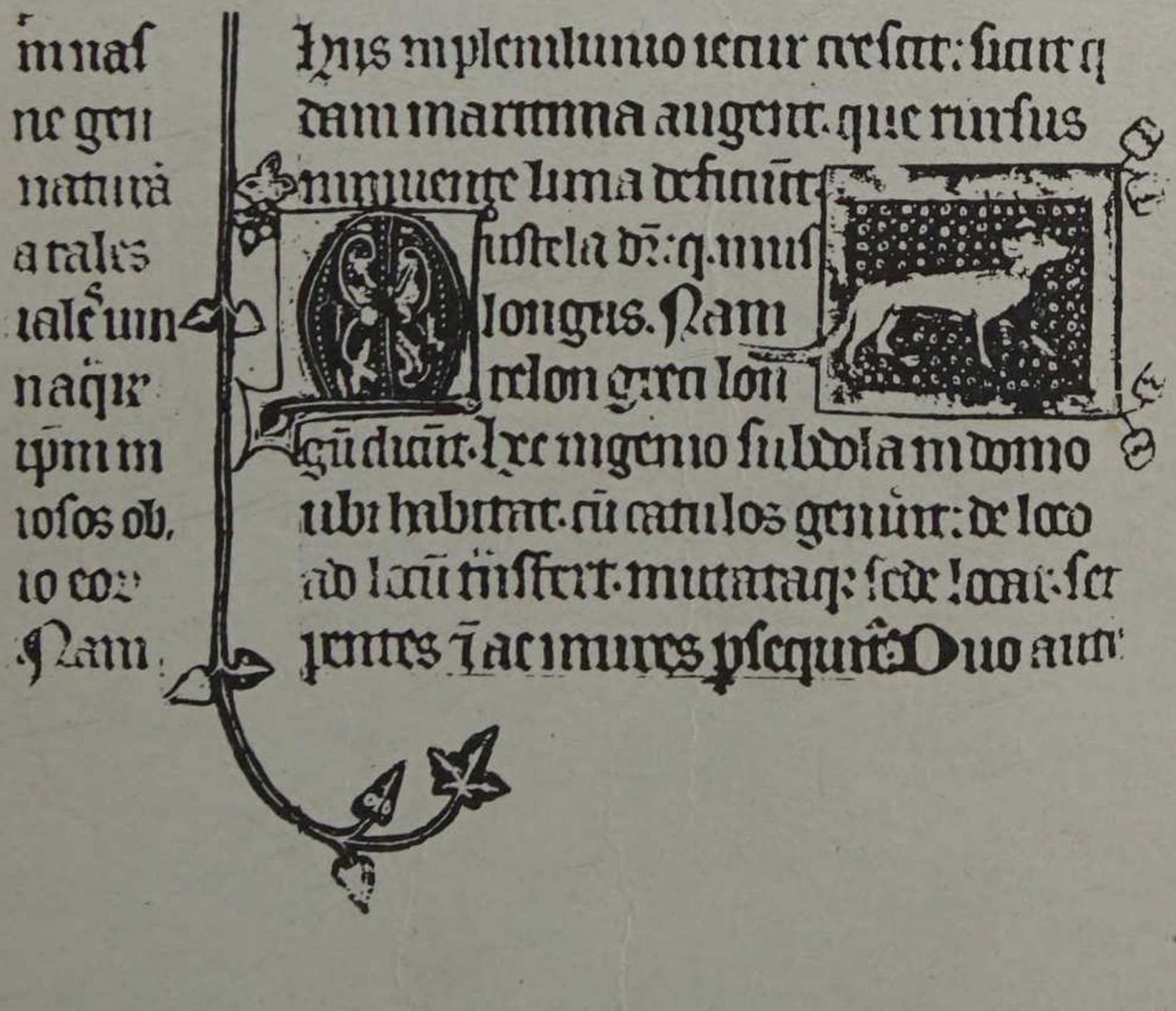
ESSAYING ESSAYS

ALTERNATIVE FORMS OF EXPOSITION

RICHARD KOSTELANETZ, ED.



OUT OF LONDON PRESS

How else might « essays » be written? « *Essaying essays* », writes Richard Kostelanetz, « are those printed pieces that essay to redefine the genre. By realizing other ways of doing what essays have traditionally done, they are essays twice over, confronting not only their particular subjects but, by implication, alternative possibilities for the form itself ». The common denominator of the materials included in this anthology is their implied movement toward a redefinition of the action of criticism; experimentation, previously confined to all areas of art and science, attempts, now, to realize its critical analogue. Moving beyond its original definition as a system of signs about and separate from the various objects of investigation, the essay begins to interact with the semiotic structure of content itself such that the form of the investigation may even assume the form of the investigated object. The evolutionary nature of critical structures can thus unfold, with varying degrees of complexity, the syntactical, rhetorical, and semantical history of innovations in language, art, literature, and genres inchoate. Robert Smithson, Gertrude Stein, Claes Oldenburg, El Lissitsky, Edward T. Hall, Marshall McLuhan, Richard Serra, Timothy Leary, Ad Reinhardt, R. Buckminster Fuller, Vito Acconci, Wyndham Lewis, F. T. Marinetti, W. H. Auden, Quentin Fiore, and a variety of other poets, painters, sculptors, composers, physicists, anthropologists, and philosophers, all cooperate here to construct a mode of communication which is no longer bound to specific categories of referentiality nor, consequently, to manipulated divisions of aesthetic labor.

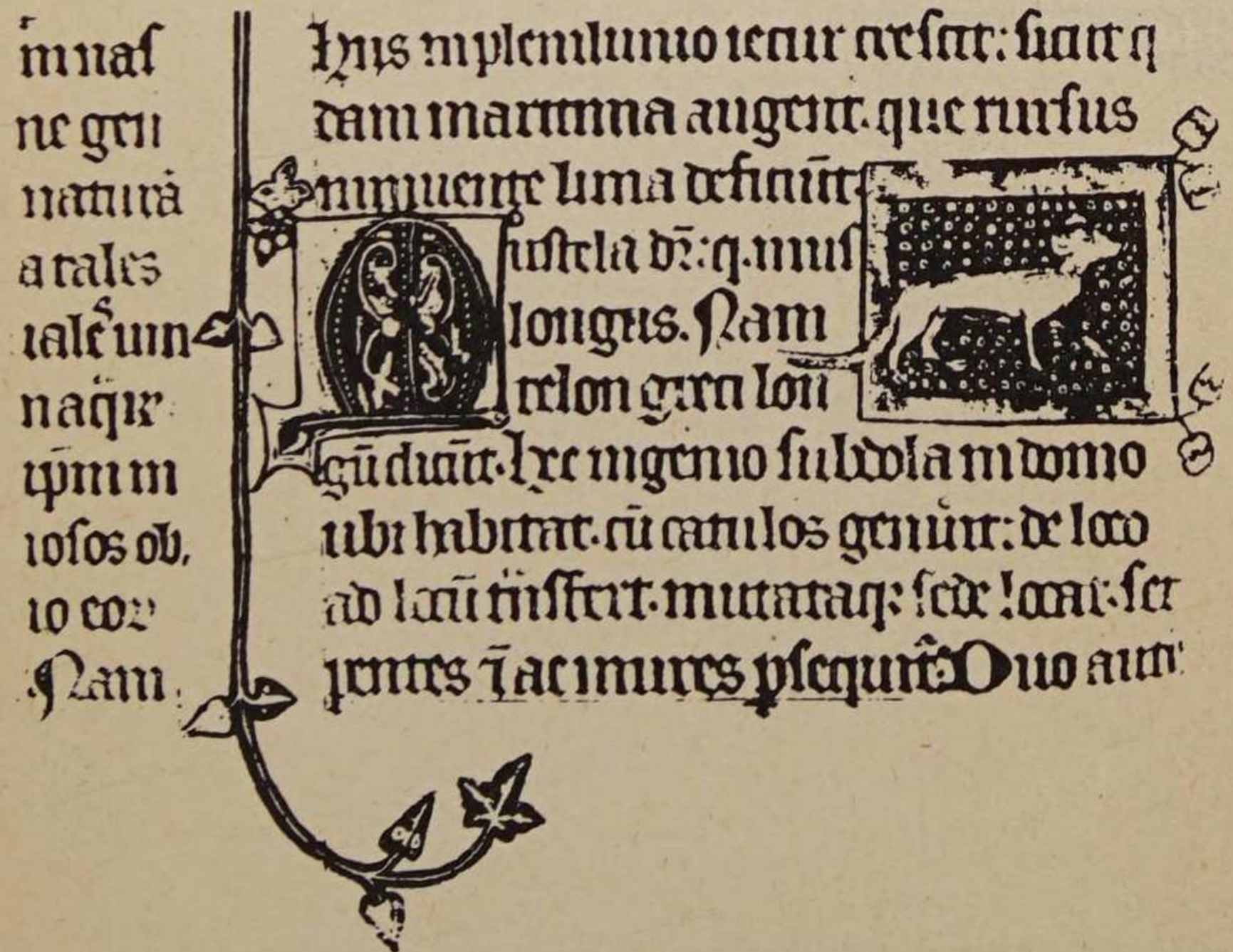
Richard Kostelanetz, born in New York in 1940, has authored books of criticism and cultural history, and has edited anthologies of avant-garde literature, social thought, art and criticism. He has taught writing and the arts in several institutions and has been published in numerous periodicals and anthologies. His visual poems, canvases and prints of numerical art have been collected in one-man books and exibited extensively. He has curated gallery exhibitions of visual literature, about which he has also delivered « illuminated » lectures, and written and narrated television programs. His recent book, *The End of Intelligent Writing,* is a controversial introduction to the deleterious relation between the literary establishment and their publishing industry, and modern innovative writing. Kostelanetz is also the cofounder and compiler of *Assembling,* an experiment in collective publishing. He resides in New York.

The essay is the most flexible and inclusive of literary forms. It can be described as any relatively brief composition in prose which undertakes to discuss a point, or to persuade us to accept a thesis, on any subject whatsoever. The essay differs from a formal treatise in being addressed to a general audience, instead of to an audience of specialists; as a consequence it discusses its subject in non-technical fashion, and often with a liberal use of such devices as anecdote, illustrations, and humor to augment its appeal. M.H. Abrams, **A Glossary of Literary Terms** (1957).

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OTHER BOOKS BY RICHARD KOSTELANETZ

Music of Today
The Theatre of Mixed Means
Visual Language
In the Beginning
The End of Intelligent Writing
I Articulations
Short Fictions
Recyclings
As Author
The New American Arts
As Co-Author and Editor
On Contemporary Literature
Twelve from the Sixties
The Young American Writers
Beyond Left & Right
Imaged Words & Worded Images
Possibilities of Poetry
Moholy-Nagy
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Social Speculations
Human Alternatives
Future's Fictions
Seeing through Shuck
Breakthrough Fictioneers
As Editor

ESSAYING ESSAYS. ALTERNATIVE FORMS OF EXPOSITION

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Especially for
Richard Foreman
After 17 years

> Genre should be conceived, we think, as a grouping of literary works based, theoretically, upon both outer form (specific meter or structure) and also upon inner form (attitude, tone, purpose — more crudely, subject and audience). René Wellek & Austin Warren, **Theory of Literature** (1949).

This is the fourth in a series of interrelated anthologies of alternative forms in contemporary literature. The first, **Imaged Words & Worded Images** (1970), presented visual poetry, as we would now call it; the third, **Breakthrough Fictioneers** (1973) echoed an earlier editorial foray of mine, **Future's Fictions** (1971), in collecting not just visual narratives but other kinds of alternative fiction. This book is concerned with the « essay », which my **Oxford English Dictionary** defines as « a short composition on any particular subject » — the criterion of a definite subject clearly distinguishing this genre from most poetry and fiction. In all of these anthologies, the grounds of inclusion have been formalistic, the principal criterion of newness being not a « daring » subject, but a perceptible innovation in either style and/or structure. In the course of collecting the most propitious alternative work, this continuing project aims to chart new directions in literature.

It was my decision to define these books by genre, even though I recognize that, as Ihab Hassan put it, « the usual categories of fiction and fact, novel and history, autobiography and polemic often break down in recent literature ». Though it would be convenient, if not easy, to present collections of just « literature » or « writing », I find that the generic approach has its virtues. For one thing, it assumes that each genre has certain purposes and characteristics; once these are broadly defined, it can be seen that nearly all works of writing — of even experimental writing — clearly fall within one category or another. The principal reason why several contributors to this book have also appeared in some of the others is that adventurous writers tend not to concentrate upon one genre but to experiment in several. Who today would want to do just « poetry » or « criticism » when he could be « a literary artist »?

Essaying essays, as I call them, are those printed pieces that essay (i.e., attempt, try) to redefine the genre. By realizing other ways of doing what « essays » have traditionally done, they are

essays twice over, confronting not only their particular subjects but, by implication, alternative possibilities for the form itself. This anthology thus contains those rare essays that move decisively beyond not just the genre's traditional forms but also beyond the currently fashionable expository modes; and precisely in this respect do scrupulously formalistic ground rules inform this selection. In other words, these inclusions reflect not merely personal enthusiasm (which is eclectic and easily prejudiced) but well-defined critical principles, for the editorial assumption (which contradicts popular piety) is that innovations in art can be rather strictly gauged.

It must nonetheless be acknowledged that one reason why several selections are considered essays is that they resemble traditional « essays » more closely than « poetry » or « fiction »; another reason is that they cannot be better classified as anything else. The evidence collected here suggests that in essays, as in other arts, there is currently not just one new direction but several, some of which embody purposes quite contrary to those of the others, for stylistic pluralism continues to characterize contemporary avant-garde art. The reason why the following essayists represent disparate cultural « fields » is that this book is designed to show that all kinds of exposition are subject to innovation.

The anthology itself is structured, like its predecessors, as an extended critical essay, in which a book's worth of examples illustrates the general points that are made in the introduction. The innovations described in the second part of this introduction first came to my attention not in shorter pieces, like those reprinted here, but in full-scale books. I first described this new essayistic literature in **Ballet Review** late in 1969, and certain remarks about these special books were incorporated into my longer piece on « Word-Imagery » in **Art International** (Sept. 20, 1970). Rather than repeat myself, I shall merely list alphabetically (by author) those titles that have changed my understanding of the essay form:

John Brockman, **37** (1970) and **Afterwords** (1973)
John Cage, **A Year from Monday** (1967), **Notations** (1968) and **M** (1973)
Merce Cunningham, **Changes** (1969)
Richard Foreman, **Evidence** (1971)
Dick Higgins, **Foew&ombwhnw** (1969)
Allen Kaprow, **Assemblage, Environments & Happenings** (1966)
Ferdinand Kriwet, **Apollo Amerika** (1969) and **Com. Mix** (1972)
Sol LeWitt, **Arcs, Circles and Grids** (1972)
J Marks, **Rock and Other Four-Letter Words** (1968)

Tom Ockerse, **The A-Z Book** (1969)
Claes Oldenburg, **Store Days** (1967)
Edward Ruscha, **Thirty-Four Parking Lots** (1967) and other books
Lucas Samaras, **Samaras Album** (1971)
Andy Warhol, **Index** (1967)

It is worth noting that most of these authors were initially non-literary artists, some of whom were essentially documenting their own creative sensibilities (and that those chose to make books, rather than other media, strikes me as significant). Nearly all of these titles were issued by smaller publishers (or were self-published); and one sure measure of their innovative quality is that **all** of them went unnoticed by the U.S. « critical press ». This book closes with an appendix of disparate remarks about the artistic issues broached in the preceding text.

One alternative form that could not be reprinted here, alas, is the modular essay whose physically separate parts can be rearranged, the relationships among them continually changing; for the variable kind of exposition that is possible, say, in a packet of printed cards is simply impossible in a spine-bound book. The art critic Lucy R. Lippard, for one, has used this modular form in a succession of « catalogs » to accompany a series of related exhibitions, in which remarks about each participating artist can be recycled, reordered and revised (if necessary) for every new presentation.

Once again, it is a pleasure to thank publishers, agents and especially writers for their permission to reprint choice work. Every effort has been made to trace the ownership of all copyrighted material and made full acknowledgment of its use. If any error or omission has occurred, it will be corrected in subsequent editions, providing that the publisher is appropriately notified. And I am grateful to Luigi Ballerini, Antonio Barrese, Brunetta Carena for their collaboration in overcoming all the difficulties in the reproduction of unusual literary art.

RICHARD KOSTELANETZ
New York, 14 May, 1974

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Innovations in Essaying

It's odd that while the essay as a distinctive form in modern literature is so well cherished and enjoyed, it has received so little expert attention. Books upon the drama, upon poetry in its many phases, upon the novel even, a thing comparatively of yesterday, are as leaves in Vallembrosa for number, but books on the essay — where are they? — Richard Burton, **The Essay as Mood and Form** (1901).

Essays differ from fiction in that they are about something particular, which remains outside the work itself. Stories and novels, by contrast, tend to fabricate an artificial universe of related activity that, though it reflects outside reality, defines itself as fictional through internal coherence and consistency. Compared with poets and novelists, essayists deal more directly with what is perceived to be « the real world » — the domains of personal experience and extrinsic circumstance. In practice, essays are used for exposition and description, as well as argument and narration, each purpose reflecting a different perspective upon both the materials of life, on one hand, and the processes of communication, on the other. The essay is literature's most common genre, as nearly all of us read more essays than poetry or fiction.

However, most writings in this genre are not called « essays » at all but something else, such as « history », « criticism », « articles », « reviews », « reports », « letters » or any of a score of other comparably less august terms. The epithet « essay » is commonly used as an honorific term to identify expositions that, for reasons of style, do more than merely expose (and thus can, for one measure, be reprinted in permanent books).

Since essays tend to document what the author knows before he begins to write, rather than what he discovers in the course of creation, they proceed not from interior understanding but from exterior knowledge. Whereas poetry or fiction represents an author's imagination and feeling, essays represent his thought (informed, no doubt, by imagination and feeling). Whereas poetry and fiction can be « unreal », essays must relate to verifiable experience; their frame of reference is exterior rather than interior. Essays are generally more premeditated than other literary genres; if stories and poems sometimes « write themselves », es-

says are customarily **written,** out of consciousness, in order to distill their authors' prior perceptions. It is true that essays resemble certain kinds of poetry, especially lyric expressions, in their creative orientation and manner of communication, as both are what Northrop Frye calls **thematic genres:** « Works of literature in which no characters are involved except the author and his audience ».

However, essayists differ from lyric poets in favoring prose over verse, denotative language over connotative, declaration over suggestion, explicitness over mystery. Because an essay endeavors to communicate something definite about a particular subject, it honors the ideals of clarity, accuracy, and force; the kinds of obscurity and ambiguous interpretations that are tolerable in poetry or even in fiction are typically unacceptable in essays. Poems are usually shorter than essays, though size alone is not a crucial criterion, as essays vary in length from a single page to a whole book.

Essays are so common that literary scholars and critics have scarcely examined the genre; that is one reason why formal differences in « essays » are so rarely perceived. Most people learned in their childhoods to write the classical form, historically epitomized by Montaigne (1533-92), in which a subject or thesis is announced in an opening paragraph (that echoes the essay's title), while the ensuing text of paragraphs, composed of sentences that are usually written in a direct and graceful style, provides a series of illustrations, anecdotes, digressions, possible objections and then refutations, customarily running from the least important to the most consequential. All of these parts ideally reenforce, with roughly syllogistic reasoning, the opening points, which are usually reiterated in the essay's final sentences. (Indicatively, each Montaigne essay was originally set as a single paragraph). Most of the essays written today, from newspaper editorials to academic monographs, approximately observe this traditional form.

Those of us who have reported for newspapers had to master a different structure, customarily called « the pyramid style », which requires that all of the essential information be crammed into the opening paragraph, called « the lead », while the remaining paragraphs provide progressively less essential elaborations of the original data. As there is no definite conclusion in this kind of essay, one advantage of this form is that an individual report can be easily clipped, from the bottom up, to a length appropriate to its place and space in the newspaper. An older, more solemn variation of this inverted-funnel structure is the Ra-

mean essay, favored by Puritan divines, who open with a theological proposition, parts of which are explained and elaborated in all subsequent statements, the essay as a whole proceeding from a universal assertion to numerous particulars. In other words, the subsequent axioms are derived from the initial proposition, for all of the lower bricks support, so to speak, the top of the pyramid. As a didactic form that structurally forbids caveats and counter-arguments, this is, of course, especially appropriate to an ideology that permits no doubts. The intellectual historian Perry Miller observed that this essayistic structure, like the Ramean logic informing it, was designed to represent « a formal description of the image of God », and this peculiar form influenced subsequent New England essayists.

Many of us have also written numerical essays, in which a succession of statements, customarily of equal import, are numbered, usually to emphasize the autonomy of (or distances between) the particular propositions. Legislative documents are usually expressed in this form, later parts often citing earlier ones (by number, rather than by subject). The philosopher Ludwig Wittgenstein used a more complex enumeration, adapted from scientific writing, to plot the differing relationships between his various assertions, the assumption being that a proposition preceded by the number « 4.1 », say, has a different relationship to « 4.0 » than the one prefaced « 5.0 ». As Wittgenstein himself noted in his **Tractatus Logico-Philosophicus** (1921), « The propositions **n.** 1, **n.** 2, **n.** 3 are comments on the proposition no. **n;** the propositions **n. m.** 1, **n. m.** 2, etc. are comments on the proposition no. **n. m.;** and so on ». This formally resembles the popular contemporary structure of separate vignettes — a narratively discontinuous form used in both reportage and fiction — which reflects, in turn, the impact of cinematic montage.

In a conventional non-tabloid newspaper, the multi-headlined front page can be regarded as a multi-part essay about the previous day's major events, but it would be more correct to say that this « essay on yesterday » ushers the page-turning reader into several different essays about particular occurrences — the discontinuous whole introducing the continuous parts. One reason why the daily newspaper is customarily read in random, undirected ways is that it lacks both a focused « beginning » and a definite « end ». A newspaper is designed for « browsing » and « scanning », rather than for systematic scrutiny, like a book. Questionnaires with blank spaces require us to write comparably fragmented essays, our itemized responses ideally telling our examiner what he wants to know (usually about ourselves);

and our everyday lives are filled with expository surrogates, such as resumés, chronologies, or tables of contents, in which a list, based upon a familiar convention, assumes the essayistic function of outlining an experience and/or defining a reality.

Among the other established essay forms are aphorisms, in which thoughts are not argued but asserted, ideally condensed into pithy, quotable sentences, which tend to be severe in tone, general in outlook, abstract in perspective, and disconnected in overall structure. The classic exemplars are Francis Bacon (1561-1626) in England, La Rochefoucauld (1613-80) in France, and Georg Christoph Lichtenberg (1742-99) and then Friedrich Nietzsche (1844-1900) in Germany, all of whom were attempting to transcend the leisurely paced prose of their predecessors. Contemporary aphorists of note include Norman O. Brown, especially in his most recent writings, Eric Hoffer (at his best), and the Frenchman Malcolm de Chazel. As the American poet and critic Richard Burton noted of Francis Bacon, « He clarified and simplified the prevailing diction, using shorter words and crisper sentences, with the result of a closer-knit, more sententious effect ».

One popular contemporary essayistic form is the published interview, which customarily consists of a series of short, spatially separated, informally phrased remarks; but in spite of such virtues as spontaneity and accessibility, interviews nearly always suffer from expository simplicity and intellectual imprecision. Most of the letters we write have a similarly disconnected structure, as we tend, after an opening sentence of introduction or acknowledgment, to comment separately on points raised before and then to divulge new information or ask new questions, before concluding with a summary or a request for a reply. (The post-script, if any, is invariably articulated in a different tone, further separating it from « the body » of the letter).

Another increasingly familiar form reflects the influence of Charles Olson, an American poet who followed the examples of both Ezra Pound and William Carlos Williams in developing a stylistically impulsive, almost notational, tonally conversational, formally open-ended essay that, like comparable poetry, scrupulously eschewed facile formulations. In this kind of essaying, the author's confusions remain as evident as his conclusions, while the reader must « work » harder than usual in drawing the necessary linkages and definitions. Indeed, such a diffusion of energy and perception tends, especially in Olson's own prose, to make individual sentences (and the authorial personality) more prominent than any overarching theme.

Certain essayistic forms are not as new as they might initially seem. For instance, expository pastiche, which weaves quotations (and commentary) from disparate sources (and perspectives) rather closely resembles the traditional « commonplace books », in which a discriminating, wisdom-loving author collected all the choice aphorisms and personal observations that he thought worth preserving. (As this medium historically preceded the impact of the Montaigne essay, pre-Renaissance exposition echoed the digressive disconnectedness, along with the penchant for allusions, of the commonplace books). What is commonly called « the new journalism » represents an innovation not in essayistic form but in reportorial perspective, for its practitioners eschew pure objectivity to let their intelligences and emotional responses function actively in their reportage. While such « subjective realism », to use Richard Goldstein's term, may be innovative in strictly journalistic contexts, it is scarcely new in the tradition of essay-writing; even Montaigne, after all, was a rather active presence in his prose.

Indeed, nearly all of the great contemporary essayists, partially in rejection of the nineteenth-century (and academic) value of objectivity, emphasize authorial voice and informal tone, for it is the ideal, as Leslie A. Fiedler notes, « to achieve on the page the lucid, direct, orderly and vivid flow of conversation, which conversation, itself interrupted and half-hearted, seldom attains ». What distinguishes the true essayist from the academic scholar is that the latter is enslaved to his circumscribed subject, while the essayist is inclined to let his mind roam free, his remarks typically tending to be more suggestive than exhaustive. As the essayist writes for a general public, rather than for an audience of fellow scholars, he talks about fairly familiar experience in the common tongue.

Although the word « essay » implies not only a liberal outlook but a willingness to experiment, most essays are written without consciousness of form (or formal possibility); for remarkably few practitioners have essayed how different forms might follow from traditional functions — or how a form might be invented to suit a particular function.

II

With a new form comes a new content. Form thus determines content. — Alexei Kruchenykh (c. 1916), as quoted in Vladimir Markov, **Russian Futurism** (1968).

Genuinely innovative essays are those that move decidedly beyond earlier kinds of essays — beyond not only the classical traditions of linear and/or aphoristic exposition but also beyond modernist essays with their emphasis upon personality and disjunctive structure. Innovative essays are those that confront not just dimensions of extrinsic reality but also the intrinsic, literary problem of how else essays might be written. Since they tend to be based upon radically different structural and stylistic assumptions, they expose twice over not only their particular subjects but also the reader's possible perception of printed communication. As essays depend upon organization, rather than fabrication, formal changes instill a re-essaying of a chosen subject; precisely because a different form reveals connections and perspectives that were not previously available, structural invention can change the essayist's thoughtful perception. (In the writing of fiction, by analogy, the shift from first-person narrator to third, or vice versa, performs a similar function of generating a new perspective upon fictional material.)

One kind of innovation is the conceptually resonant chart, which ideally realizes the essayistic function of compressing a large body of perceptions and/or contentions into remarkably little space. Though necessarily simplifying, a chart offers the compensating advantage of vividly documenting the entire picture — a concise image of the whole that reveals contrasts and connections that would not be so apparent if spread over many pages of prose. A chart is particularly useful in documenting multiple relations among several discontinuous elements. Since charts tend to lack explicit beginnings or definite ends, they cannot be read in the conventional way — steadily in one predetermined direction, at an even speed. Instead, charts must be read around and about, indeterminately, much like geography maps which are, after all, visual essays of a different sort; for a rich chart offers many levels of meaning, generalization and relatedness. (One reason why charts can pack so much perception into so little

space is their avoidance of superfluous language; another is their allowance for sequential discontinuity.) Both maps and charts oblige the reader to draw his own lines between fixed points (e.g., to write his own connecting sentences, usually in his head), and both pack signposts that tell the reader when he has « finished » receiving the available message. Indeed, charts resemble the front pages of newspapers in that the whole is usually perceived before the parts are selectively examined. Evidence suggests that some charts are already too familiar for artistic use (e.g., box scores, financial statements) and that some kinds of perceptions and information are more conducive to charting than others. Nonetheless, there is no doubt that an effective chart is worth more than a thousand words. (In my judgment, some of the charts reprinted here distill whole books into a few pages.) Precisely in their emancipation from oral speech, essays in this graphic form realize a mediumistic integrity indigenous to printed communication.

Other experimental essays endeavor to excise those connectives that move the traditional essay along — conjunctions, adjectives, and comparably secondary linguistic baggage; and this syntactical diminution produces a skeletal essay, which likewise compresses large amounts of understanding into comparatively little space. One prominent practitioner in this vein is the literary critic Ihab Hassan, who speaks of his latest work, which he calls « paracriticism », as « experiments with a discontinuous medium, mixing literary and non-literary materials, mixing expository and other modes of discourse »; and he uses visual techniques, such as unusual typography and design, to represent emphases and relationships that would, in conventional essaying, generally be articulated in words. Especially in contrast to Hassan's more standard criticism, this new way of writing essays seems to « free » his critical mind to generate more perceptions and insights in far fewer pages. To discern how formal inventions can enhance critical intelligence, one need only compare Hassan's seminal essay on « POSTmodernISM » (1971), which is reprinted here, with his stolid, book-length survey of **Contemporary American Literature** (1973), in which the conventions of academic style seem to confine, if not suppress, his knowledge and consciousness. In my judgment, the latter **says less** about its subject in 216 pages than the former does in 26. Given the prestige of « criticism » as a higher form of essaying, it is not suprising that some of the more substantial experimental essays should deal with the realities of contemporary culture. (« The best criticism will be », in John Cage's suggestion, « the doing of your own work

[of art]. ») At the extreme of elliptical writing is, of course, essayistic minimalism, in which thoughts are compressed into isolated sentences that, like Ad Reinhardt's brilliant polemics, echo the traditions of aphorism and yet realize something decidedly different. One-page visual essays such as Kenneth Burke's « Cycle of Terms » or Robert Rauschenberg's « Autobiography » (1966) also suggest that aphorism is **not** the only form of essayistic minimalism.

Some innovative essays are entirely visual, consisting only of pictures (either drawn or photographed) that define a certain reality or document an event (rather than telling a story). And just as words can be visually enhanced to make a point that would not be possible in conventional language and or typography, so can the essayist employ an ideographic logic to add clarity, accuracy and force to an initially verbal statement. For instance, the circular, hand-drawn, intrinsically endless theses of my own « Manifestoes » (1970), make polemical points that would be less effective if printed in conventional horizontal lines (e.g., « The truth of fiction is the power of artifice is the truth. . . »). Not only do the structure and the content of this one-page essay complement each other, but the visual dimension also serves to introduce the reader to the modes of articulation characteristic of my own visual poetry. Visual essays in this form also move beyond post-Bauhaus exposition, epitomized by Moholy-Nagy's book on **Vision in Motion** (1947) and echoed by Marshall McLuhan and Quentin Fiore in **The Medium Is the Massage** (1967), in which rectangular blocks of type (« captions ») accompany rectangular pictures, each « illustrating » the other.

Since this essay seems on the verge of suggesting that crystalline prose might be the least interesting virtue in contemporary essaying, I should add that one sure index of innovation in prose literature is a radically remarkable style. The distinguishing marks of Marvin Cohen's essays, for instance, stem from imposing a hyperbolic, idiosyncratic, essentially fictive style upon initially expository purposes. In truth, had not Sir Thomas Browne's « Urn Burial » (1658) been published so long ago, it would probably seem « new » today.

The American poet and critic J.V. Cunningham remarked, in **The Journal of John Cardan** (1960), « It is apparent that in our society we have too many choices », but that is untrue, particularly in the writing of essays. Expository writers trying to cope with the unprecedented forms of modern life presently have scarcely enough formal choices available to them. That also explains why discriminating readers rarely come across essays

that « seem true » to the texture of contemporary experience or essays that resemble innovative art in challenging their capacities for perception and organization (simply because they must be « read » in unusual ways). It appears that the formal revolutions of artistic modernism have hardly affected the writing of essays, as remarkably few expository writers have considered how else « essays » might be written — or what might be the **most appropriate** form for confronting a particular experience. Especially in comparison to other literary genres, the art of the essay seems untouched by the great modern theme of increasing the pool of possibilities.

The pieces collected here display a gamut of essayistic tones, ranging from the solemn to the humorous, from the didactic to the parodic, from the polemical to the ironic, from the « formal » to the « informal » (to cite a familiar « critical » distinction that has no formalistic relevance); for innovations in form or style do not necessarily cause any limitations in mood. Precisely because they explore the possibilities of print, these essays rarely emulate spoken language or evoke their authors' personalities (and thus they complement the anti-expressionistic tendencies of contemporary art); yet precisely in the radical manner of presentation these essays often reveal the distinguishing marks of truly personal style — quite simply, no other essayist would have regarded experience in this way. Nearly all of them are so different in appearance that, if submitted to any academic course in America, they would « flunk » on sight; yet all of them do what essays have always done — try to distill and communicate perceptions of the world.

It is perhaps unnecessary to add that, in an anthology of this kind, an introduction in this form represents a patent contradiction; for this formally conventional attempt to explain the reality of *Essaying Essays* — the essay on essaying that you are now reading — could appear in these pages only as an «introduction».

There is Just One Painting, by Ad Reinhardt

There is just one art, one art-as-art.
There is just one fine art, one abstract art, one free art.
There is just one museum of fine art everywhere.
There is just one art history, one art evolution, one art progress.
There is just one esthetics, just one art idea, one art meaning, just one principle, one force.
There is just one truth in art, one form, one change, one secrecy.

There is just one artist always.
There is just one artist-as-artist in the artist, just one artist in the artist-as-artist.
There is just one art process, just one art invention, just one art discovery, just one art routine.
There is just one art-work, just one art-working, just one art-non-working, one ritual, one attention.
There is just one painting, one brushworking, one brush-over-working.
There is just one painting everytime.

There is just one direction, one directionlessness, one size, one sizelessness, one form, one formlessness, one formula, one formulalessness, one formulation.
There is just one image, one imagelessness, one plane, one depth, one flatness, one color, one colorlessness, one light, one space, one time, one timelessness.
There is just one repetition, one destruction, one construction, one dissolution, one evanescence.
There is just one abstraction, one rhythm, one eloquence.
There is just one style, one stylelessness, one matter, one sequence, one series, one convention, one tradition.
There is just one qualitylessness, one object, one subject, one standard.

There is just one participation, one perception, one invisibility, one insight.
There is just one edge, one framework, one ground, one existence, one fabric, one focus.

There is just one way, one side, one vision, one freedom.
There is just one problem, one task, one obligation, one struggle, one victory, one disciple.
There is just one negation, one value, one symmetry, one monochrome, one touch, one energy.
There is just one shape, one square, one execution, one transcendence.

There is just one method, one manner, one interlace, one overall, one overlap, one order, one rule, one thought, one spontaneity.
There is just one material, one materiality, one density, one presence, one absence, one disembodiment.
There is just one simplicity, one complexity, one spirituality, one uselessness, one meaninglessness.
There is just one statement, one technique, one texture, one importance, one silence, one texturelessness.
There is just one reason, one means, one emptiness, one irriducibility, one end.

There is just one art morality, just one art-immorality, one art-enemy, one art-indignity, one art-punishment, one art-danger, one art-conscience, one art-guilt, one art-virtue, one art-reward.

There is just one art, one artlessness, one painting, one painterliness, one painterlilessness.
There is just one difference, one sameness, one consciousness one nothingness, one rightness, one indivisibility, one essence, one fineness.
There is just one thing to be said, one thing not to be said.

from **Fairy Tales,** by David Rubinstein



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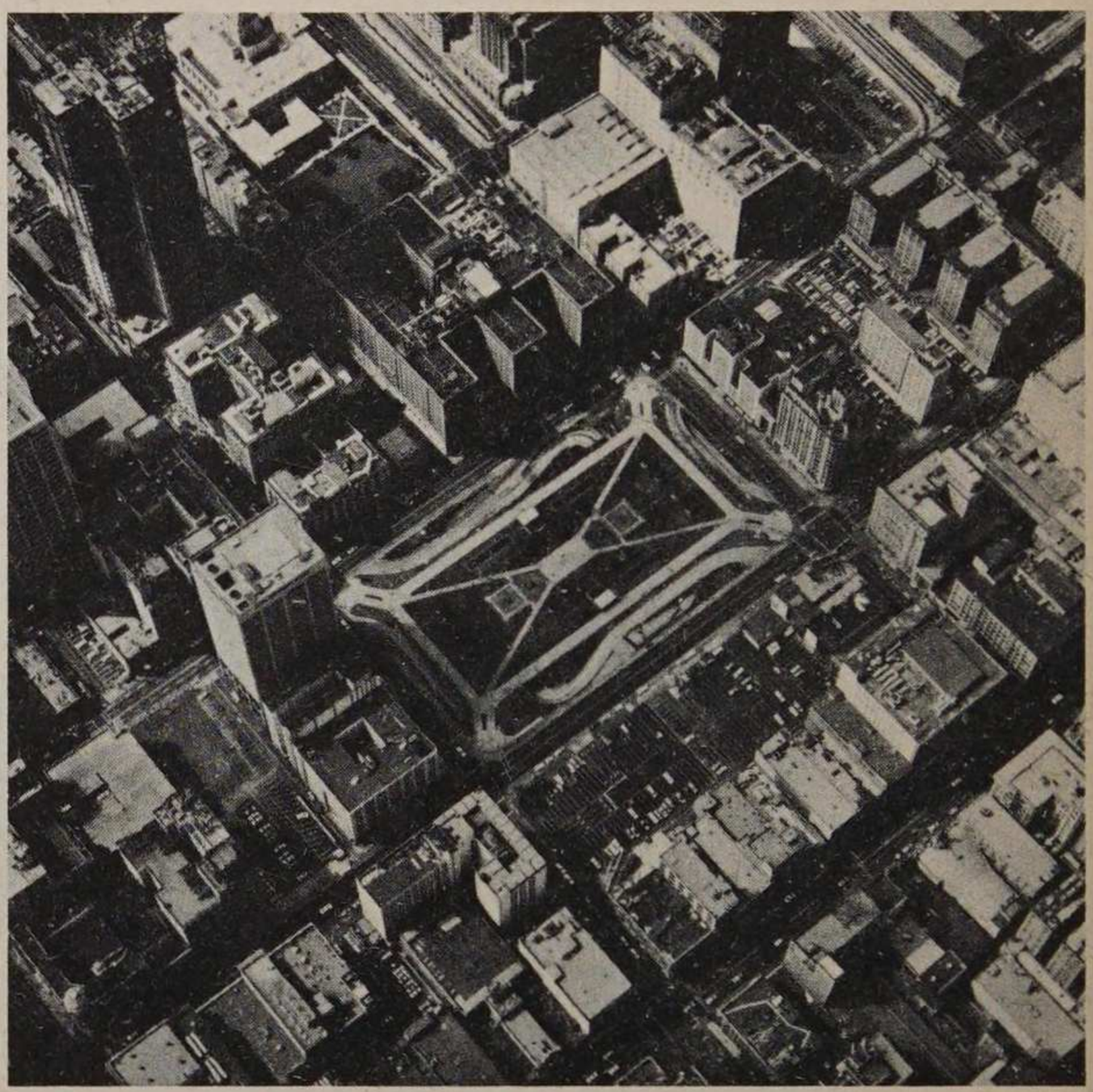
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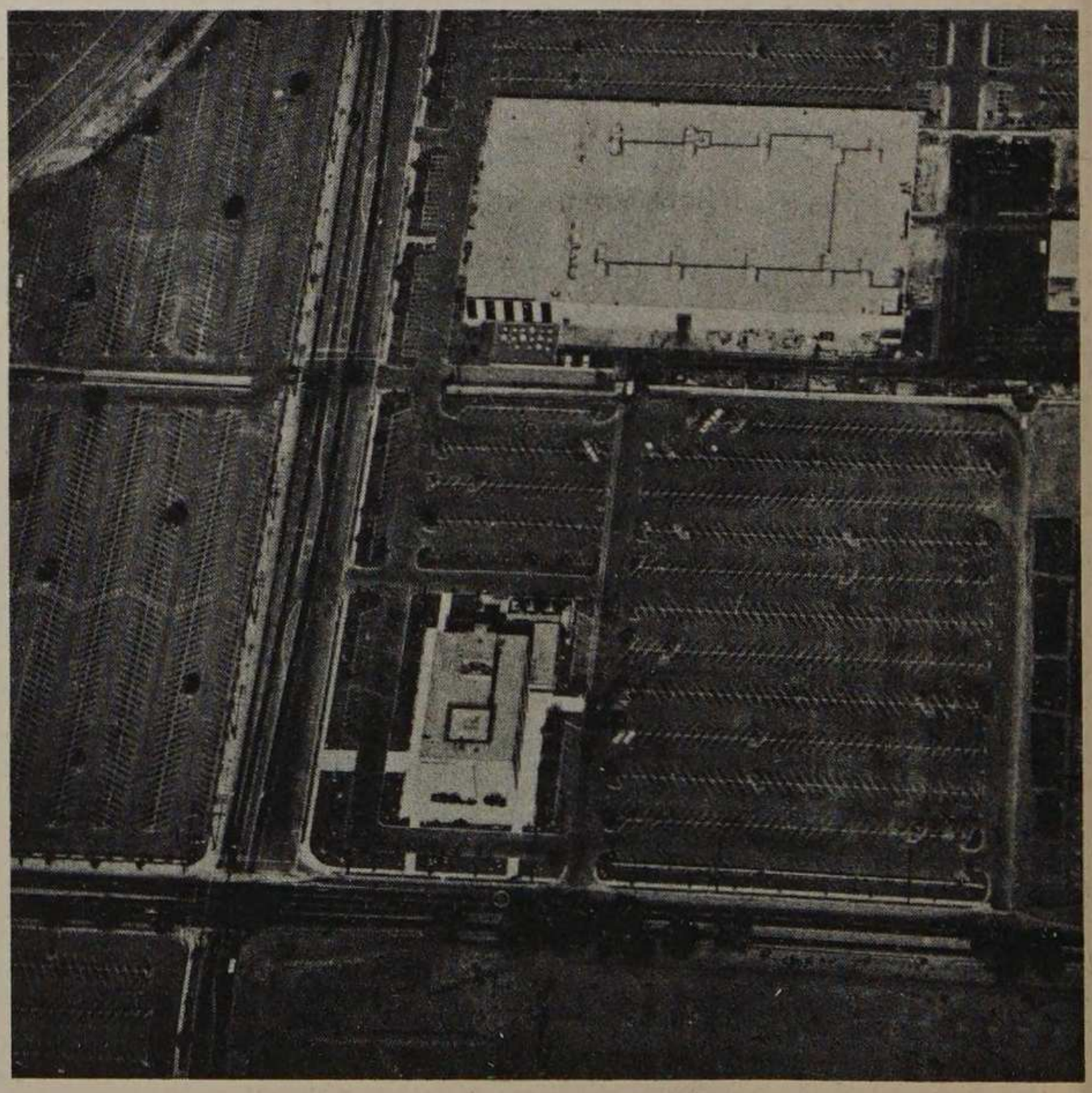
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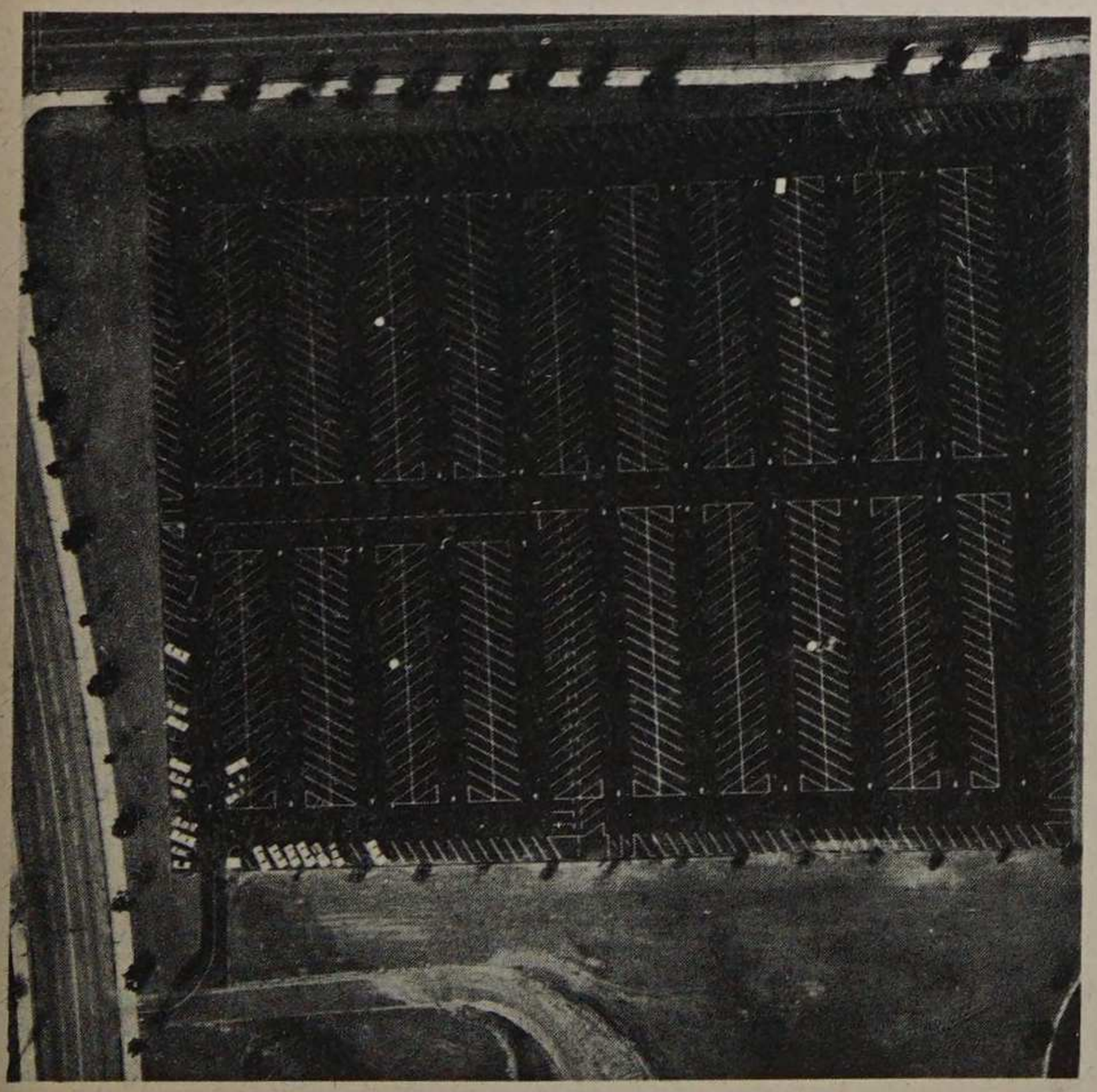
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from **Thirty-Four Parking Lots,** by Edward Ruscha









Paradada, by Dom Sylvester Houédard

Ag poetry scene 1964 begins 1st decade post concrete—motorised poems — concrete world already existed waiting eugen gomringer's entry 1953 (cf 1st internat expo concrete art (basel 1944) and concrete art 50 years of development (zurich 1960) both organized by gomringer's friend max bill) w/ noun poem *avenidas y mujeres* and near entry of augusto de campos w/ his *poetamenos* unpoems—earlier beginnings—the 1949 *peter fison* resistentialist poem by peter fison (nowly rector of padworth college)—or series of asemantic poems typed w/ brian fothergill for WO 1945 my earliest typestracts—or our wordless plays then—true poesia concreta world only got viably geboren in mental symbiosis at ulm meeting 1955 gomringer plus pignatari (one w/ augusto & haroldo de campos of the brazil noigandres)—isolation the antibiotic w/ all poets come to concrete out of other scenes—hence founding of *international movement of spatial poetry* by pierre garnier paris 1963—& *international kinetic poetry fund* by mike weaver cambridge 1964 that makes the poet-artist hookup in kinetics desiderated typographica-8

c.1960 gomringer starteed *kp* (10 nos so far)—has pbd diter rot / oswald wiener/claus bremer/ferreiro gullar/ jose lino grünewald / ronaldo azeredo / kitasono katue / wladimir dias pino / theon spanudis / haroldo & augusto de campos / decio pignatari / friedrich achleitner / gerhard rühm / carlo belloli / emmett williams / next? number british (em / ihf / dsh &c)

increase borderblurs inter art-art & artist-public & mind-unmind & nonnonnon / « supercool aesthetic of nothingness » / concrete spatial 4-D kinetic—these 3 ambiguities as creativity now—not art-poem as creationis imitatio (to copy outside-inside worlds / nature / impressions of nature / soul-psyche-subconscious)—but artist-poet as imitator creatoris (cf vat-2 liturgy constitution §.127)—art & poetry towards the ex-nihilo—poems not copies of but additions to the self-diversifying cosmos poem—hence egoless involvements w/ch'an-zen / communication problems / shrunkearth end / classless nonbossmanship & anarchy—4-D poetry logically closes 1st cent modern art from 1863 napoleon III *salon des refusés*—& logically postwittgenstein treats language as *matter.*

poems looked *at* not *thru*—not cleanwindow poems to poet mindscape—poems that *sound* poemly not just hmv—this defined 1st decade concrete (static / dynamic / kinetic)—postexpressionist/afterbeat poets had no new private messages to impose—were/are concerned abt now started vol-II of human history—decompartmentalised planetarised & offtheearth—language épuration overdue —national languages overanomalous in global village kulchur—containment of newsociety builtin divine madness—hence un-un & cool nothing paradada (surdada) outgrowing sticky fears of inner néant—1954 in france post métapoésie of altagor post lettrisme & post ultralettres of the hépériles éclatés—& independently—came bernard heidsieck & henri chopin—audiopoesie—taped verbophonics—vocal noisic on bande magnétique—also sound-poems in aristophanes / schwitters tradition— brekekekex to W — barriers scramble between all visual (static / kinetic) arts & eyeverse—between all aural arts (all-human like control of 3 parameters in EM like content of audiopome / part-human like systematic-stochastic selecting &/or collage of data) & earverse—photophon barrier scramble in eyear is next yabyumwardly poetstep

nonautonomy of any art—simultaneity (in arts of arts of artists)—this spacetimecontinuum consciousness—nonpressionism unpressionist — all make current scenery & matrix of

todailiness in creativity & poèsis & point where now drips thru surrealist / sottoconscious hairsieve in épuration of presurreal—satori letgo of freudian *moi*—lowtemperature serene (no épater-the-bourgeois) ch'an-zen of supercool *je* nothingness — suchly identification & distinction dada / paradada—consciousness of antecedents in & sobornost w/ ball-tzara 1916 &c has been plutôt formative—fi hausmann arp albertBirot artur petronio in *OU*? (ex 5e-saison) w/chopin / brion gysin / jn furnival / ihf / jn sharkey &c—pierre garnier's review *les lettres* aims at centering spatialists everywhere see manifesto *position-I* current number (plus *réponse* by chopin—both trans in *link*) signed by 26 poets on 101063 from austria belgium brasil czechoslovakia england finland france germany holland japan portugal scotland switzerland usa—mario chamie / carlfriedrich claus / ih finlay / fujitomi yasuo / jn furnival / i & p garnier / eugen gomringer / b grögerova / j hirsal / a hollo / s houédard / e jandl / kitasono katue / f van der linde / e m de melo e castro / frans mon / edwin morgan / ladislaw novak / herbert read / toshihiko schimizu / le vinholes / p de vree / emmett williams / jonathan williams / plus (partially) f kriwet—totals 6 from britain & 2 usa—w/ it read brasilian *pilot plan* manifesto (eng trans in *cleft*) since it was augusto de campos made suggestion to garnier—poetries mentioned *position-I* can tabulate as *concrete* & *visual* (aesthetic structures doing *to* language & words as much as / more than / or instead of *thru* them) / *phonetic* & *phonic* (vocal noisic processed on tape—& pretape verbophonics) / *cybernetic serial & permutational*—ie eyeverse (painted printed typed filmed &c) / earverse (soundpoems—audiopoems—overflow into EM) / mindverse (or analytical) this analytical poetry of communication theory & language mechanism doyened by stuttgart group—max bense / franz mon / härig / henneberg / dœhl / plus heissenbuttel & (vienna) jandl—crossfertilises w / noigandres (de campos bros / pignatari / azeredo / grünewald / edgard braga / ferreiro gullar / marcelo moura / wladimir dias pino / pedro xisto / manuel bandeira) who combine now their own (musical typographic semantic sociological) original inspiration w/ the concreta pura of gomringer (now deepening in his current work to phan ch'i-like crystalline contemplativities) & the stuttgart technische hochschule where haroldo is 1964 lecturing

the brazilian non-noigandres post-neoconcrete praxis group (mario chamie / cassiano ricardo / a-c cabral / yone fonseca / armando freitas filho) aim to humanise stuttgart make poem-making poems (of sharkey's bristol poem-kit) — controlled-stochasms—rubbersheet poetry—synthesis of the eye-ear-cybernetic trinity of spatialist manifesto

spatialist humour from prague—josef hirsal / b grögerova *job-boj* (& ladislaw novak's phonetics)—current developments of japan's *VOU & SENTO* groups (kitasono katue / fujitomi yasuo / toshihiko schimizu / niikumi seiichi / lc vinholes) so far close to gomringer / noigandres concreta pura will manifest in ?next to of *les lettres*—hans g helms germany has got known to gb manyways eg thru *newdepartures*—josua reichert paralleling furnival thru jasia reichardt in typographica—the poet-typographer cloisons evaporate—not only in ihf's poetoypography but in eg bruno munari / pierre faucheux / edward wright (& *first things first* manifesto signatories—furnivals *openings* / *unfolders* a response to that appeal)—in spain one (young fine) known concretist enrique uribe finally great britain—1st eye-concrete pbq was scotland 1963 by ihf in his POTH & fishsheet (moura / xisto / a de campos / hendry / hollo / morgan / ihf / jonathan williams / mary solt)—in england was ihf pbd in aylsford review 1963—still not quite everywhere apart from fi j & b advts in punch 1962 & current pp runproof leg in tatler (both uncredited) it is±level w / syntactic olson-zukofsky &c. blackmountaineer as felt influence here tho various lacks not muns only hold some advances frustratingly up — 1962 Edwin morgan / ian h finlay / anselm hollo / myself all came to concrete directions out of different places thru TLS letter 250562 on *international movement* from de melo e castro in re article *poetry prose & the machine* TLS 040562—sir herbert read (vocal avowals 1962) / jn furnival / jn sharkey independently — sefan themerson had

preceded us w / starpoems in bayamus 1949—then (ear-concrete) wm stone / margaret lothian / charles cameron / mike weaver — thru gomringer contact w/ garnier—thru him w/chopin & 5e saison now OU? group & links w/ dada & otherways w/ eg locus solus poets harry mathews / rbt lax / emmett williams / brion gysin (hallucinating stroboscopic giftpoem in olympia-2 ?first step to mechanized poetry: machine poem fi *i am* w/ geo macBeth) / wm burroughs (cf poem silent sunday in budd / burroughs / brown peinture-poésie-musique rencontre at stadler mars-avril 64)—projects in gb include kinetic — fi ihf's poemorama—sharkey's wordfilm—an OU?film w/ chopin audiotrack to my typestract-furnival's abacuspoem — weaver's motorized BOMBpoem edwin morgan's motorizables—the courier 1963 *movement in art* article & RCA 1964 *random/planned art in motion* expo helped dissolve luminodynamist-poet frontier over-here—1st? moving poem furnival's origami mobilization of FROG-POND-PLOP*—cf too his deviltrap & priesthole & deckchair poems sharkeys scrollpoems my unfolds & space-invassions by fi diter rot's boocks & bruno munari's mobile paperfolds—vis-à-vis kinetic (& dynamic) artists are fi aubertin / boto / pol bury / calder / jn healy / hoenich / michael kidner /gyula kosice / frank j malina / group MU paris / group N padua / julio le parc / bridget riley / nicholas schoeffer / sobrino / j r soto / steele / group T milano / v tarkis / jn tinguely / gregorio vardangea / victor de vasarély / yavaral / &c june 1964 foundation of international kinetic poetry fund at cambridge by mike weaver & hookup w/ popper schoeffer malina &c—& planned ?autumn expo cambridge—plus? osiris expo oxford—3 autumn bbc-3 talks

first decade wasnt that art (concrete 4-D kinetic) edged thru gutenberg galaxy to poetry but that poets as poets completed the scene

2nd decade 64-74 shaping to total fusion poet-painter-player in brain-controlled machine creation (l'important c'est d'avoir vaincu la machine-sleeve to 1st OU? disk)—coexistential scramble man/tool barrier like to electronic tautology in clunk of innerlit poesie.

* my translation of matsuo basho's haiku *furu ike ya / kawazu tobikomu / mizu no oto*—also cf morgan's motorizables.

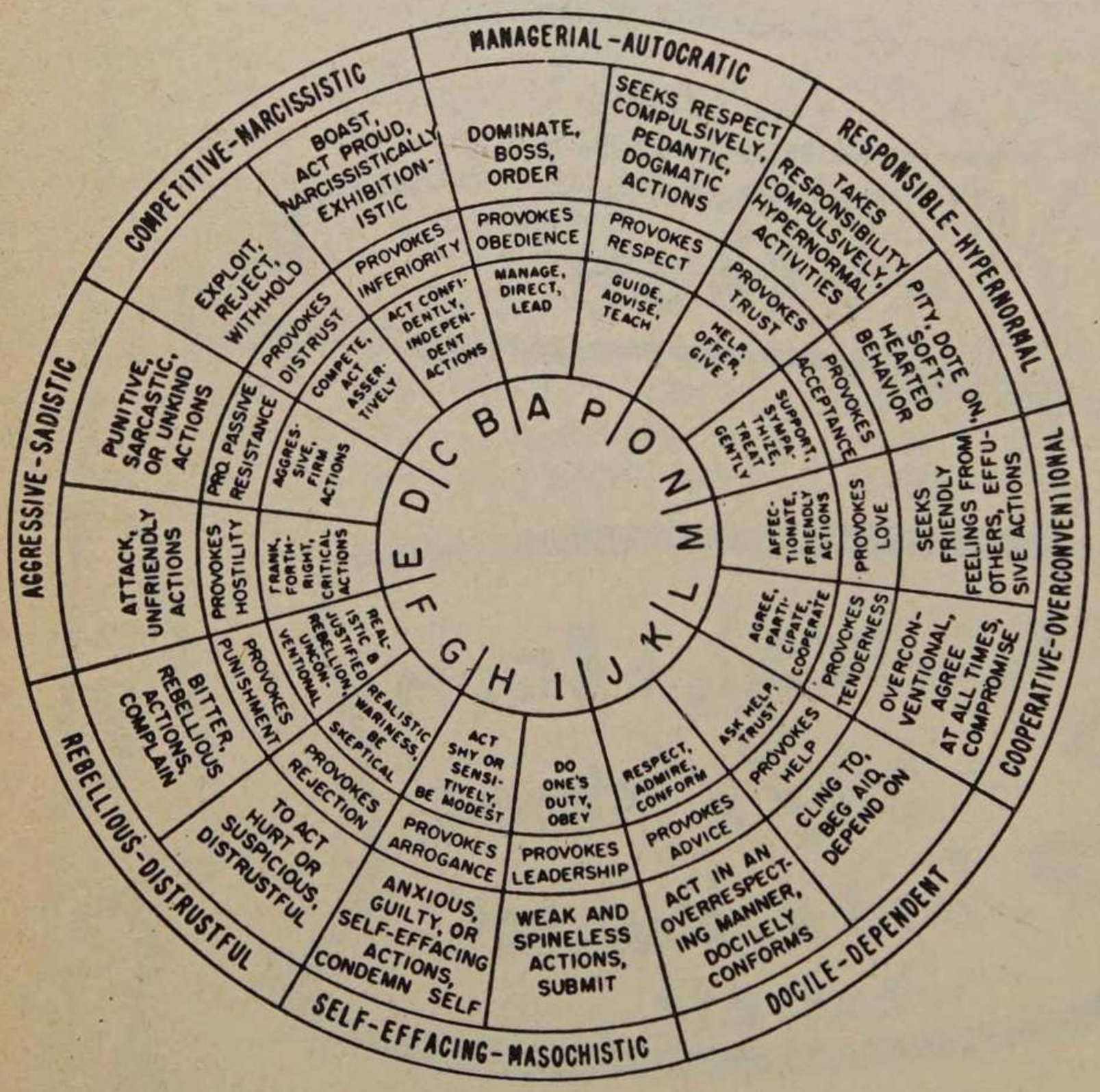
The only books worth reading today are those that the traditional (or lazy) reader would call unreadable. The other works, too easily acceptable, do not merit our attention since we already know what they are about before we open them. They can teach us many things, but not the essential one: how to read. For true reading... insists on the text itself as the principal and problematic place. Jean Ricardou, **Penser la littérature d'aujourd-hui** (1972).

Essay on Bob Rauschenberg, by Dick Higgins

ESSAY ON BOB RAUSCHENBERG

DICK HIGGINS 6/69

Causal-Resultant Interrelation Between People,
by Timothy Leary and Lawrence Halprin



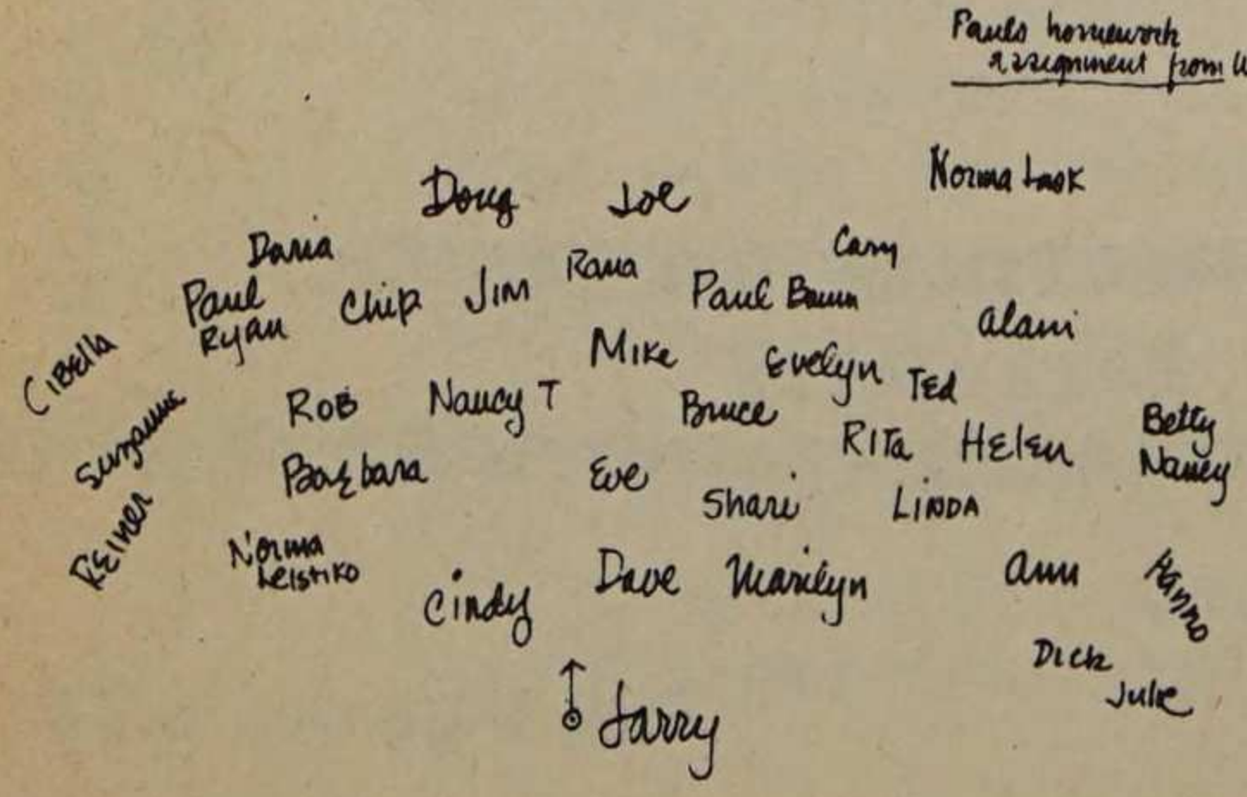


Chart from early work of Timothy Leary which reveals the causal-resultant interrelation between people based on their own impact on others.

A diagram of a personal interrelationship score within a community of people during a workshop. The spatial positioning of individuals has implied relations to the Gestalt of the group as perceived by the scorer. This configuration was noted down quickly as an assignment and does not relate to physical positioning of the group.

Ephemeral communities or transitory groups of people can exhibit the same kind of dichotomy. If a picnic is planned simply to enjoy eating stuffed eggs and drinking wine, the patterns that emerge from this scoring idea are quite different from when the picnic is planned to honor an event, such as a birthday or a national holiday, or to attain some aim like a "boy-scout outing." The Score (S)—Resource (R) relation operates as well as in ephemeral communities or groups as in permanent ones. As long as a group has no strong motivation from outside related to the outer cycle under (R) it will have no strong pattern or cohesive force because it is made up simply of an aggregate of individuals, or selves, motivated by their own inner cycles. When a group is motivated from outside through pressures of necessity such as defense, or "structures" such as family configurations, or societal ones such as earning a living, the pattern becomes more formalized. This can arise through fear which can become fascistic, or by collective agreement of selves on the basic necessity for configuration to achieve a structure. Perhaps this is a point to remember in the new interest in expanded group living—the new communes. Most of them are extremely well-motivated by aggregates of people seeking self-fulfillment within their own inner cycle. How long this will serve as an organizing principle, however, is unclear. Those centered around specific interests such as theatre, rock groups, special-food restaurant (soul food, organic food, and so forth) operation, are based on both inner and outer cycles. Kibbutz in Israel, of course, has continued partly because of outside threat for three generations.

Scores are required to allow for processes to generate results *visibly* "before" the Performance (P). Scores make trial and error possible and valuaction and feedback feasible—activities which used to be accomplished slowly *during* actual process. Scores make it possible for us to explore, to invent, to try configurations for communities *before* the fact. They enable us to be selective, to understand the consequences of the actions that we will take. This allows us to make significant and long-range decisions in order to build communities in a new technological society where a great deal must be preplanned and prebuilt such as utility systems, road networks, mass transit systems, vast intercommunication networks, and so forth.

A certain order must be developed, of course, to insure equalization of facilities so that one neighborhood will not have all the hospitals and another all the schools. We need to learn from past mistakes; noxious industries producing fumes and noise should be downwind from residential neighborhoods, and children should be able to play away from the constant danger of high-speed vehicles. The RSVP cycles allow this to proceed without closing down on the score as creative process.

It is significant here to differentiate clearly between systems engineering, which is heavily dependent on R in the cycle, and scoring, which is not. In systems engineering the "mission requirements must be determined before establishing the mission," whereas of course in the RSVP cycles requirements develop as part of scoring and in fact emerge from it. Also, systems engineers feel that "social parameters such as health, convenience, aesthetics, and happiness must be quantified before a systems-engineered environment is valid and effective" (W. L. Rogers, "Aerospace Systems Technology and the Creation of Environment," *Environment for Man*, William R. Ewald, editor).

The Birth of God, by Lionel Kearns

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          1111111111
       1111111111111111
     11111111111111111111
   1111111111111111111111
  11111                11111
 11111                  11111
 11111        000       11111
 11111      000000      11111
 11111   000000000      11111
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  11111                11111
   1111111111111111111111
    11111111111111111111
      1111111111111111
         1111111111
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Imitation=Homage,
by Lucy R. Lippard (to Sol LeWitt)

Gnomonology: A Handbook of Systems,
by Howard McCord

Some assumptions:

1) the study of texts is a TAO

2) perception is a mystery, yet
all our knowledge is based on it

3) land / landscape is anchor and refuge,
a guide to time / history / the flow

4) the lyric is an epistemic form
utilizing leaps, compressions,
and shadows

A book of clues, fragments
of an interpretatio mundi,
a mode of knowing, a pack
book for wanderers.

GNOMONOLOGY: A HANDBOOK OF SYSTEMS

Q. How do we know

what we need to know

and how do we find THAT out?

[the KK thesis does not even satisfy logicians: $K\alpha p \supset K\alpha K\alpha p$]

What is information ☆ in-put?

■ nature of perception

Necessity?

organization of data/shuffling
extrapolation/logic
+imagination

↙(choice::values)

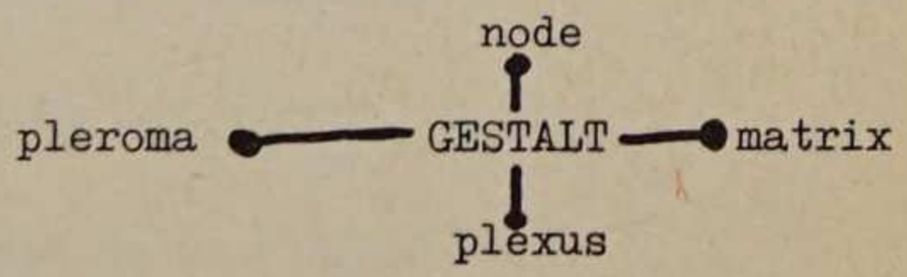
values: utilitarian ↷
survival

↷sacred
esthetic (beauty, awe, curiosity
like sex, the numinous
an experience entire)

systemic ↷
rules

the morphological box
& method: Fritz Zwicky
Discovery, Invention, Research

PEGS
ARE
LEGS



altogether now!

the patterns in process

out-put: language, mind-shapes
actions

the chreod

The penetrable INTERFACE
of the mind

Is there a method by which the whole
may be gathered in?

inner structures
related to outer
G. Spencer Brown
LAWS OF FORM

the membrane, the border
seen mathematically.

Wadding ton, THE STRATEGY OF THE GENES

How attain holy wisdom?

Analytical Mechanics, the calculus of thought
(the poem induces the lyric state)

earnest, joyful consideration
suppleness/quiet

Listening, the sweet, high electricity of roses

absorbing,
which is tradition, folk-grace

one virtue of a cancerous species

another, as rare,

to SHAPE expression beyond the bleating self.

discovery is letting fall.

All themes reduce to power in love, and darkness.

NODES + LINKAGES = PATTERN(S)

a curriculum (a running) of ideas

some are called books

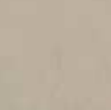
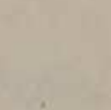
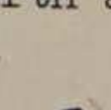
co-haerere/ to stick together

hermeneutics, the old art of Hermes, swift-talker
oracle
ripe-fucker
thief

the study of texts is a TAO

Learn to see; revere the unseen.
(what the epopt knows)

He
brought earth and sky
into union
so

Pythagoras: NUMBER  MUSIC  ASTRONOMY 

(music arises from measure
the pace, walking a trail  in  with earth:

Vincent Scully, THE EARTH, THE TEMPLE, AND THE GODS
Clarence Glacken, TRACES ON THE RHODIAN SHORE

{the classics are becoming occult,
as the Bible has been for centuries.}

Not omitting Yi-Fu Tuan
The Hydrologic Cycle and
The Wisdom of God

John Hay, DESIGN WITH NATURE

To organize perceptions
is to create the world

CONVERSATIONS WITH OGOTEMMÊLI (Marcel Griaule)

a Dogon world-thicket

or Janheinz Jahn, MUNTU / Thomas Gladwin, EAST IS A BIG BIRD : Navigation and Logic on Puluwat Atoll

blessèd Blake the Kojiki 古事記 Nihongi 日本紀 Ch'u Tz'u 楚辭

Wittgenstein: "The process of creation is harrowing."

the principle of plentitude in the TIMAEUS

and the stability of the ecosystem

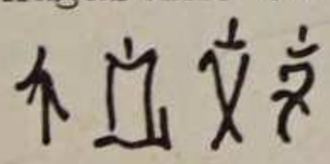
there have been wise men for half a million years,
o plastic children, techno-pubes.

Intuition is reasoning out of time

History is physics in slow motion

You would know the whole? Through the force of love, by the heart's blind eye, in the swiftness of glimpsed forms, in lightness, in balance.

Augustine on the illusion of time.

Monitum: 

Fa hua ching "Don't set up any words"

There is a poetry of the Word

and there is a poetry of vision.

I take the lyric as an epistemic form

the lyric mind

(what are "words"?)

a cockermeg is a kind of sprag.

F. Loehr, THE POWER OF PRAYER ON PLANTS

律 Lü : LAW

the life-guides/ technical manuals: Kephart, CAMPING AND WOODCRAFT

the MAHANIRVANA TANTRA, THE WAY OF THE PILGRIM,

THE ANARCHIST COOKBOOK,
a Grimoire, Fletcher's COMPLEAT WALKER, a daybook, blank for

Observation: seeing relationships, the assemblage of life.

land: people: time

where you're at/when

serial (walking) organization (Pausanias, with Frazer's commentary the guidebook prime)

Bashō's NARROW ROAD

the land historians: Webb, adams, Coman, Parkman

Jacquetta Hawkes, LAND the geographers: Sauer

ecology: begin with Watts, READING THE LANDSCAPE, then Shelford, THE ECOLOGY OF NORTH AMERICA, his bibliography; Odum's work, Shepard & McKinley, THE SUBVERSIVE SCIENCE, Lobeck, GEOMORPHOLOGY

Charles A. Reich, "The Greening of America" if you can take hope.

or Ron Linton's TERRACIDE

what we've done

MAN'S ROLE IN CHANGING THE FACE OF THE EARTH, W.L. Thomas, ed., 72 papers/1193 pages of indictment.

the land's impact on consciousness, the individual aware:

These lead, as well, to the seminal concept of the classic

Gilbert White, THE NATURAL HISTORY OF SELBORNE
John Graves, GOODBYE TO A RIVER
Aldo Leopold, A SAND COUNTY ALMANAC
Paul Horgan, GREAT RIVER
Josiah Gregg, THE COMMERCE OF THE PRAIRIES
Glacken again

Nexus: consider the traits/techniques/habitat/sequence in American history of Longhunter

Voyageur

Mountain Man

(the Hafns & Bieber)

in terms if you want

of Julian H. Steward and cultural ecology
Gordon R. Willey, AN INTRODUCTION TO AMERICAN ARCHEOLOGY
Lewis R. Binford & the process school
other patterns, other histories: (Joseph Glidden invented barbed wire 1873/ watch the topsoil go!)

(or take the hermit: Everett Reuss, ON DESERT TRAILS, Jim Pickett, Old Ben Sublett, Giovanni Maria de Augustino, (a cave in the Organs, dead with an Apache lance-thrust, 1867)

Excursus: if you would know the contentions of men, their barbarities, & insufficiencies among themselves take
two wars
one expedition
and a massacre

a) The Johnson County Range War, 1892/ A.S. Mercer (who was there) THE BANDITTI OF THE PLAINS, first edition supressed, Library of Congress copies stolen & destroyed.

Scenario -- cattleslavers and rangebarons in traditional, obscene <u>complicity</u> with the government, kill and terrorize homesteaders. A hundred bad movies made, none revealing the government corruption (eternal), or that rape is the principle American attitude toward land: exploit/pollute/waste
destroy/plow up/overgraze

[Will not speak of the destruction of native Americans, a program still remorselessly and brutally carried out, anno 1971, by the same government (<u>the people</u>)
Ed Dorn, THE SHOSHONEANS
Theodora Kroeber, ISHI IN TWO WORLDS
just <u>two</u>]
BIA and "termination"

Johnson County War a conflict of <u>opposing</u> means of exploitation.

But
b) The Lincoln County War, 1877/ land use identical; death energy from simple greed. Tunstall and Chisum
vs. Murphy and Dolan

Devil take the Hindmost.

Catalysts: violence throughout the Territory, Salt War in Guadalupes to south, confrontation with Mexico, pistoleros, and the solution, sexuality, of force.

George Coe, FRONTIER FIGHTER, who was there.
Then the barrow of trash/history on William H. Bonney & the phony west, the Rev. John Wayne
Righteousness & Manifest Destiny.

c) Col. Albert Sidney Johnston's expedition against the Mormons.
Comic, hateful, vain prejudice: ill-led, worse-soldiered,
typical

the panic led to

d) THE MOUNTAIN MEADOW MASSACRE (Juanita Brooks) and 120
slaughtered September 7 or 8, 1857.

(but at Wounded Knee, Army troopers murdered
300, mostly women and children, 29 December 1890;
the fathers of those troopers, Chivington's men,
killed 500 at Sand Creek in 1863

you might remember w atrocities

now My Lai, our sons
murder and rape.

massacres: Sharpeville
21 iii 60
Setif, Algeria, 45,000 dead-1945
Moramanga, Madagascar,
90,000 dead -1947
Indonesia-300,000

it goes on, the heritage.

****

Return, Calm/ a distance

to watch the land

Consider the eye the nature of perception

[Seeing from within]

Goethe's optics

get a prism (75¢ ex-tank periscope) and
GOETHE'S THEORY OF COLOR applied by
Maria Schindler

watch the edges of the world.

What's out there is in you.

KABOD, the primal light,
uncreated radiance

the outside: symbolic space
Gaston Bachelard, THE POETICS OF SPACE
brought in to utterance

feng shui, seeing the land
without in human terms

風水

leap 迸 PENG

Adolf Portmann, ANIMAL FORMS
AND PATTERNS

René Thom, TOPOLOGICAL MODELS IN BIOLOGY

the skin is thinking

the feather, a visual organ

the poem, a symbolic organ

that the feather knows how to grow

Kanji, the study of ideogram : 漢字
form

the logic of heraldry
loxodromes

cognition/ co-
gnosis

Rudolf Steiner: "The mind is related to thought as the eye is to light."

Form in physics: the TAO
of particles
Gell-Mann's 8-Fold Way

R.G.H. Siu
(Cassirer/Langer)

the lyric form as a means of
cognition

Owen Barfield, SAVING THE APPEARANCES

Music arises from measure, recall?

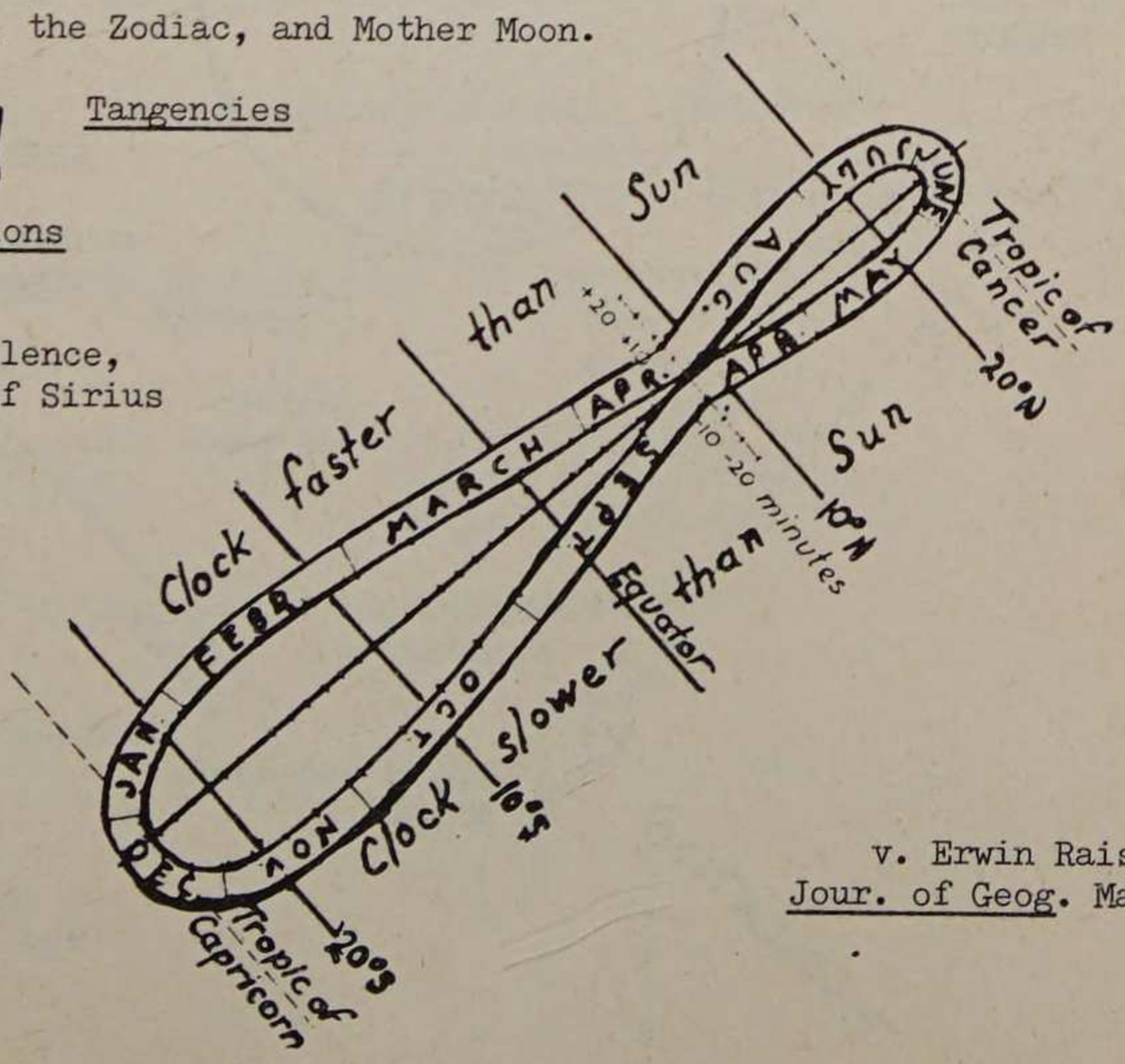
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A Meditation: using the Analemma as meditating order, relate the patterns of the Feasts, the Zodiac, and Mother Moon.

Correspondences 旭 Tangencies

Extrapolations

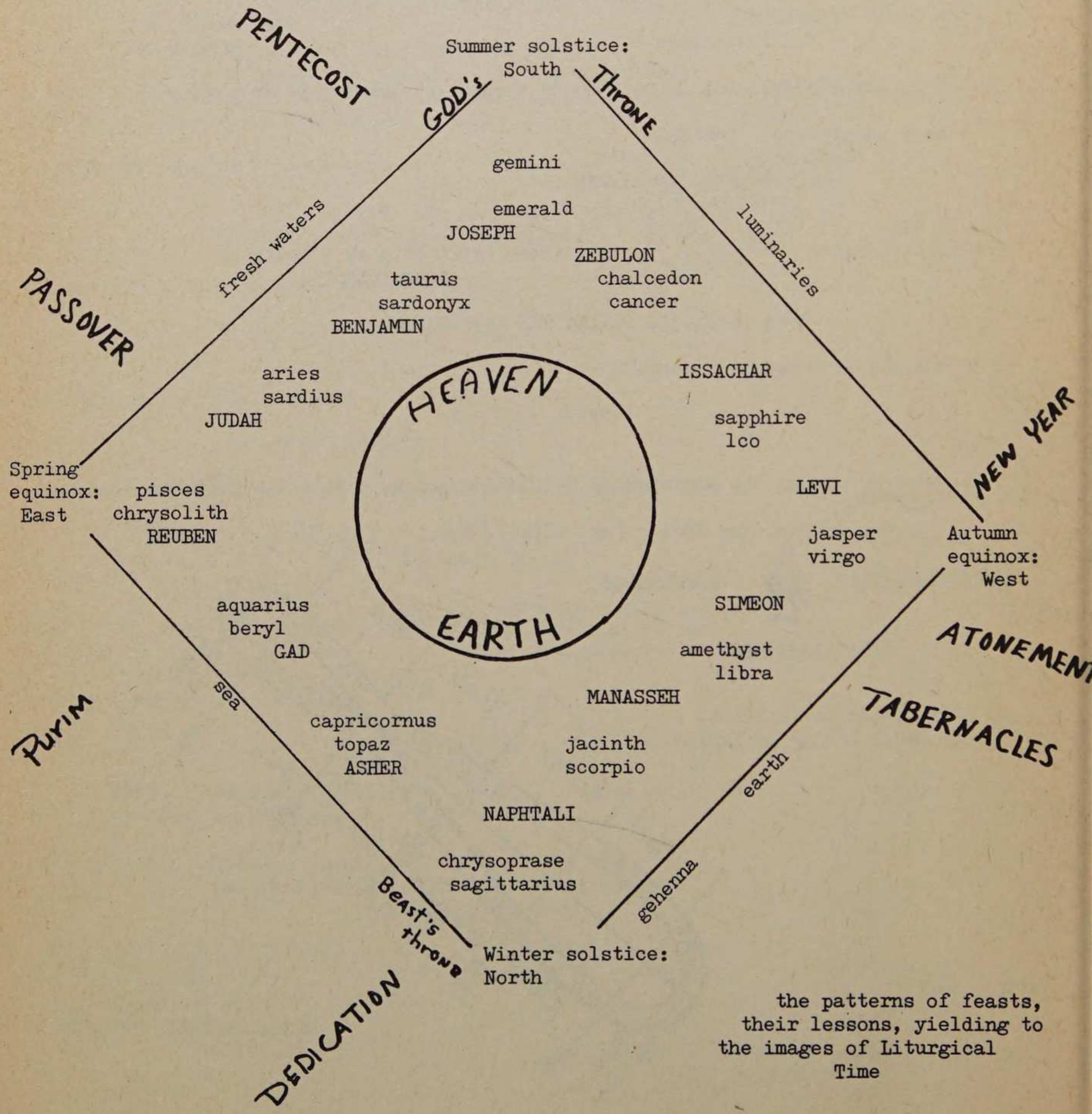
As a provision for silence,
the heliacal rising of Sirius



v. Erwin Raisz,
Jour. of Geog. Mar '41

And in the Talmud, the Day of Willows,
last day of the Feast of Tabernacles

Austin Farrer's study of APOCALYPSE,
A Rebirth of Images :



the patterns of feasts,
their lessons, yielding to
the images of Liturgical
Time

And to this meditation, practice. Learn to whittle a Clog,

v. preface to Hone's
EVERY DAY BOOK, II, 1889

the perpetual almanac
marked on a square stick

Ideas precede tools are tools:
Dimitri Mendeleev's periodic table

the horse collar crucial to efficient use of animal power:

LeFebvre des Nöettes, "L'Attelage et Le Cheval de Selle
à Travers les Âges"

the impact of the hydraulic saw on Scandinavia:: or the forest laws of
Henry III
staddle
the beekeeper's lore bavilage the stirrup
alaise

a scrying mirror

EBEN SHETIYYAH
the foundation stone
which plugs the opening
of the Abyss

*
*
*
*
*
*

Return

to land
the life-skin

主馬

Madness, the forest, and vision

[find the Kami 主神
that knows yr
Name

Yamabushi, "forest sleepers" mountain ascetics &
shamans
山人犬
Ichiro Hori, FOLK RELIGION IN JAPAN

but what we think we see: the organization
of perceptions

TAXONOMY --the structuring--

Anthony Wallace, "Culture and Cognition," SCIENCE 2 ii 62
on Iroquois dream-theory // H.C. Conklin, "Hanunoo Color-Categories,"
SW JOUR ANTH (w55)

"The structure of a lexical set may affect color perception"

(Humboldtian-Whorfian)
beginning to learn to see, then

go to ↓

Area: habitat, community

know, get to know a mountain range/stretch of coast/
creek/ marsh/ a trail

some coherent geographical
entity

a vacant lot even
WELL. Physically, historically
(the <u>place</u> in <u>time</u>)

a) <u>the biota, what lives there</u>

<u>the flora</u>: calyx of time; the antiquity of
agriculture

Oakes Ames, ECONOMIC ANNUALS AND HUMAN CULTURES
Edgar Anderson, PLANTS, MAN AND LIFE

augment with A.K. Nadkarni's
INDIAN MATERIA MEDICA

& PHARMACOGNOSY (Claus & Tyler)

(for the big trail: U.S. PACIFIC RAILROAD
SURVEY, 1853-5, 13 volumes)

the time link: Henry Bailey Stevens, THE RECOVERY OF CULTURE,

<u>Myth</u>
(Avalon & the Western Isles, Java)

the secret history of tumeric/ the peanut in China
<u>and</u> Peru

<u>Taxonomy & time</u> tabashir, the bamboo
pearl

Afro-Indic exchange of plants/architecture

Vavilovian centers

Jesus, Oedipus, Alexander
buried in gardens, sacred groves.

<u>inter nemora et fontes</u>

silent flowers
speak colors

Yours?
What is that space?

Where must you find <u>Center</u>?

why don't trees have eyes?

But your vacant lot: <u>watch</u> <u>it</u>
just discover, say, what
is edible there

(Angier, Martin & Scott, Medsger,
Euell Gibbons)

<u>the fauna</u>: (include the human animal)

Plath on the bumblebee, Maeterlinck, the Peterson
guides, Frank Cowan, CURIOUS FACTS IN THE HISTORY
OF INSECTS

Get a good bug book, a hand glass, and <u>hunker</u>
<u>down</u>.

b. <u>the terra</u>, what it is made of, underneath

geology, soils analysis+dowsing

c. <u>the processes</u>, what is changing it

weather, economics, drainage, the neighbors,
the chemic dance

Then know it from specific points of view

how would you live off it? (farmer/bandit)

how would you defend it, maintain it
(guerrilla-conservationist
or lawyer: what is its legal status?
how did it get that way?

Tell you a lot ... abstract & title search/the Indian
treaty it shifted with.

but the poet, the maker with words, transmogrifier,
who knows a mansard roof from a puncheon floor
can wet-cooper, brew, → translate a Catullus,
owns a spoke-dog & has sewn a wound

<u>Speaks</u>

<u>Gnomes</u>, far-edged language

proverbs/ maxims/ epigrams/ riddles/ chants

finally poems

hit chance fragments: LYRA GRAECA (Loeb)
ANCILLA TO THE PRE-SOCRATIC PHILOSOPHERS
Wittgenstein's notebooks, Paul Klee,
the MUMONKAN

Chakobza, secret language of Circassian princes (Reineggs II 248)
shelta, the tinkers' private tongue
Language theory: Whorf, Sapir, Fenollosa, Karlgren, Weiger,
Morley, Thompson, Diringer, Chomsky: be
happy with madmen and pedants here

children, witches-talk, time-mirrors: the Opies

OXFORD DICTIONARY OF NURSERY RHYMES/
LORE AND LANGUAGE OF SCHOOLCHILDREN

Remember that it is Agares who teaches all languages:



before his fall in the Revolt of the Angels
he was of the Order of Virtues

Margaret Murray & Montagu Summers on the witch-tongue & eye

the river-flow of Georgian epics like the VISRAMIANI

lore in old reference books

STYLISTS: Sir Thomas Browne, Edward Dahlberg, Gerard Manley Hopkins,
anybody odd and true: Sidney Goodsir Smith, Robert Duncan,
Louis Zukofsky, John Skelton, the venerable Pound.

It is all in breaking the envelope

TRANSLATIONS: do your own, preferably from a non-I-E language
you have bothered to learn, but back and forth,
between languages,
even the same one, your own.

POETS: read the old boys and follow your nose.



THINKING
break habitual patterns by careful and deliberate
cultivation of alternative structures

(Gardner Murphy, "a class of events
not ready for inclusion in
systematic science")

notice: physicists' talk of tachyons
& other particles with causality
patterns as exotic as synchronicity

the hunting of the quark

elective affinities
proof=guilt?
Law // Logic
LOVE
?

Dobb's psitrons

(To Define True Madness)

what triggers the neurone-discharges?
who stands in the shadow?

"things which could not be said" the arrheta

favere linguis

The lore of astrology/ synchronicity/ any magic
or mathematics/ varieties of divinatory techniques/
techniques of ecstasy/ mythologies/ games

Alfred North Whitehead: "Apart from the experiences
of subjects there is nothing, nothing,
bare nothingness."
PROCESS AND REALITY 254

the efflorescences of magic: 1880-1910 1960-

the uses of insanity: R.D. Laing/ J. Perry/ Sullivan/
J. Silverman

the skew thinkers: Samuel Greiner, Francis Mott, Eric Gutkind,
Michael Fraenkel, Georges Dumezil (on the Caucasus) Roger Barlow
(Maya) Ouspensky, Dumezil, C.K. Bliss, Semantography, the Fortean
Society//

different cosmologies: Sumerian, the sea-maps of the Polynesians,
the day-carriers & time

thinking with things: tools/ materials/ the craftsman's skills
the movement of tools

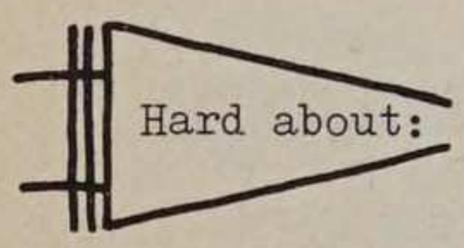
farrier, weaver, mason, carpenter, cutler, lens-grinder
wainwright, sawyer ("strip when you're cold and live to grow old")

the millwright, maker of anything

Articulation of the hand
know yr anatomy: Gray/
Hollinshead

the beauty of tools, their variety: Belknap's catalogue
forty kinds of felling axes
each in six weights.

A HISTORY OF TECHNOLOGY for the West, and Needham's
SCIENCE AND CIVILIZATION IN CHINA



causality=Resonance=Correspondence

Acupuncture/ayurvedic medicine
germ theory: symptom::cause
mysteries

beware the Nomothetic.

Brian Inglis, THE CASE FOR
UNORTHODOX MEDICINE

{any <u>randomness</u> will do: the secret of divination
given you here}

the earth in dance and order

Saint Hildegard of Bingen: "the Rhine flows from the sea

to the mountains"

"the holm-oak is hostile to the spirits of air"

What dimensions are tangent to our own?

"est sphaera intelligibilis, cuius centrum
est ubique et circumferentia nusquan"
Alan of the Isles

Godfrey Higgens, ANACALEPSIS

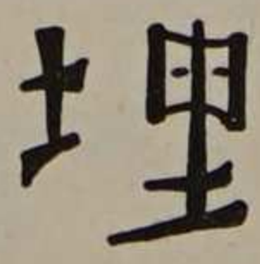
Gustav Meyrink, THE GREEN FOOL

M.A. Attwood, A SUGGESTIVE INQUIRY INTO THE HERMETIC MYSTERY

A. Franck on the <u>Kabbalah</u>

the physiological basis of epistemology:
we must know <u>what</u> our senses tell us, and <u>how</u>,
before the notion of extra-sensory perception becomes
worthy of discussion

****



Morphological explorations: shape/movement is language

nebulae, cells, the neurone trajectories of sex,
the chant of DNA
(R. Thom)

a language like wild clematis ⟷ a motorcycle over rough ground

each a tactic, a growth from Clauswitz

(orders of being: larva/pupa/imago::layman/initiate/priest)

Katharsia-paradosis-epopteia

topologically sound

Theon of Smyrna

Henry Corbin, Avicenna And The Visionary Recitals

birth is kenosis, the emptying out

All perceptions are symbolic as well as actual (Razul, the angel of secrets)

Received tradition/historiography

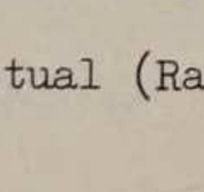
, the revisionists &
the learned superstitions
of our heritage

History is bunk (HF) and "there's no profit in't"

truth is the long fall into today

exempli gratia: evidence for a world-roaming civilization with advanced navigational/mathematical techniques most ancient

Charles H. Hapgood, MAPS OF THE ANCIENT SEA KINGS

correlates with 

Gerald Hawkins
Stonehenge Decoded

HAMLET'S MILL (de Santilla & von Dechend)

that the sky was an exacting teacher
and the order of the stars an
ancient gnosis

+ the sun-hole at Casa Grande (Gladwin, Hist. Am. SW, 260)

****

the revision of history: America as Empire/ Power derived from Falsehood

(what we say we did not do, we did)

so Michael Astour, HELLENOSEMITICA Cyrus Gordon

--the Semitric augment to Hellenic civilization
so long denied (Beloch)

The difference between what happened
and history,
is the study of History.

This said the bards, the typhos anēr, "the nameless ones"

****

a quick garland

H. Focillon, THE LIFE OF FORMS IN ART
Kornelis Miskotte, WHEN THE GODS ARE SILENT
Sybil Moholy-Nagy, THE CANON OF ARCHITECTURE
W. Franger, THE MILLENIUM OF HIERONYMUS BOSCH

of order

If you would know what the masters of technology have in store
for the working man, the analogy lies in the enclosure movement
(W.E. Tate)
& Hammonds' VILLAGE LABOURER

SZU, to control

the revolution flowers

"I only remember that the attitude
of everyone present that night was
that all oligarchs, and not just
some of them, as Aristotle had written,
meet in secret to take an oath to do
harm to the people in any way possible.
I thought for some years that theory
a little paranoid, but now I know that it's
true. Completely. As destructive as Sulla."

John Wilkinson

The poem as map/ as action: Wittgenstein

"Ethics and aesthetics are one & the same"
Tractatus 6.412

C.H. Waddington, BEYOND APPEARANCES
Korzybski wrong.

The land action: Sauer notes the Sierra Madre
(route from Sahuaripa to Casas
Grandes
"as nearly impassible a barrier as
exists in North America." L&L 98)

the visionary landscape, the function of wilderness

Sanctuary, Castaneda finding his "spot"

Sacred Space/ the point of tangency between the dimensions

so difficult to find
(the Kami that knows yr name)

Wandering in mountains remote as dreams
reveals the hidden.

Nobodaddy watches from the ridge.

***

Nine rivers and one swamp (you find it)

D'Arcy Thompson, ON GROWTH AND FORM
Werner Jaeger, PAIDEIA
Leon-Portilla, AZTEC THOUGHT AND CULTURE
Hajime Nakamura, WAYS OF THINKING OF EASTERN PEOPLES
L. Abegg, THE MIND OF EAST ASIA
Walter Otto, DIONYSYS: MYTH AND CULT
Frithjof Schuon, LIGHT ON THE ANCIENT WORLDS
Frank Waters, BOOK OF THE HOPI
Leland Wyman, BEAUTYWAY: A NAVAJO CEREMONIAL
Alain Danielou, HINDU POLYTHEISM

Recalling that gravity is not a force, it is a consequence
of the curvature of space,

write a postscript on the love of Prospero — for Caliban

and the endless variety of civilizations Henri Michaux
thought desirable.

****

(Michel Foucault, THE ORDER OF THINGS, his

MADNESS & CIVILIZATION)

Civilization is repression, "in wilderness is the preservation
of the world." HDT in Walking

Law reveals the failure of power, the psychopath
as the human norm.

Eric Guttkind (now reprinted)
THE BODY OF GOD: in '37
revealed another dystopia
THE ABSOLUTE COLLECTIVE.

others.



I will teach my children stealth
quickness
silence
the wholesomeness of a world without man,

its loneliness, the despised jewel of contemplation.

Mad Augustine: "love and do as you will"

Alvar Nunez de Vaca, Naufragios, 3 1/2 ounces in the Aguilar edition

can be carried in flight

and will teach the wanderer
with nakedness.

############

Endure the insanity of others; revolt
do not obey the criminals in power.

silence
exile
cunning
} J's Rx

see what you can do with what is left

and whoever.

Feeling: what you make of seeing where you are

and saying something about it

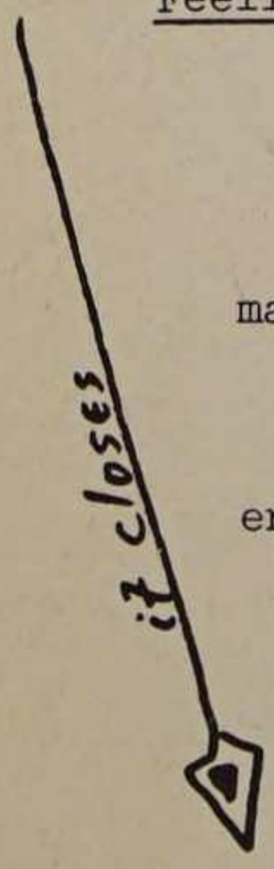
to somebody

maybe you, finding out and talking--

or maybe others, in whatever style (tribe/marriage/wanderer)

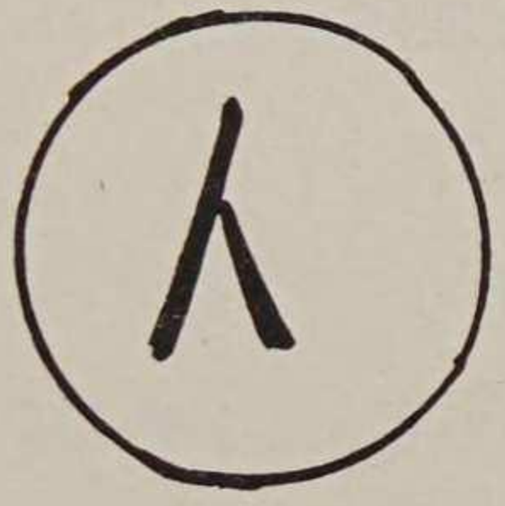
enduring what the Way brings, extending what you've learned

to observe
back into yourself
to link with another



Outside ignorance and numbness, alive
in a place

and talking.



The human study: the essential solipcism

What it's all about.

+++++++
****
+++++++

Howard McCord
New Moon in May, 1971

99 Theses, by Michael McClure

1. MAN IS A CARNIVORE EXPERIENCING HIMSELF.

2. MAN IS A MAMMAL.

3. THE UNIVERSE IS THE MESSIAH.

4. THE CREATURE IS MONIST.

5. MONISM IS POLYTHEISM.

6. THE 27 SENSES ARE EXTRUSIONS OF MESSIAH.

7. THE SENSES ARE GODS AND GODDESSES.

8. THE MAMMAL AND THE STAR ARE EQUAL.

9. THE STARS ARE A GAS.

10 THE GALAXIES ARE A LIQUID.

11. ALL LIFE IS A MEAT SCULPTURE FREED OF TIME, SPACE, AND DIMENSION.

12. THIS SOCIETY IS A CAGE FOR THE MAMMAL.

13. ALL CREATURES OF WING, FIN, FUR, TENTACLE, PROTOPLASM — ARE EQUAL.

14. THE PANDA IS A PEACOCK.

15. MAN IS A PANDA.

16. THE SALMON IS A MAN.

17. THE WOLF SINGS.

18. CARBON, HYDROGEN, NITROGEN, OXYGEN, SULPHUR

19. THE STAR IS A SUN.

20. CHILDREN ARE FREE.

21. THE BODY IS A CHILD.

22. THEISM REJECTS THE MESSIAH.

23. THE PHYSIOLOGICAL BODY IS PURE SPIRIT.

24. EACH SELF IS MANY SELVES.

25. THE INVISIBLE EXTENSIONS OUTWARD ARE AS COMPLEX AS THE VISIBLE EXTENSIONS INWARD.

26. THE SENSORIUM, MEMORIES, AND GENES ARE CONSTELLATIONS.

27. ALL CONSTELLATIONS ARE ONE CONSTELLATION.

28. LIFE SURGES.

29. EXTINCTION IS AN APPEARANCE.

30. THE SNOW LEOPARD IS A WORM ELF.

31. EARTH IS A SNOW LEOPARD.

32. LIFE IS TOPOLOGICAL COMPLEXITY.

33. WEALTH IS ENERGY.

34. ELECTRONICS DEVOLVE FROM THIS STAR.

35. THERE IS NOT INTELLIGENCE BUT INTELLIGENCES.

36. CRUELTY, TORTURE, SELFISHNESS, VANITY — ARE BORING.

37. EACH MAMMAL DESERVES.

38. THE SLOTH AND THE EAGLE ARE EQUAL — MEN ARE EQUAL IN THE SAME WAY.

39. THERE ARE, AND ARE NOT, MOLECULES AND ATOMS.

40. ONLY THE SELVES CAN DOMESTICATE THE SELF-DOMESTICATED.

41. MAN AND THE DOG ARE SELF-DOMESTICATED.

42. MEN FEED WILD MUSTANGS TO DOGS AND WHALES TO CATS.

43. THE SEA URCHIN IS A GREAT PHILOPHER.

44. PLATO EQUALS CHARLIE CHAPLIN — JESUS IS ANACREON.

45. MONEY IS FUNNY.

46. THE DOLLAR IS A COLLAR.

47. CLOVER IS A CREATURE.

48. THERE IS ENOUGH WATER FOR ALL WHO SHOULD BE.

49. EVERYTHING IS NATURAL.

50. REASON IS BEAUTY.

51. MEAT IS THOUGHT.

52. THE GREEKS WERE THE LAST TO DEIFY THE SENSES.

53. MONOTONY IS MADNESS

54. THE FRONTIER IS OUTSIDE.

55. THE FRONTIER IS INSIDE.

56. LIFE BEGINS WITH COILING — MOLECULES AND NEBULAE

57. RELIGION, MATERIALISM, POLITICS, PROGRESS, TECHNOLOGY — ARE EVANGELISMS.

58. EVANGELISMS ARE PROLIFERATIONS OF MONOTONY.

59. REVOLUTION IS SENTIMENT.

60. REVOLT IS BIOLOGICAL.

61. THE LIGHT ON YOUR FINGERTIPS IS STARLIGHT.

62. PROPORTION AS MEASUREMENT IS FALSITY.

63. THE BLACK MAN IS NOT THE PINK MAN OR THE YELLOW — THEY ARE MAMMALS.

64. DREAD THE POLITICO AND THE PREACHER WHO CAN DELINEATE A MESSIAH.

65. NATIONS ARE FALSE DIVISIONS OF CONTINENTS.

66. CITIES ARE SWIRLS OF POPULATION.

67. IT IS NATURAL TO DROWN IN CITIES — IT IS NATURAL TO SWIM IN WAVES.

68. THERE IS ONE LANGUAGE — GESTURE, VOICE, VIBRATION OF BODY.

69. YOUTH IS CLUBBED WHEN IT RISES OR OPENS.

70. THE BODY IS ELF LAND.

71. THE CHILD IS A BEAST OF BURDEN — HE IS USED FOR WAR.

72. LIFE IS NOT REST BUT ACTION.

73. LIGHT AND DARKNESS ARE ARBITRARY DIVISIONS.

74. THE FIST IS REAL — THE MACHINEGUN, BOMB, NAPALM, ARE FANTASIES OF COMMUNICATION.

75. PROPAGANDA IS NARCOSIS.

76. POPULATION IS AN ADDICTION.

77. LOVE CAN ONLY BE MADE, OR INVENTED, WITH MEAT.

78. PRISONS AND COURTROOMS ARE MONOTONY.

79. WAR IS ONE COLOR.

80. THE PUSSYWILLOW, THE REDWOOD, THE BUTTERFLY — ARE BLOSSOMS.

81. MADNESS IS TEMPORARY AND NATURAL.

82. WHERE THE BODY IS — THERE ARE ALL THINGS.

83. SOUL IS BORING — SPIRIT FLIES.

84. THE CRICKET IS A WARRIOR AND A GOD OF MUSIC.

85. THE FALCON IS A CLOSE AND TEMPORARY ACQUAINTANCE.

86. ANY SEXUAL GROUP IS APPARENTLY NATURAL.

87. CLEANLINESS IS UNDEFINABLE AND AS NATURAL AS FILTH.

88. DRUGS ARE BRIEF ALCHEMY.

89. MORALE IS VIGOR.

90. THE YOUNG CREATURE IS AGILE.

91. THE OLDER CREATURE IS STRONG.

92. WISDOM, MEMORY, IMAGINATION ARE SENSORY CONSTELLATIONS OF INTELLECTIVE MEAT.

93. MODERATION DERIVES FROM MULTIPLICITY OF EXPERIENCE

94. NOW SUCKS.

95. PAST, PRESENT, FUTURE, DIMENSIONS — ARE A FIELD FOR BALANCE.

96. LUCK IS A CREATION OF THE MEAT.

97. LUCK AND MEAT ARE DIVINE.

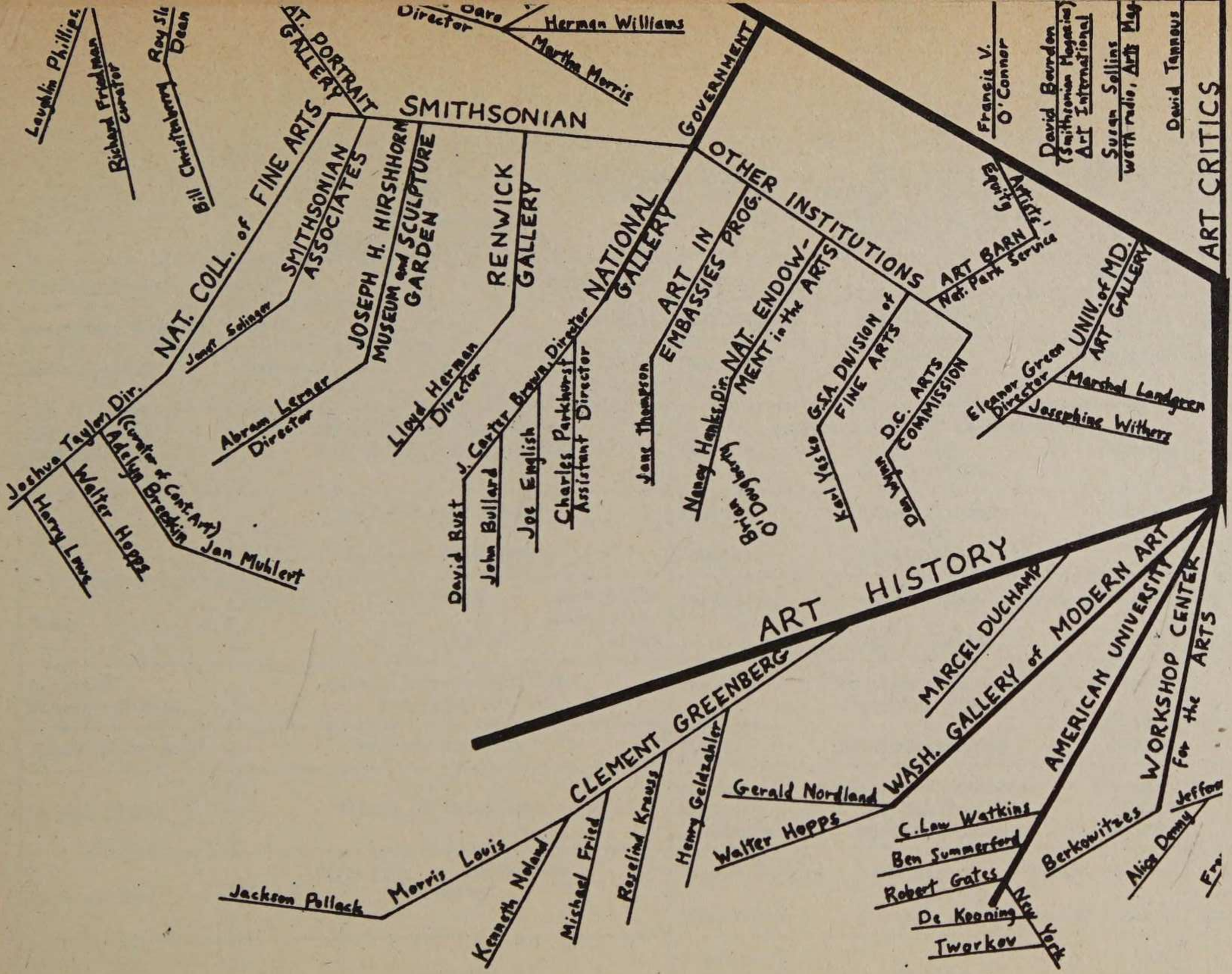
98. THE EYE AND TONGUE ARE A FIELD OF CREATURES.

99. MEAT IS A MOVING SACRED CAVE IN THE SOLID AIR.

In an age of ever widening conflict,... the mind is stupefied by too many new facts and dislocations, by too many unassimilable travels into outer space, by too many people on earth, and by the incessant rush of « history » before our eyes, bombarding all of our senses at once and demanding human attention. ...Never before have so many writers tried so hard to be equal to the overwhelming amount of data that fills our lives. We all sense that our world is being changed — that we are being changed — at a pace that makes imaginative fiction seem the servant of fact. It is the world itself that now seems fabulous and « dramatic », reality that has become fictional and extreme. Alfred Kazin, **The Open Form** (1970).

Tree of Modern Art in Washington, D. C., (detail) by Don Corrigan

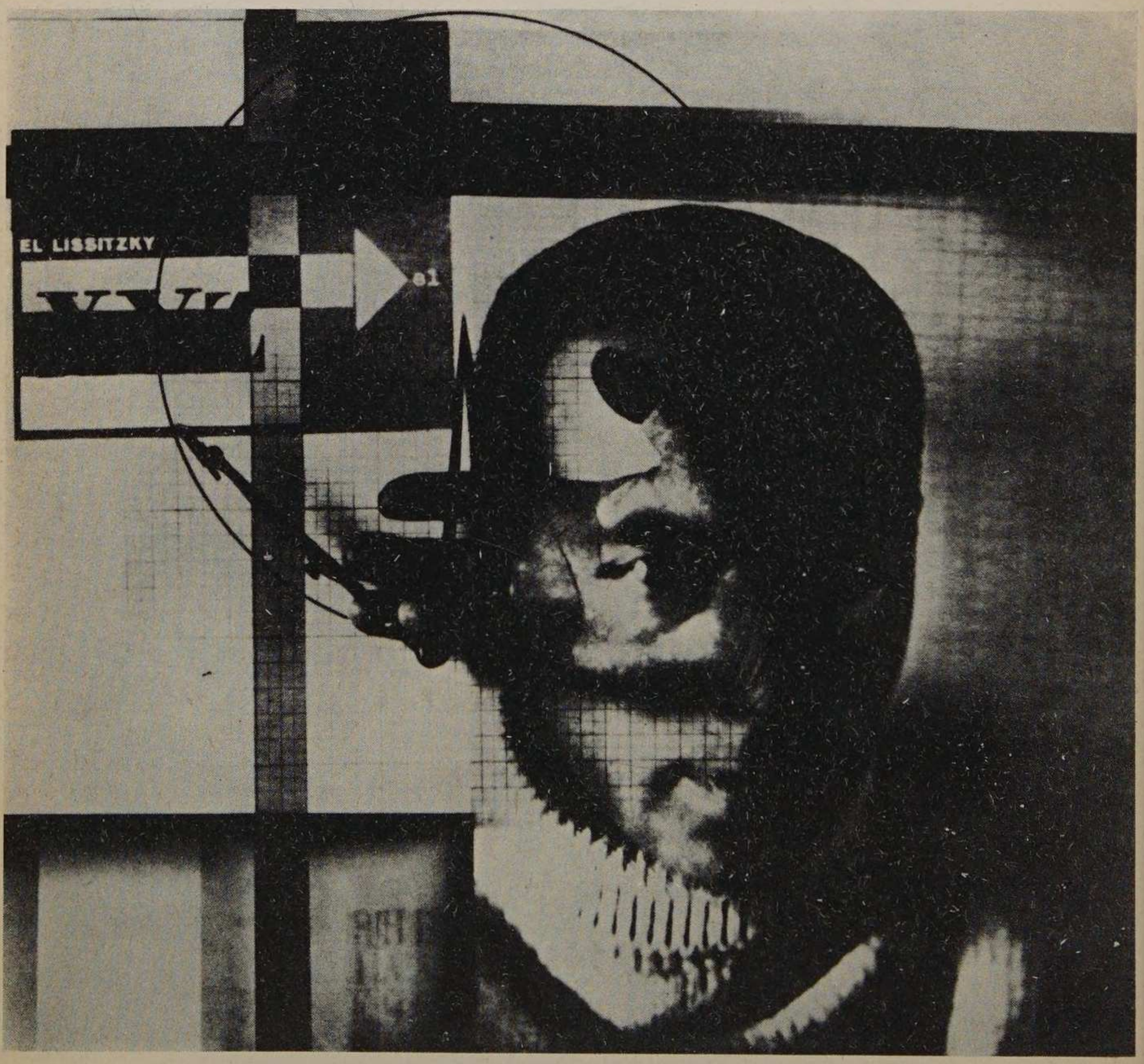
TREE of MODERN ART in WASH., D.C.
PYRAM
RAMON O
WASHINGTON COLOR FIELD PAINTERS
Gene Davis
Thomas Downing
Paul Reed
Bill Dietrich
Bob Newman
Lee Resnick
Howard Mehring
Leon Berkowitz
Lenore Tawney
Kenneth Noland
Gene Davis
Tom Downing


ART HISTORY
CLEMENT GREENBERG
Jackson Pollack
Morris Louis
Kenneth Noland
Michael Fried
Rosalind Krauss
Henry Geldzahler
MARCEL DUCHAMP
Gerald Nordland
Walter Hopps
WASH. GALLERY of MODERN ART
C. Lew Watkins
Ben Summerford
Robert Gates
De Kooning
Twarkov
New York
AMERICAN UNIVERSITY
Berkowitzes
WORKSHOP CENTER for the ARTS
Alice Denny
Jeffers
Fr...
ART CRITICS
Francis V. O'Connor
David Bourdon (Smithsonian Magazine) Art International
Susan Sellins with radio, Arts Mag
David Tannous
Artists' Gallery
OTHER INSTITUTIONS
ART BARN Nat. Park Service
UNIV. of MD. ART GALLERY
Eleanor Green Director
Marshal Landgren
Josephine Withers
GOVERNMENT
NATIONAL GALLERY
Jane Thomson
ART IN EMBASSIES PROG.
Nancy Hanks, Dir. NAT. ENDOWMENT in the ARTS
Brian O'Doherty
Karl Yaeka G.S.A. DIVISION of FINE ARTS
Dan Terra D.C. ARTS COMMISSION
RENWICK GALLERY
David Rust
J. Carter Brown, Director
John Bullard
Joe English
Charles Parkhurst Assistant Director
JOSEPH H. HIRSHHORN MUSEUM and SCULPTURE GARDEN
Lloyd Herman Director
SMITHSONIAN ASSOCIATES
Jane Seliger
NAT. COLL. of FINE ARTS
Abram Lerner Director
Joshua Taylor, Dir.
(Curator of Cont. Art) Adelyn Breeskin
Jan Muhlert
Walter Hopps
Harry Lewis
SMITHSONIAN
PORTRAIT GALLERY
Martha Morris
Herman Williams
Director
Bill Christenberry
Richard Friedman Curator
Laughlin Phillips

Definition of Man, by Kenneth Burke

MAN
IS THE
SYM
BOL-
USING ANIMAL.
INVENTOR OF
THE NEGATIVE.
SEP ARATED FROM
HIS NATURAL CON-
DIT ION BY IN-
STRUMENTS
OF HIS OWN
MAK ING.
GOA DED
BY THE
SPI RIT
OF HIE
RAR CHY
AND ROT-
TEN WTH
PERFE CTION

Self-Portrait: The Constructor, by El Lissitzky



U.S. Social and Political Ideologies, by Anthony J. Wiener

U.S. SOCIAL AND POLITICAL IDEOLOGIES MAY TEND TO EMPHASIZE

(1) TRANSCENDENCE	(2) IMPULSE (ID)	(3) REASON (EGO)	(4) CONSCIENCE (SUPER-EGO)	(5) GOD'S WILL
(LEADING TO, AT BEST, EMPHASIS ON)				
SPIRITUALITY	FREEDOM	RATIONALITY	DEDICATION	REVEALED TRUTH
MYSTICISM	CREATIVITY	SYNTHESIS	LOYALTY	WORSHIP
REVERENCE	PERCEPTION	CALCULATION	RESPONSIBILITY	SALVATION
IDEALISM	SPONTANEITY	PLANNING	ORDER	AWE
ALTRUISM	SELF-ACTUALIZATION	PRUDENCE	ORGANIZATION	DIGNITY
PAN-HUMANISM	PARTICIPATION	COMPREHENSIVENESS	TRADITION	ESCHATOLOGY
PERSPECTIVE	SENSORY AWARENESS	FLEXIBILITY	JUSTICE	RIGHTEOUSNESS
DETACHMENT	JOY AND LOVE	MODERATION	OBEDIENCE	SUBMISSION
OPENNESS	ECSTASY	MELIORISM	SELF-SACRIFICE	FATALISM

COMMON VALUES

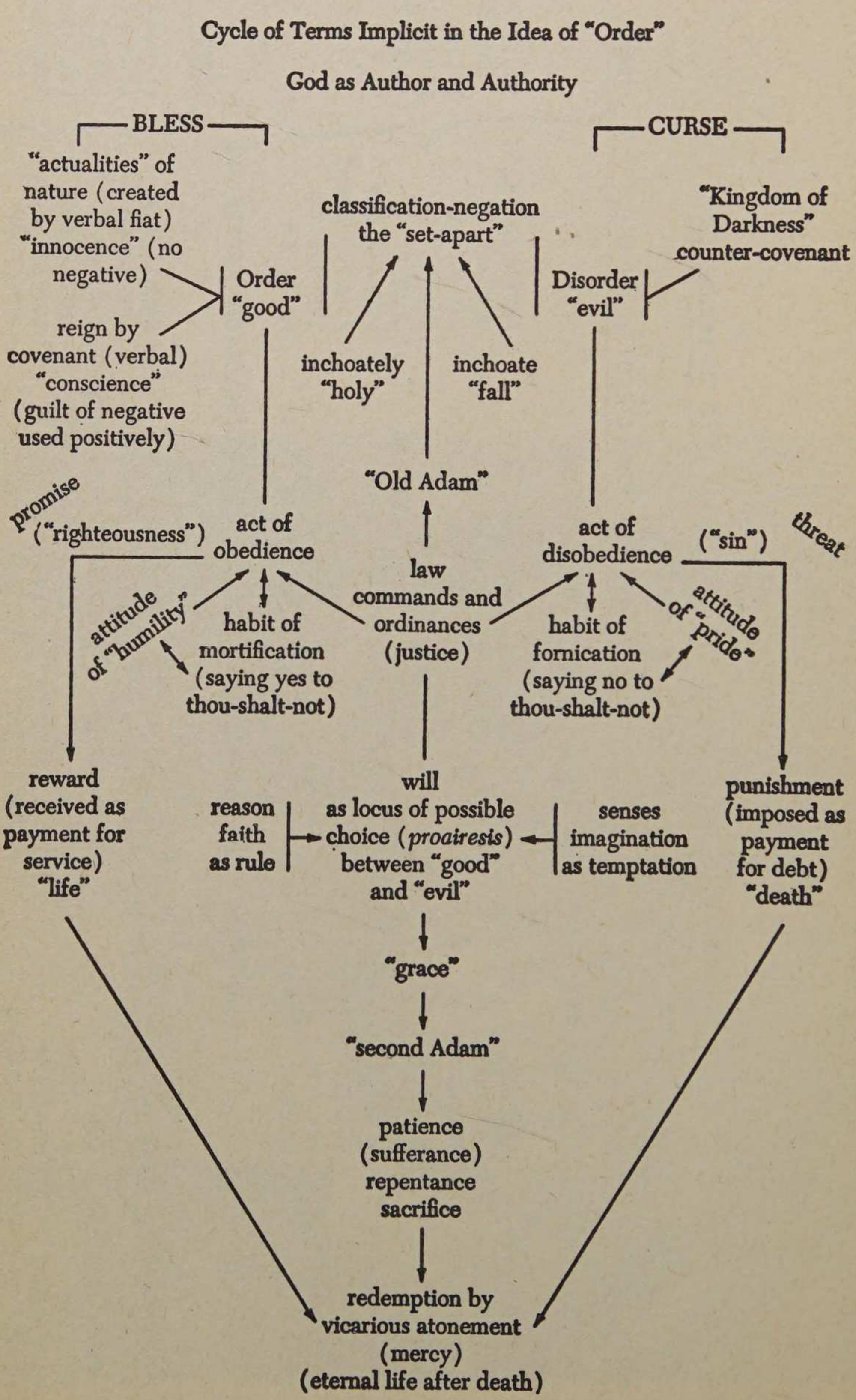
- INDIVIDUAL MEANING & PURPOSE
- SOCIAL COHESION
- VARIOUS HUMANISMS
- INNER TRANQUILITY

(BUT WITH A CORRESPONDING POTENTIAL FOR A PATHOLOGICAL DEGREE OF)

DROPPING OUT	ANARCHY	DE-HUMANIZATION	FANATICISM	FANATICISM	ELITISM
PASSIVITY	LAWLESSNESS	SCIENTISM	DESPOTISM	DOGMATISM	SELF-RIGHTEOUSNESS
UNWORLDLINESS	CHAOS	TECHNOCRACY	AUTHORITARIANISM	BIGOTRY	INTOLERANCE
CULTISM	VIOLENCE	PSEUDO-	SADO-MASOCHISM	INTOLERANCE	CULTISM
WITHDRAWAL	NIHILISM	REASONABLENESS	VINDICTIVENESS	SUPERSTITION	HYPOCRISY
MYSTICISM	SELFISHNESS	THEORIZING	PUNITIVENESS	HYPOCRICY	
FADDISM	PROMISCUITY	ABSTRACTION	GUILT	PHARISAISM	BIGOTRY
SUPERSTITION	SELF-INDULGENCE	CALCULATION	RIGIDITY	PASSIVITY	RATIONALIZATION
NAIVETE	PERMISSIVENESS	INDECISION	CALLOUSNESS	FATALISM	CALLOUSNESS

COMMON PATHOLOGIES

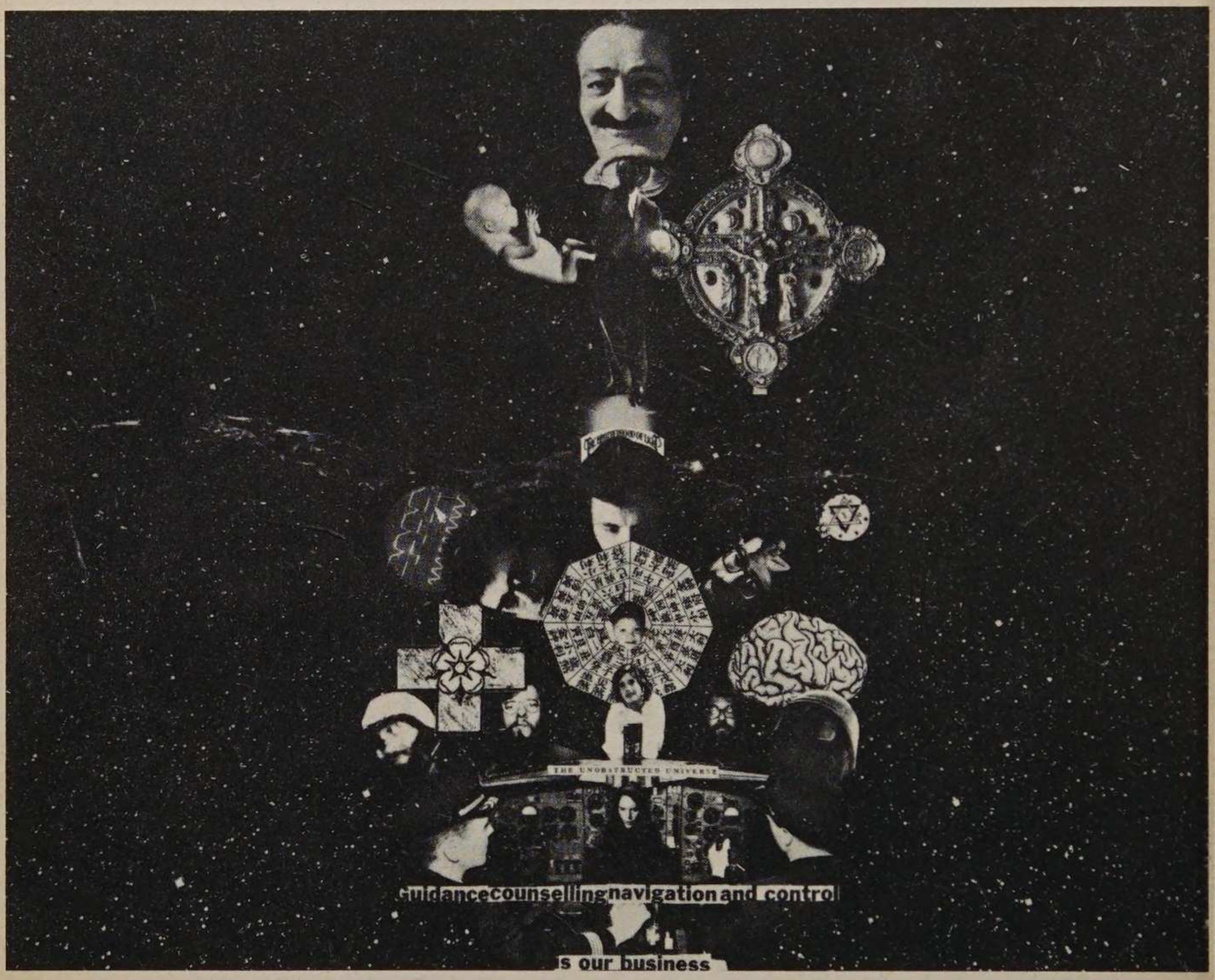
Cycle of Terms, by Kenneth Burke



The modern newspaper, especially one which depends upon street sale, tries to organize the many events of the day similarly as the futurists; the reader should read all the news almost at once. L. Moholy-Nagy, **Vision in Motion** (1947).

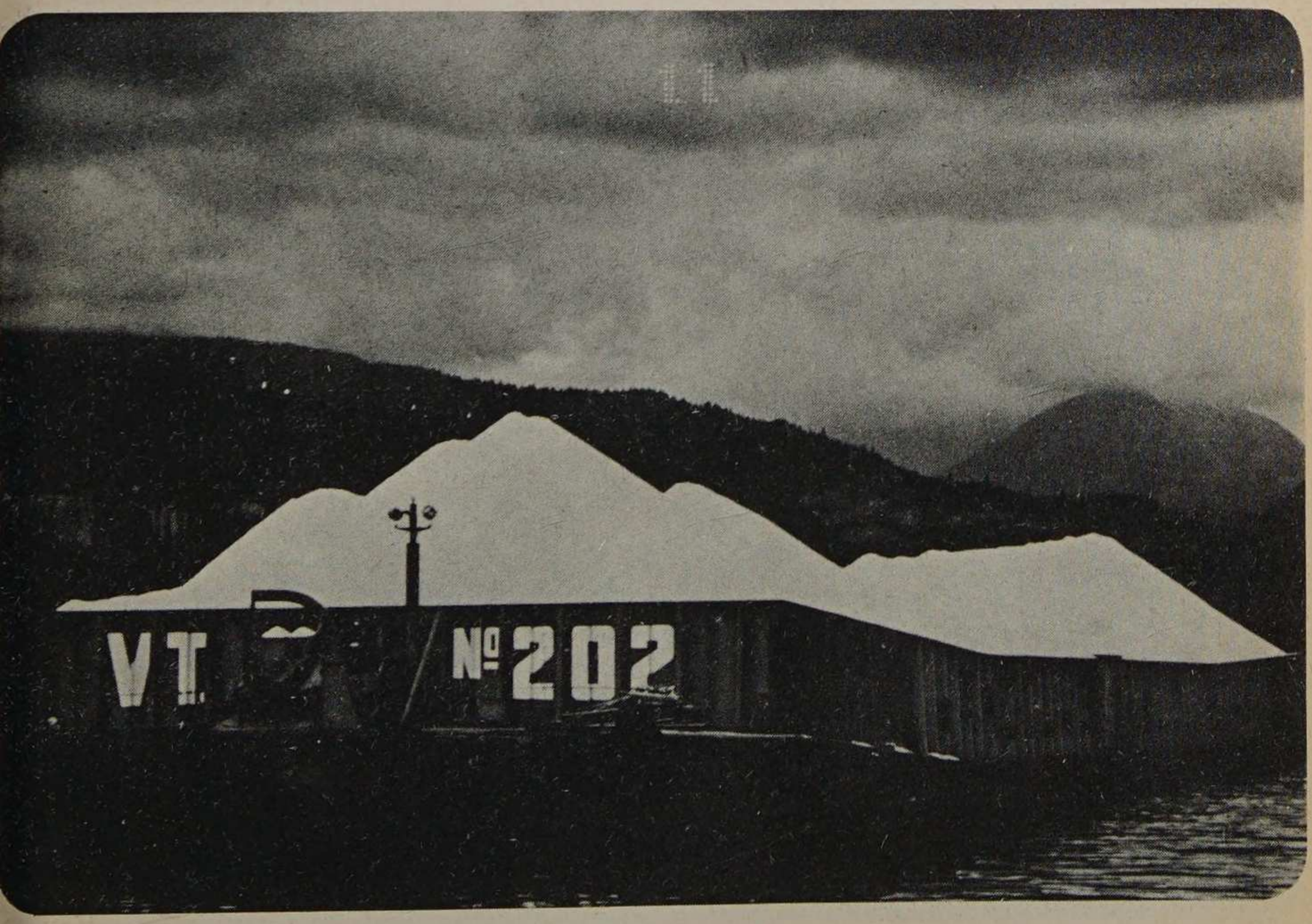
FOOTNOTE BY THE AUTHOR (1973): The terms are interrelated like Angels (etymologically, "messengers") that are said by theologians (who know about these things) to have intercourse with one another by "interpenetration." . . . I have also added the two Hebrew words qodesh and qadesh, the first meaning "set apart" in the sense of the sacred, the second meaning "set apart" in the sense of catamite.

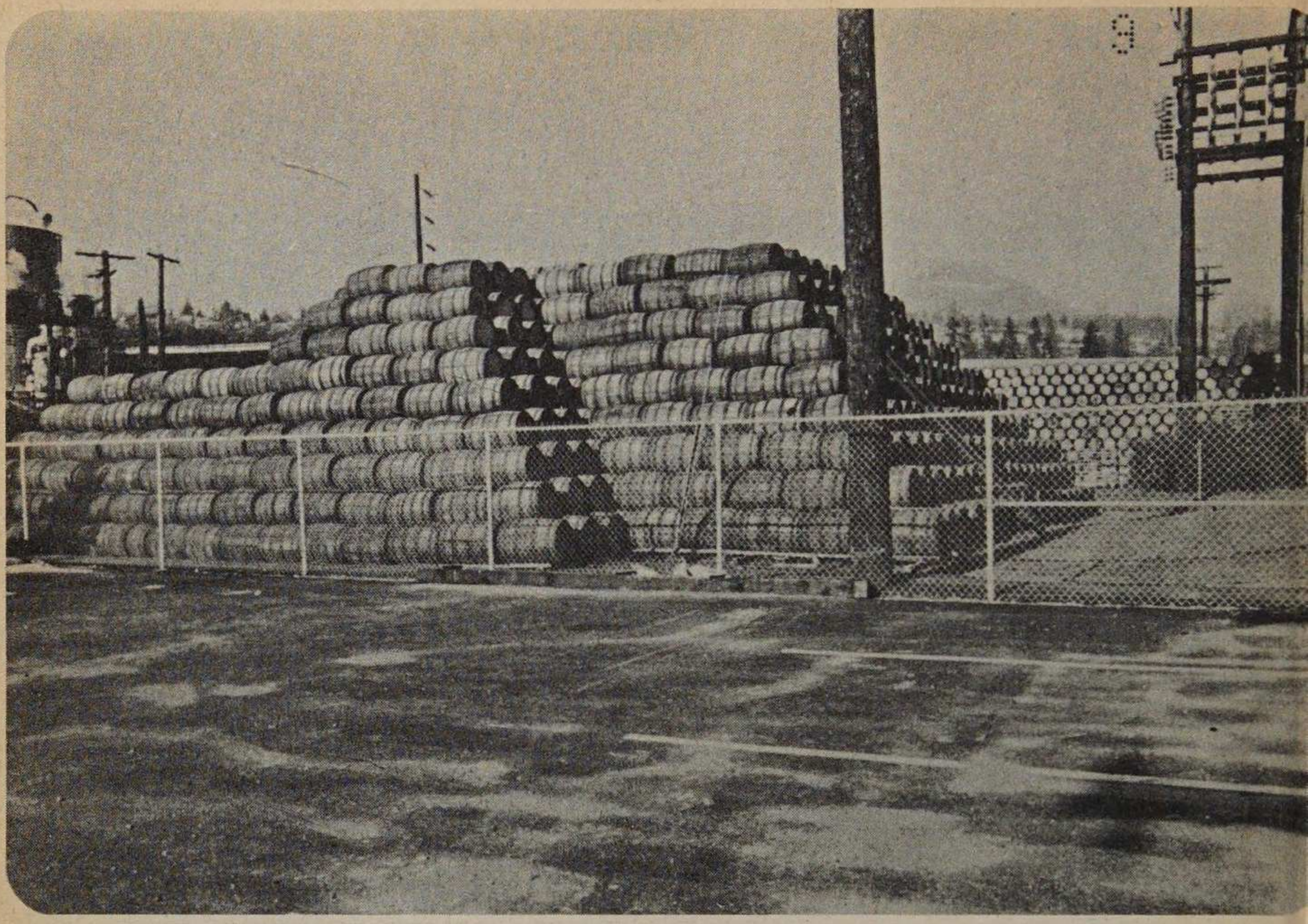
(Insignia), by USCO

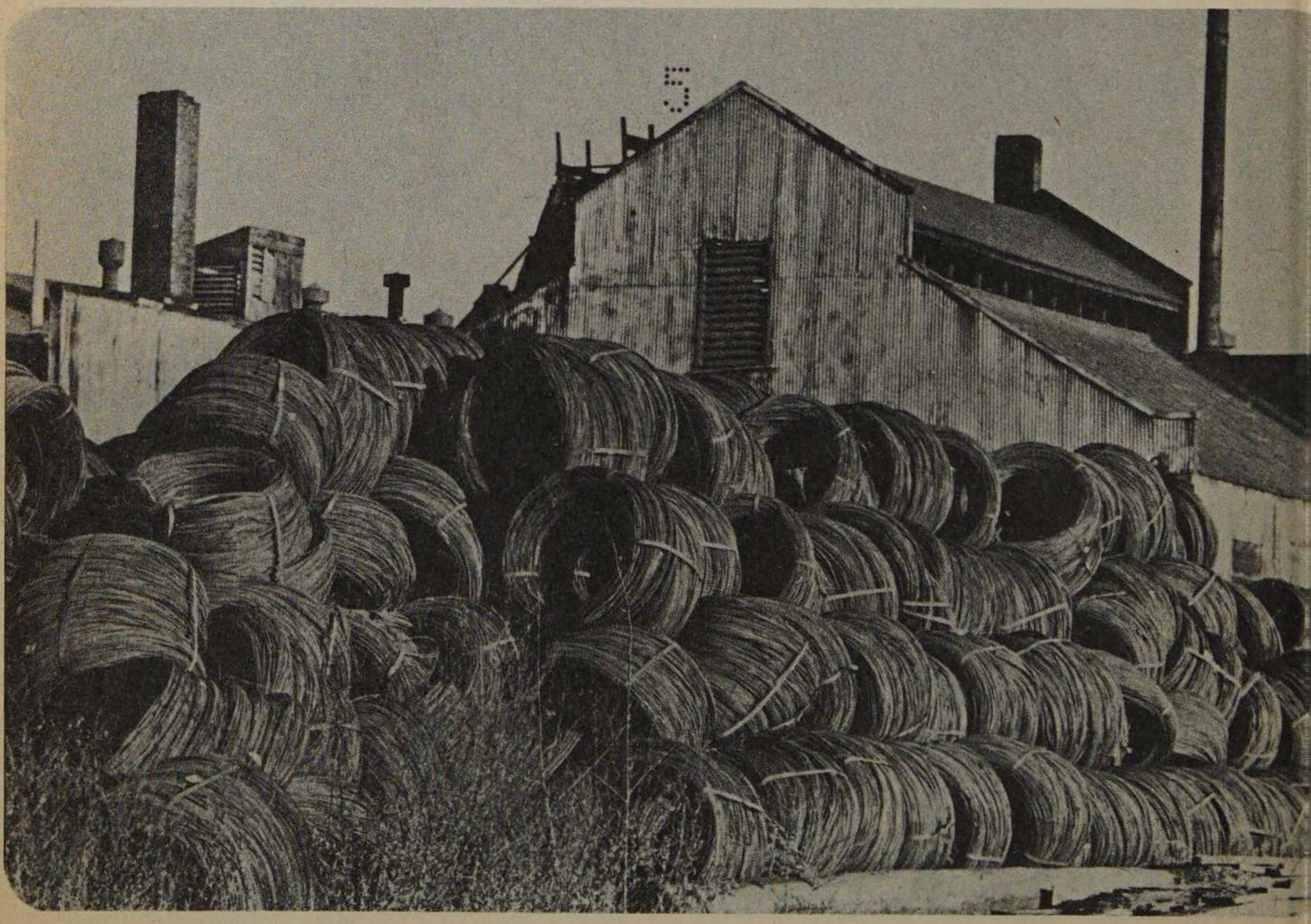


Style exists in all literature, of course, but may be seen at its purest in thematic prose; in fact, it is the chief literary term applied to works of prose generally classified as non-literary. Northrop Frye, **The Anatomy of Criticism** (1957).

from **The Portfolio of Piles,** by N. E. Thing Co.





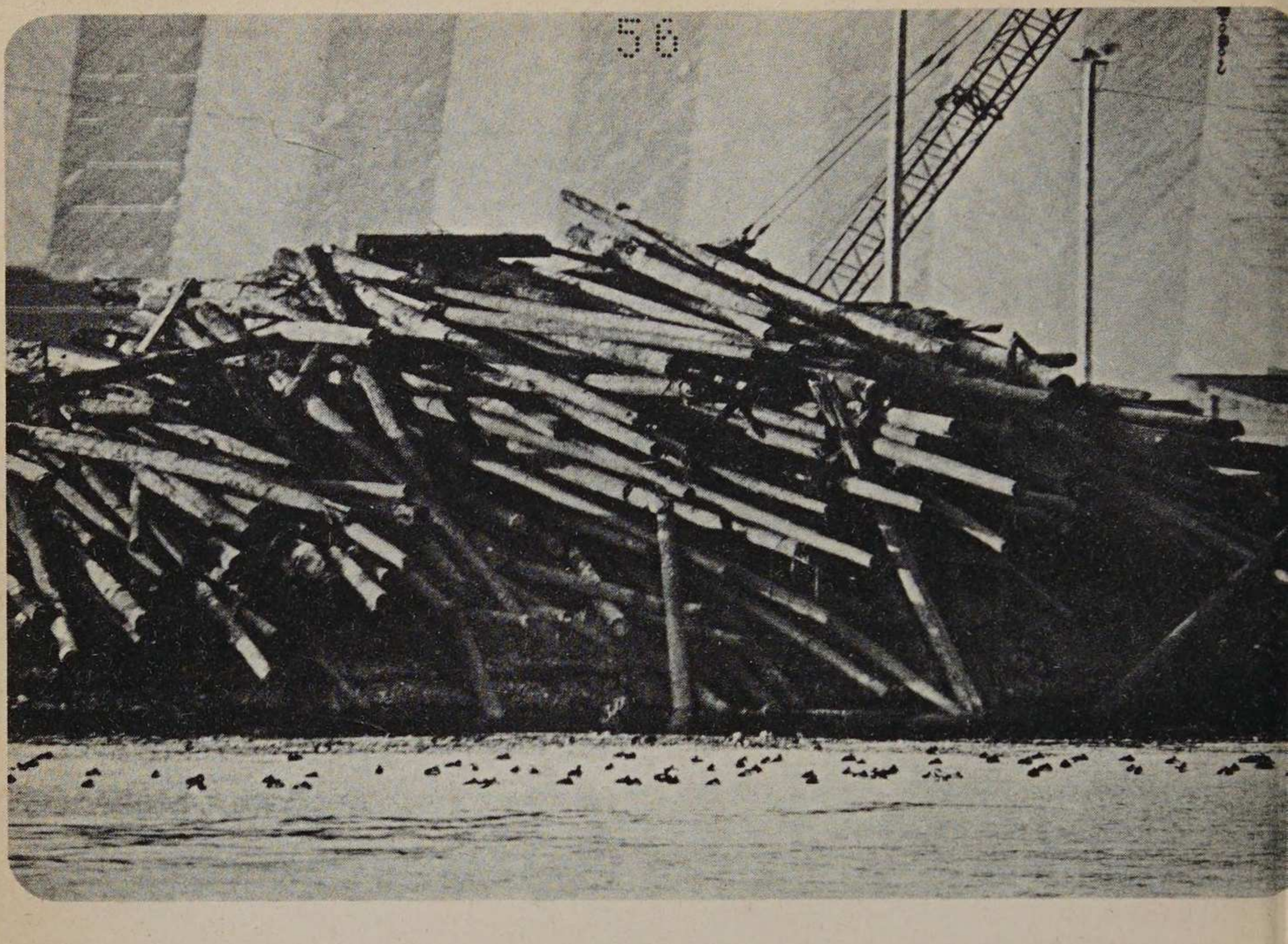


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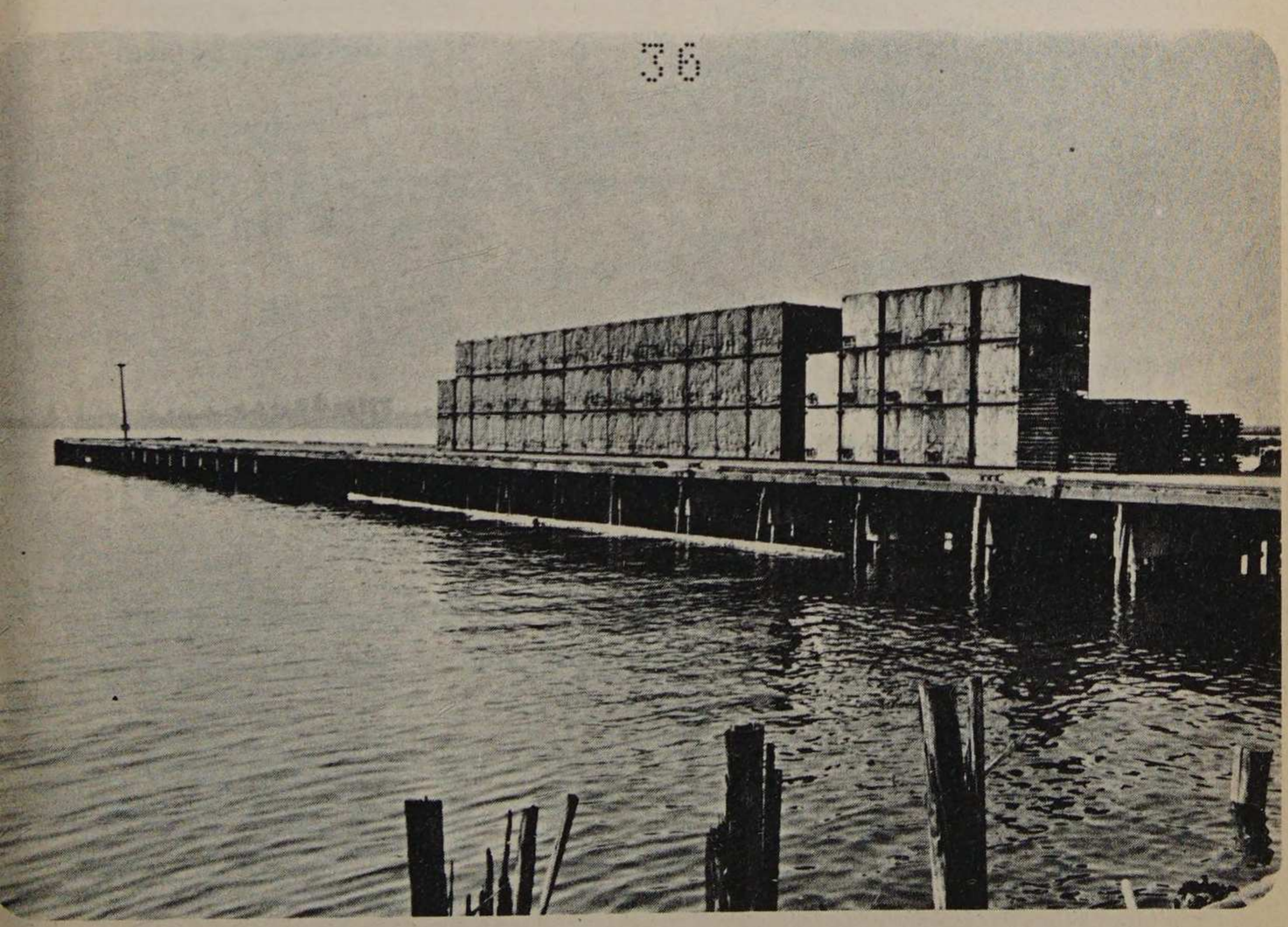
6




56


22


17
2 oz BLOCKS


36

Grammar: A Book, by Charles Olson

GRAMMAR—a "book"

why ("adv."!) instrumental case of hwā, hwaet. See WHO

how (adv. [AS. hū

nominative who
what
inst. case why

Goth hvas (Skt kas)

quantum neuter of quantus
(cf. page 11
the process is *not* continuous
[pattern]
but takes place by steps,
each step being the emission
or absorption of an amt. of
energy called the quantum

Math. distinguished fr. a
magnitude

Phil. the char. of a thing
by virtue of which measure
or number is applicable to
it, or it can be determined
as more or less than some
other.

the
"adj. or
def. arti-
cle"

[AS thē, a later form of
earlier nom. sing. masc.
sē, formed under the in-
fluence of thaet. See
THAT

that

pl. those

"Syn.
see WHO"!

AS thaet, neut. nom. &
acc. sing. of the demon-
strative (?) pronoun and
adj.(?),
also used as a
relative pronoun

[also, a connective (!)
derived by loss of stress!
fr the demonstrative 'that'

which pro! BODY
fr. stem who & that of līc (who-like?)
"of what sort or
kind"

AS līc =s body
in "lich" Scot & Dial Eng
for corpse

LIKE! "adj"
AS gelīc, fr ge & līc,
& orig. meaning
having the same body or shape
& hence, like

a adj. or indefinite article (shortened fr AN, adj)
AS one! (called adj ! fr numeral!

another

other ("adj"!—one of two, either other
actually is neuter of one, a pronoun!

[as what, neuter of who! /

quantus pronoun - adj (?) [Relat. correl. with tantus,
of what size,
how much

(magnitude?)

followed by a clause of comparison
of such size, of such a measure,
so great, such

absence of any such a word in English, fr tantus? Result, our confusion over quantity? Therefore not understanding quantus is the neuter case of a pronoun, not an adjective???

---

2 CA-

pronom. stem WHO
Grk. pa pos (how
posos qui quomodo

Lat. Qui quae quod quom
quot quam quia quantus
qualis, ubi (quo-bi)
ceterus, cis, cuias,
2 uter (quoter)

Germ. were was warum

Engl. who what why how
pronouns

Cf. Engl (for weakened CI-, fr
Grk TIS (for KIS)

Lat quis? cf. Engl. he him it
(for older hit)

bulk in Greek
is pelikos

but quantus
is posos

POS (Pronoun)

v. sub. pos

so Skt

kas, ka	=	quis, quae
kva	=	qua
kutus	=	quo
katha	=	qui quomodo
kada	=	quum
kataras	=	poteros, uter

p of Ionian Grk
is k

kati = s quantus

II "Case" / 7, in Indo-Eur.:

Active &
MIDDLE VOICE
is old passive!
(non-copulative!)

means or
ablative of instrument
is middle voice

nominative
genitive
dative—to
accusative
ablative —— removal or direction away, in Eng by from
locative— where (place & *in*
instrumental— agent or means substantive (material content)

Lat. with
by, at

TO CARRY
AWAY

PLACE
PROCESS
OR AGENCY

---

present, imperfect, & future / aorist, perfect, pluperfect & future perfect indicative
middle

(indicative middle

In the Middle ^ voice the subject is represented as acting:

1. on himself: make oneself go, proceed [will!
persuade oneself, trust, obey [belief!

2. for himself: buy for oneself
send for a person to come to oneself, summon, send for [grace!— or command courtesy !
to take to the field, march [obey!

3. on something belonging to oneself loose one's own, ransom [each takes care of themselves!
bring one's own

III The Indo-Europeans Anyway

They appeared circum 1750 BC—or 1800—out of South Russia and east to the Caspian, and, as they dispersed, carried those languages we have known thus (west to east):

Baltic Slavic Tocharian (!)
Celtic Germanic Latin Greek Hittite Armenian Iranian Sanskrit
(Fr. Sp. Ital.)

Sapir (*Language*) has this to say: "The first [of three drifts of major importance at work in the language] is the familiar tendency to level the distinction between the subjective and the objective, itself but a late chapter in the steady reduction of the old Indo-European system of syntactic cases . . . The distinction between the nominative and accusative was nibbled away by phonetic processes and *morphological levelings* until *only certain pronouns* retained distinctive subjective and objective forms."

IV Syntax ("ordering")

Sapir: "It is somewhat venturesome and yet not an altogether unreasonable speculation that sees in word order and stress the primary methods for the expression of all syntactic relations and looks upon the present relational value of specific words and elements as but a secondary condition due to a transfer of values.

"Thus, the *of* in an English phrase like 'the law of the land' is now as colorless in content, as purely a relational indicator as the 'genitive' suffix *-is* in the Latin *lex urbis* 'the law of the city.' We know, however, that it was originally an adverb of considerable concreteness of meaning, 'away, moving from,' and that the syntactic relation was originally expressed by the case form [ablative] of the second noun.

"An interesting thesis results: —All of the actual content of speech, its clusters of vocalic and consonantal sounds, is in origin limited to the concrete; relations were originally not expressed in outward form but were merely implied and articulated with the help of order and rhythm."

V Concord, in Bantu and Chinook

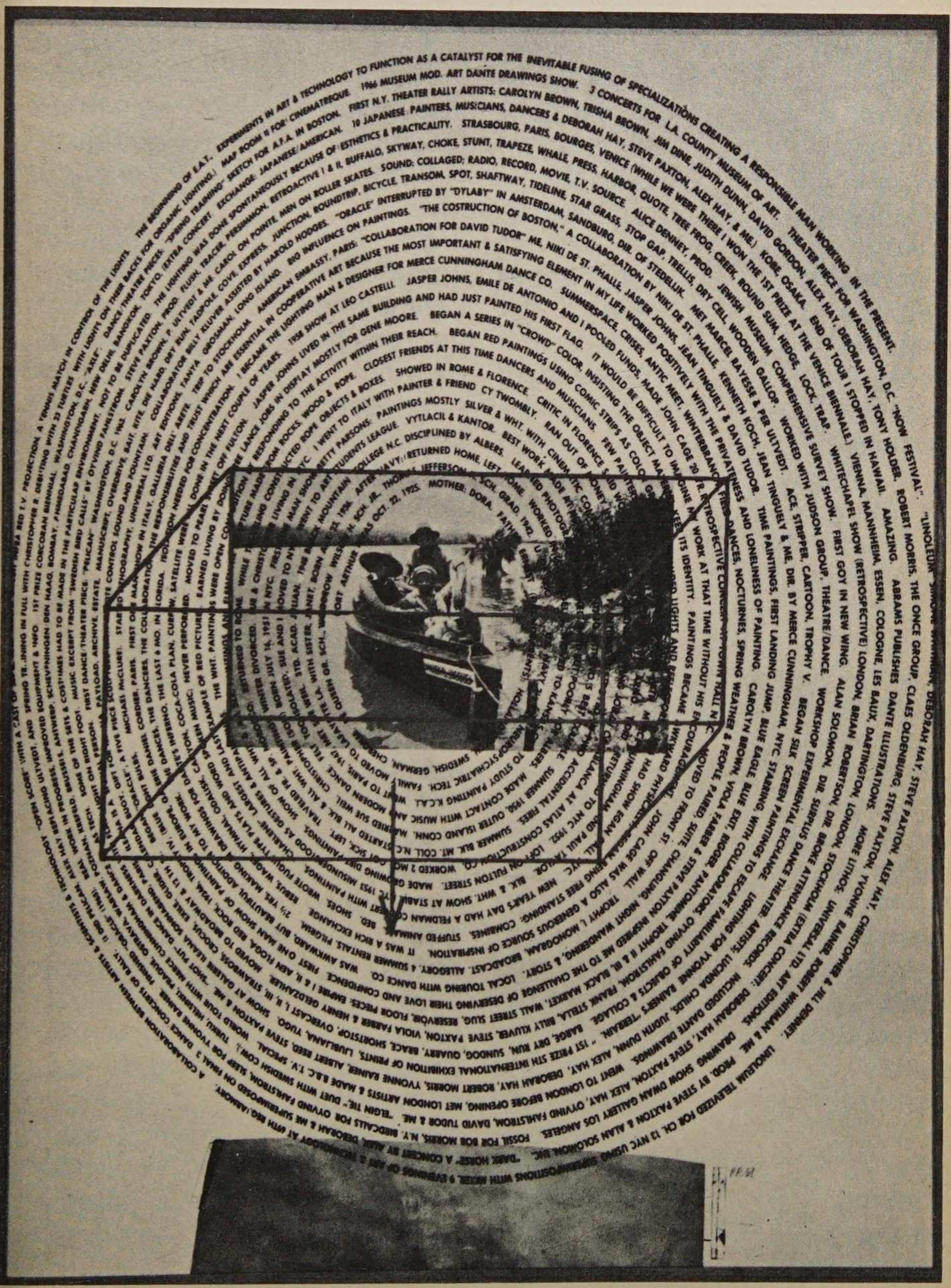
an alternative to syntax [at least as we have understood it] altogether:

Every noun is classified according to five categories—masculine, feminine, neuter [general], dual, and plural. "Woman" is feminine, "sand" is neuter, "table" is masculine. If, therefore, I wish to say "The woman put the sand on the table," I must place in the verb certain class or gender prefixes that accord with corresponding noun prefixes. The sentence reads then, "The (fem.)–woman she (fem.)–it (neut.)–it (masc.)– on-put the (neut.)–sand the (masc.)–table." If "sand" is qualified as "much" and "table" as "large," these new ideas are expressed as abstract nouns, each with its inherent class-prefix ("much" is neuter or feminine, "large" is masculine) and with a possessive prefix referring to the qualified noun. Adjective thus calls to noun, noun to verb. "The woman put much sand on the large table," therefore, takes the form: "The (fem.)–woman she (fem.)–it (neut.)–it (masc.)–on-put the (fem.)–thereof (neut.)–quantity the (neut.)–sand the (masc.)–thereof (masc.)–largeness the (masc.)–table."

—Sapir page 115

VI "Number" / the singular — exs. term (an end— not "ends")
& image (instead of images,
in Nicholas Calas
(via Robt Kelly's
essay on verse in
Trobar 2)
"nominative" (plurals distribute)

Autobiography, by Robert Rauschenberg



Two Extended Meditations, by Jean-Jacques Cory

WOMAN
is
seductive
princessly
lovely
lovable
loving
luxuriant
beloved
enticing
energetic
energizing
exquisite
bewitching
tempting
tempestuous
flirtatious
fluorescent
beautiful
beatific
pleasing
ingenuous
abundant
erogenous
evanescent
desirous
wondrous
desirable
delicious
dear
delectable
pure
demure
soft
sexy
sticking
strong
substantial

SEX
is
appetizing
luscious
linking
love
lucid
communicative
luminescent
undressing
alluring
necessary
intimate
intimidating
inimitable
harmonious
productive
procreative
pleasurable
visceral
internalizing
delicious
erotic
ecumenical
tactual
tactical
curative
good
better
best
relaxing
gripping
committing
communing
intoxicating
salutary
invigorating
demanding

devastating
domestic
curvacious
connubial
compelling
collaborative
sincere
statuesque
stimulating
nuzzling
nubile
cunning
credulous
creamy
credible
creditable
capricious
fair
feasty
fleecy
flaxen
fickle
affecting
affective
affable
endearing
responsive
satisfying
provocative
haughty
haunting
undulant
exuberant
exemplary
exceptional
extravagant
enrapturing
refreshing
resplendent
ravishing
assured
luscious
lithe

depleting
alleviating
exciting
exacting
exhausting
ecstatic
exasperating
ineradicable
irreparable
irreplaceable
revealing
reassuring
exorcising
exercising
extraordinary
disabusing
disassembling
demonic
corrosive
contagious
congealing
conceptual
unique
messy
complimentary
complementary
elementary
inspiring
splendid
sublime
easy
earnest
radical
replicating
habit-forming
epistemological
entrancing
reinforcing
rhythmical
bewildering
heightening
frightening
vitaminic

long-haired
perfective
perceptual
perspicacious
sane
sanitary
salutary
gorgeous
generous
grand
gregarious
genteel
domesticating
dewy
odorous
amicable
amenable
mysterious
astonishing
seraphic
sublime
flattering
unaffected
fetching
ethereal
excellent
better
best
is
WOMAN

firmament-shaking
euphoric
soporific
engaging
repetitious
miraculous
nutritious
non-profitable
fluffy
essential
efficient
affairing
inefficient
terrifying
flushing
odiferous
mystical
originating
bilateral
consequential
weighty
undulant
rejuvenating
uxorious
physical
definite
defining
definitive
is
SEX

Charles Ives, by Jonathan Price

You want less.
It is too free.
Charles Ives
exploded that beeswax. He made people
listen. Yankee Doodle was his song.

I am not easy.
America is not easy.
The fury of the intricate old hymn,
the articulate frenzy. Puritan. Tough.

I hear Columbia the Gem of the Ocean
clash
Nothing is at one
Even here, even in what we say,

The fiddle. The horn.
They do not want to listen

I hear new trumpets, not yet polished.
Ragtime.
They hear only what I don't hear Bach dancing that jig, Mr. Ives
they heard before I know, sir; that's why I wrote it.
They read
only what they read before.
It is too hard to think. Therefore think harder.
I am at dissonance only with the others
I am whole in myself. That is sufficient.
The time, now
the decision not to be their organist
to play only his own off key

He came to Yale and knew more than counterpoint.
And they wanted counterpoint.
Throw out that ending, and make it close in D minor, Mr. Ives.
The hell with you.

Unpublished. Years. Refusing to make the first step
the easy step, the abridgment, the tampering,
let the notes down

And why?

He had heard his father lead the Danbury Marching Band,
right down the street, into the Pawtucket Rhode Island band,
and when they met, both playing different songs, in different keys,
Charlie loved it.

His father built a machine to make quarter tones.
Like a thresher.

The sound of the camp meeting,
five voices carrying the tune,
a hundred squealing over pitch,
and another five hundred stumbling along beneath.
Blur it.
Make it what it is.

You ask for order
And there is very little.
Face it.

Chaos
Just like a town meeting—
every man for himself.

It is not neat.
Rock hard and remembering.
I do not forget.

We helped found Quinnipiack
the sound is off it is not what we learned at Yale

DKE
Wolf's Head

Playing the organ at the Hyperion Theater
Goddamn Brahms You are lazy, sir, he said.
the sissies
Let loose.
It is my insurance, you might say.

Scoffed out of church
The readers appalled. The conductors burping.
He allowed the dissonance
we all hear

He fought for us and his father.

He grew by their neglect,
because he wanted them
more than they did.

What better? What more?
He had seen how much more sound
Himself

The tone
The fact.
The discord
is in the country
and this song

He refused
nice symmetry

Perhaps we are stronger
now. Perhaps not

Charles Ives made things difficult
He made his symphonies hard.
Perhaps they will last because they do not deny
what can be distorted
by clarity.

Charles Ives dared.

Neglect toughened him.
He made it his own.
He ate indifference

He had such hopes he would not risk hope. He did not expect
what he had wanted, thirty years before.
When it came, it joggled him.

His corduroy jacket
The farm in Danbury

His barn
full of manuscripts
indecipherable
though perfectly legible

A career
divided
down the middle.

transcription the horror

He had his horns, and a piano
But he did not dare go to the premiere.
He heard it on the maid's radio,
A week later,
and came out dancing, uncertain.

The strain.
The years.

He knew what he needed—

Not performance. Peace.
Time and space, to get it down.

Only Ives could have survived
without contempt. That too was a triumph.
He demanded more
from himself than us.

He saw early
he was never going to get performances, or royalties,
if he did not candy his songs.

The critics lined up:
Jarring.
How do you ever expect to make a reputation with that?
Cacophony.
Have to have my ears cleaned out with oil.
Disgusting.
Vile.

The insurance columns
praised Ives,
copied his school,
adopted his plans
and mimeographed
his advice.
They saw Ives' worth.

They told him how he could make his career.
Slow the pace. Simplify your melodies. Soften it.
Make it talk French.

Or part of it.

If you have to live off performance,

I don't.
I'll sell insurance first.

Ives sold insurance. It was the only thing he sold.

Ives pitched hay. The rhythm of the scythe. The echo coming up from the iron bumping wood.

Ives kept on writing,
in the large silence.
In 1918 he stopped.

But Ives underwrote his own insurance.
The critics had had their say.
Now it was the music's turn.

Ives began in a small town.
He did not
forget
or try to forget.
Each sound
is preserved whole, in his juices

He sang the 4th of July

The Battle Hymn of the Republic
Turkey in the Straw
America the Beautiful
Semper Fidelis
Brahms' Third Symphony
Old Black Joe
interpenetrating like thickets
13 different rhythmic patterns
like subway trains
7 percussion lines go off

fireworks on the fourth of July

Charles Ives celebrates the Declaration of American Independence.

Charles Ives spread his map
He did not pretend
there was any less.
America, he said,
is not what you are used to.

Charles Ives dared contradict
and combine, at odds
He had played the same hymn fifteen times.
He inserted squawks.
One lady complained.
He did not like off beat
repeating
what someone else had written. syncopated
indefinite

He did not own a radio.

ad libitum

It is uncertain;
it is not what we are used to.

Then it is good for you. The jolt. The deliberate overloading of his line.

One piccolo ahead of the others
The French horn two bars behind
Ives remembered the town band
Five conductors required to keep the different tempi

He gives musicians less rest than us

Ives said, if you know the song, liberate it

Recall each one, separately, momently

Let them pass through

It is the texture of Ives' memory that we hear.
Tough. Resistant.

Charles Ives broke loose.
He would not deny
The jumble in his head. He let
his *Second Symphony*
break the orchestra.

Ives would not give up a quarter-note. He does not knock off the corners.
Fragments remain whole.

Two Characteristic Current Views,
by Herman Kahn

ON TECHNOLOGICAL AND ECONOMIC GROWTH FOR 1975-1985*

Neo Malthusian Beliefs and Conclusions	Post-Industrial (and Super-Industrial) Perspective
1. **Fixed Pie Model:** We have a fairly good idea of what this world can provide. Therefore, «the finite pie» or «fixed bowl» are good metaphors, particularly in thinking about non-renewable or limited resources. We must share more fairly the limited supplies and room of «spaceship earth». Otherwise, even if the rich grow richer, the poor will grow poorer. Nor should we irresponsibly deny our grandchildren by using up or destroying the common patrimony of man.	1. **Growing Pie Model:** No one knows what the earth holds or can produce—or what new uses may be made of new or old materials. But «growing pie», «expanding bowl», «exercised muscle» (or skill) are all good metaphors—i.e., within limits, the more one produces, the more one can produce. Furthermore, increases in productivity, wealth and affluence anywhere often create conditions that allow or encourage similar increases almost everywhere.
2. **Failure of Technology and Capital:** New technology and additional capital investment, while seemingly necessary to extract marginal resources, will lastly increase pollution, probably to lethal levels and markedly accelerate the approaching exhaustion of resources. In any case, we shall have to cope increasingly with diminishing marginal returns and utilities—increasingly facing situations in which the difference between effort required and returns gained decreases dramatically.	2. **Success of Technology and Capital:** New technology and capital investment are necessary not only to increase production to desirable levels, but to help protect and improve the environment, to keep resource costs down, and to provide an economic surplus for problems and crises. In any case, if we are reasonably prudent and flexible we do not seem to be facing any really serious shortages in the medium run and the long run looks even better. *(But we must be aware of far-fetched and unlikely but potentially catastrophic events due to misunderstood innovations or inappropriate growth).*
3. **Failure of Decision Making:** The rapidity of change, the growing complexity of problems, and increasing conflicting interests will all make the effective management of resources, control of pollution, and resolution of other conflicts surprisingly difficult; even if this requires revolutionary or other drastic actions. Some sort of slowdown of change, simplification of issues, and centralized region-wide (or worldwide) decision making is imperative.	3. **Probable Feasibility of Management:** The systematic internalization of relevant external costs and the normal use of the price and other market mechanisms can deal with most issues. Some low but practical degree of public regulation and international cooperation can deal with most or all of the rest. *With some possible exceptions, the level of management required is not remarkably high,* particularly if the system usually learns from experience—even if slowly and painfully. (But good management can increase the speed and reduce the pain).

4.**Depletion of Resources:** Man is rapidly depleting the earth's food, energy and mineral resources, and even running out of space for getting rid of pollution products. Man key resources will soon be seriously depleted. While most of these problems will not arise in catastrophic form until early in the next century, current pollution problems, food and energy shortages, and increasing shortages of materials and resources generally, are not only becoming critical now but are clearly precursors of more disastrous events in the medium- and long-term future.

5. **Cancerous Growth in Population and Economies:** Even if the current level of population and production could be sustained indefinitely, current exponential growth in both (for example, gross world product doubles every 14 years, world population every 33) will accelerate dramatically the approaching exhaustion of resources and for our ability to cope with pollution indeed unless stopped soon by drastic programs, it will make an early and catastrophic collision with resource limitations or pollution constraints inevitable.

6. **Innovation is a Trap:** New discoveries of resources and new technologies may postpone the immediate need for drastic actions, but not for long. Such postponement will probably make the eventual collapse more severe and possibly even earlier. Prudence demands immediate restraint and cutbacks. There must be a basic change in values and objectives, the time for short run palliation is past.

7. **Gaps Increase:** Dangerous gaps in income (both domestic and international) are widening rapidly. A worldwide «class war» or desperate political crisis is imminent. The likelihood of these tragedies occurring is heightened by increasing growth in the rich nations, particularly when these selfishly use up—even squander—the resources of the poor nations obtained at bargain prices.

4. **Adequacy of Resources:** *Leaving aside for the moment some very specialized and/or far-fetched issues,* it would be possible to support, more or less satisfactorily *(at least by likely middle class standards)* world populations of 20 or 30 billion at levels of 20 or 30 thousand (1974) dollars per capita for centuries indeed, we could do this largely using only current and near current technology. Given likely technological progress we should do much better. Further, it is exactly technological progress and large economic surpluses which make it likely that we can deal with these specialized and/or far-fetched issues if they arise.

5. **Likely Transition to Stability:** While such long run projections are inherently uncertain, one can make a plausible case for world population stabilizing in the 21st century at about 15 billion, GWP/cap at about $20,000 and GWP at about $300 trillion. Give or take factors of say two, three and four respectively. In other words, population should be between 7 and 30 billion, GWP/cap between $5,000 and $60,000 and GWP between $50 and $1,000 trillion).

6. **Huge Improvements Will be Made:** New Resources and Technology and economic growth often produce new problems and crises but they can still be used to solve problems, improve efficiency and upgrade the quality of life to a permanently high plateau. Even more important they increase the toughness and flexibility of the economy and society thus giving us needed insurance against bad luck or incompetency.

7. **Absolute Poverty Decreases:** The next century will likely see worldwide abolition of most absolute poverty. However, some arithmetical gaps will probably increase until the middle or end of the century. Both the rich and the poor will get richer, but some will continue to be much richer than others. But it is exactly these growing gaps and improved technology which make it easy to accelerate economic development for the poor.

8. **Growth is Bad.** Further industrialization of the third world would be disastrous, and further growth of the developed world worse. Therefore, the rich should halt their growth and share their present wealth with the poor. Further, the poor should not be so willing to sell their increasingly valuable resources so cheaply and so rapidly.

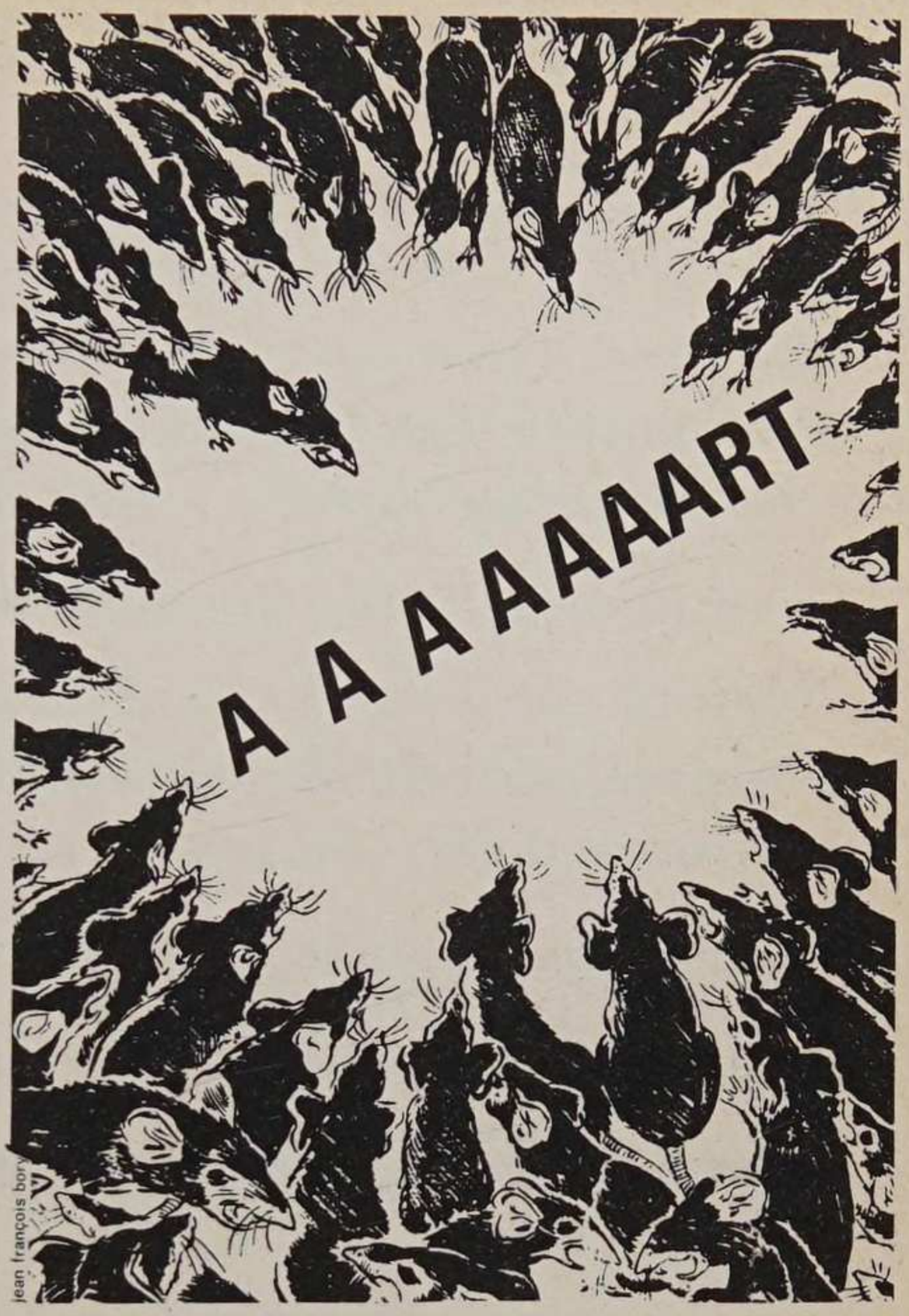
8. **Almost All Must Industrialize:** Industrialization of the third world will (and should) continue. It is foolish to imagine that the rich nations will voluntarily share to the extent of deprivation for the rich. And it probably is nonsense to believe that the poor will be strong enough in the foreseeable future to seize much of the wealth of the rich by force. Nor can they usually benefit greatly from resources left in the ground.

9. **Growth vs. Quality of Life:** Continued growth means further deterioration of the environment, destruction of ecology (particularly marshes and wilderness), overcrowding, suburban sprawl, and a society suitable for automobiles, trucks and planes but not for human beings. We must change our priorities. In particular, market demand is not the same as need; GNP is not welfare; high technology is not the same as the good life; automation and appliances do not necessarily increase human happiness.

9. **Growth Makes Possible A High Quality of Life for Almost All:** If one does not *adequately* internalize *appropriate* external costs, growth can cause much unnecessary destruction of important values. But the key words are «adequate» and «appropriate» and by whose criteria. Much of what some elites or esoteric groups consider destructive, many others consider constructive. Once there is *adequate internalizing of appropriate external costs* (by the criteria of most members of society) the complaints may still be very shrill and visible but largely inappropriate or very specialized.

10. **The Current Emergency is Total:** Unless revolutionary changes are made immediately, the 21st century will see the greatest catastrophe since the black death. Largescale damage will be done to the environment and to the ecology of many areas. Billions will die of hunger, pollution and/or wars over shrinking resources. Other billions will have to be held down by harsh authoritarian governments. Indeed it may be better to have some people die today than to have many more die in the future. The crisis is grave and some very draconian current measures may be justified to alleviate the extent and intensity of the future collapse.

10. **Things Are Going Reasonably Well:** The 21st century is likely to see a post-industrial economy in which the more desperate and seemingly eternal economic problems of mankind will have largely been solved or alleviated greatly. Most misery will derive from the anxieties and ambiguities of wealth and luxury, not from physical suffering due to scarcities. While doubtless many tragic mistakes and much suffering and damage will mark this historical transition to a materially abundant life for almost all, the ultimate prospect is breathtakingly superior to traditional poverty and scarcity. The post-industrial society and culture which will eventually accompany the post-industrial economy should be close to a humanistic utopia by most historic standards.



*One's attitude toward the positions may determine his attitude toward many other things. Thus, a believer in column 1 would regard a man who «drops out» as doing God's work, and a project to improve productivity as a crime against humanity. Column 2 adherents would take the exact opposite view. Therefore, we would like to ask the reader to imagine that the above perspectives are being advanced as a basis for programs by two political parties and the reader is asked to choose between them, even if neither reflects his exact position.

from **I Remember,** by Joe Brainard

I remember the first time I saw Elvis Presley. It was on the Ed Sullivan Show.

I remember "Blue Suede Shoes". And I remember having a pair.

I remember felt skirts with cut-out felt poodles on them. Sometimes their collars were jeweled.

I remember bright orange canned peaches.

I remember jeweled bottle openers.

I remember the horse lady at the fair. She didn't look like a horse at all.

I remember a grape vine we had in our back yard.

I remember how sour green grapes tasted.

I remember eating too many and having a funny feeling mouth.

I remember green grape fights.

I remember pillow fights.

I remember being surprised at how yellow and how red autumn REALLY is.

I remember chain letters.

I remember Peter Pan collars.

I remember mistletoe.

I remember Judy Garland singing "Have Yourself A Merry Little Christmas" (so sad) in "Meet Me In St. Louis".

I remember Judy Garland's red shoes in "The Wizard Of Oz".

I remember Christmas tree lights reflected on the ceiling.

I remember Christmas cards arriving from people my parents forgot to send Christmas cards to.

I remember the Millers who lived next door. Mrs Miller was an Indian and Mr. Miller a radio ham. They had five children and a very little house. There was always junk all over their yard. And inside the house too. Their living room was completely taken up by a big green ping pong table.

I remember taking out the garbage.

I remember "The Ritz" movie theater. It was full of statues and the ceiling was like a sky at night with twinkling stars.

I remember wax paper.

I remember what-not shelves of two overlapping squares. One higher than the other.

I remember ballerina figurines from Japan with real net-like tutus.

I remember wood carvings of funny doctors.

I remember the "T-zone". (Camel cigarettes)

I remember big radios.

I remember long skinny colored glass decanters from Italy.

I remember fish net.

I remember board and brick bookshelves.

I remember bongo drums.

I remember chambray work shirts. And dirty tennis shoes with no socks.

I remember candles in wine bottles.

I remember one brick wall and three white walls.

I remember the first time I saw the ocean. I jumped right in and it swept me right under, down, and back to shore again.

I remember being disappointed in Europe that I didn't feel any different.

I remember when Ron Padgett and I first arrived in New York City we told the cab driver to take us to the Village. He said Where? And we said To the Village. He said But where in the Village? And we said Anywhere. He took us to Sixth Avenue and 8th Street. I was pretty disappointed . I had thought that the Village would be like a real village. Like in Europe.

I remember putting on sun tan oil and having the sun go a way.

I remember Dorothy Kilgallen's face.

I remember toreador pants.

I remember a baby-blue matching skirt and sweater that Suzy Barnes always wore. She was interested in science. All over her walls were advertising match book covers hanging on rolls of string. She had a great stamp collection too. Her mother and father were both over six feet tall. They belonged to a club for people over six feet tall only.

I remember doing other things with straws besides drinking through them.

I remember an ice cream parlor in Tulsa that had a thing called a pig's dinner. It was like a very big banana split in a wooden dish made to look like a pig's trough. If you ate it all they gave you a certificate saying that you ate it all.

I remember after people are gone thinking of things I should have said but didn't.

I remember how rock and roll music can hurt. It can be so free and sexy when you are not.

I remember eating alone in restaurants a lot because of some sort of perverse pleasure I don't want to think about right now. (Because I still do it.)

I remember the first escalator in Tulsa. In a bank. I remember riding up and down it. And up and down it.

I remember Royla Cochren. She lived in an attic and made long skinny people out of wax. She was married to a poet with

only one arm until he died. He died, she said, from a pain in the arm that wasn't there.

I remember seeing Frank O'Hara write a poem once. We were watching a western on TV and he got up as tho to fix a drink or answer the telephone but instead he went over to the typewriter, leaned over it a bit, and typed for 4 or 5 minutes standing up. Then he pulled the piece of paper out of the typewriter and handed it to me and then lay back down to watch more TV. (The TV was in the bedroom) I don't remember the poem except that it had some cowboy dialect in it.

I remember a marshmellow fruit salad my Aunt Ruby used to make. It tasted so clean.

I remember drawing pictures in church on pledge envelopes and programs.

I remember having a casual chat with God every night and usually falling asleep before I said "amen".

I remember the great girl-love of my life. We were both the same age but she was too old and I was too young. Her name was Marilyn Mounts. She had a small and somehow very vulnerable neck. It was a long thin neck, but soft. It looked like it would break very easily. To this day I can totally recall (feel) it.

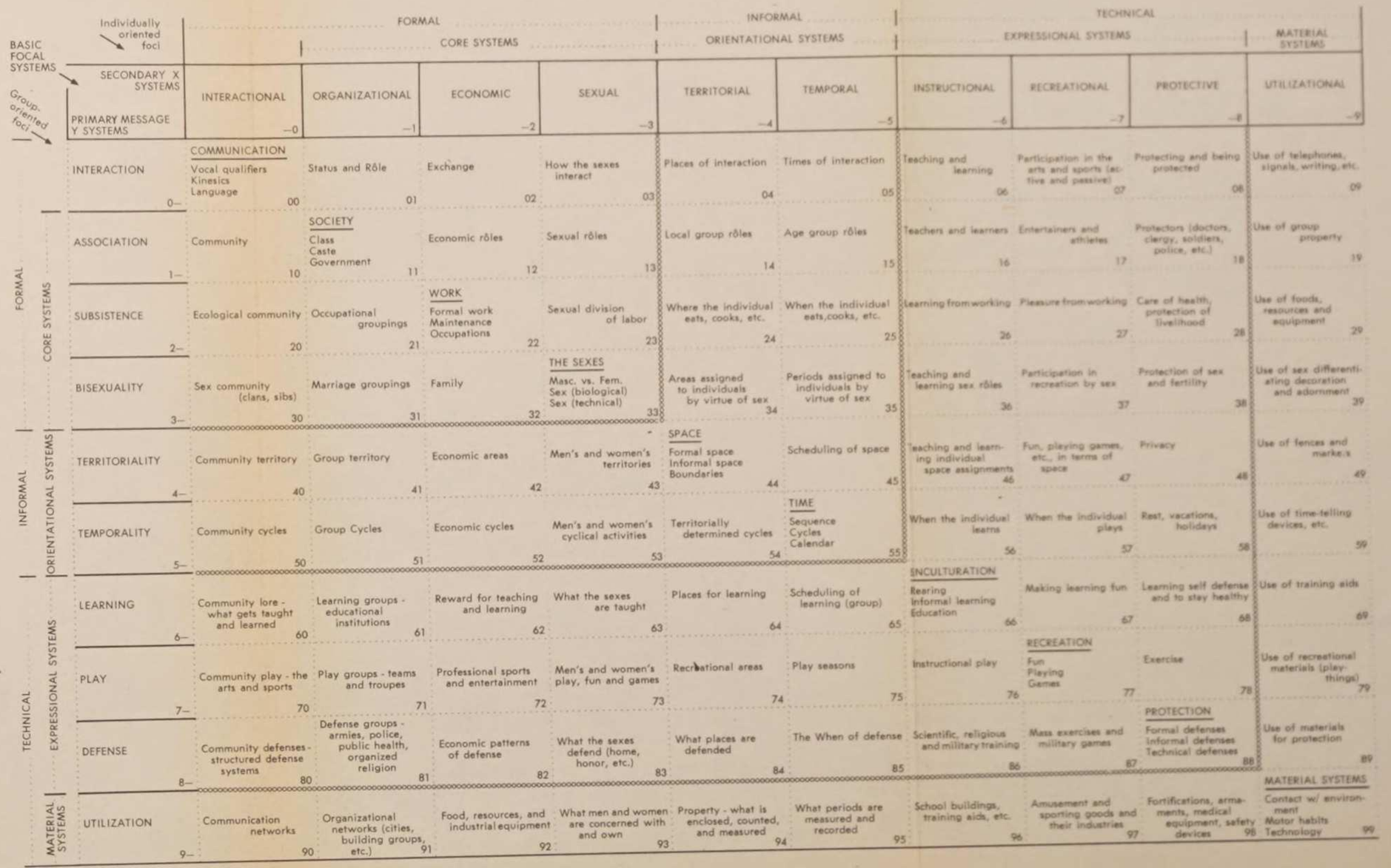
I remember sen-sen. (Little black squares that tasted like soap)

I remember that little jerk you give just before you fall asleep. Like falling.

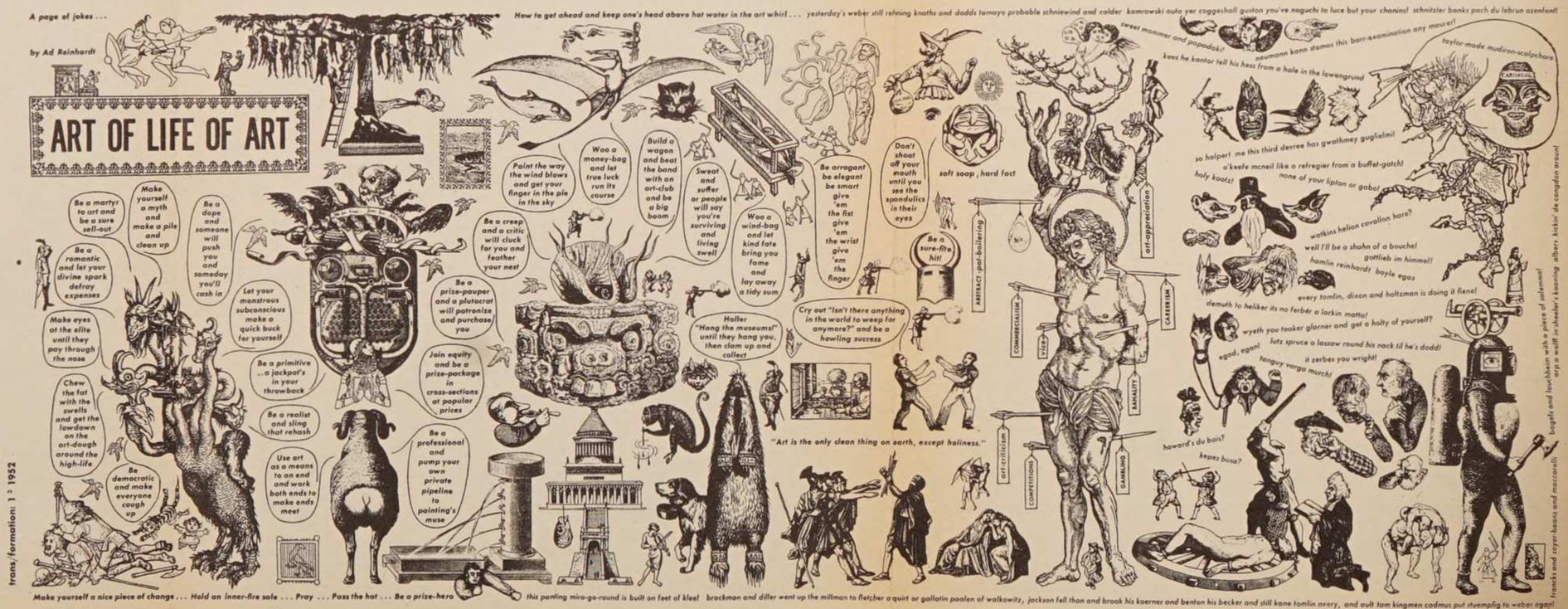
Untitled, by Robin Crozier

The first word is the second word is first third word is word fourth word is is fifth word is the sixth word is second seventh word is word eighth word is is ninth word is first tenth word is third eleventh word is word twelfth word is is thirteenth word is word fourteenth word is fourth fifteenth word is word sixteenth word is is seventeenth

TABLE 2. SYSTEMS OF CULTURE (DETAILS)



Art of Life of Art, by Ad Reinhardt



Le Circus, by Ian Hamilton Finlay

on the right, a red blinker

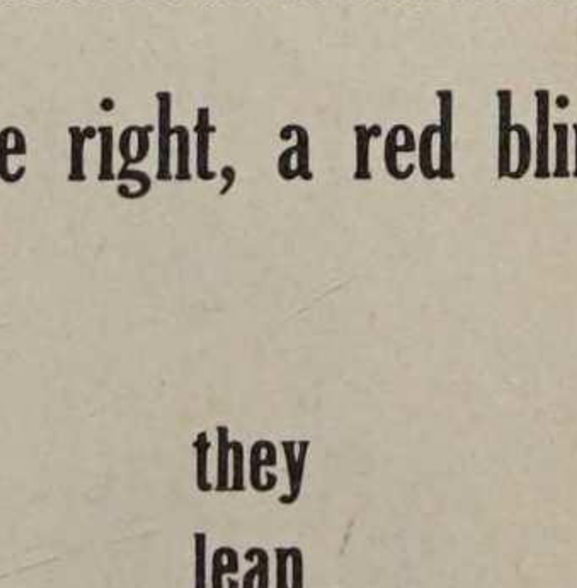
le circus!!

smack

K47

and crew

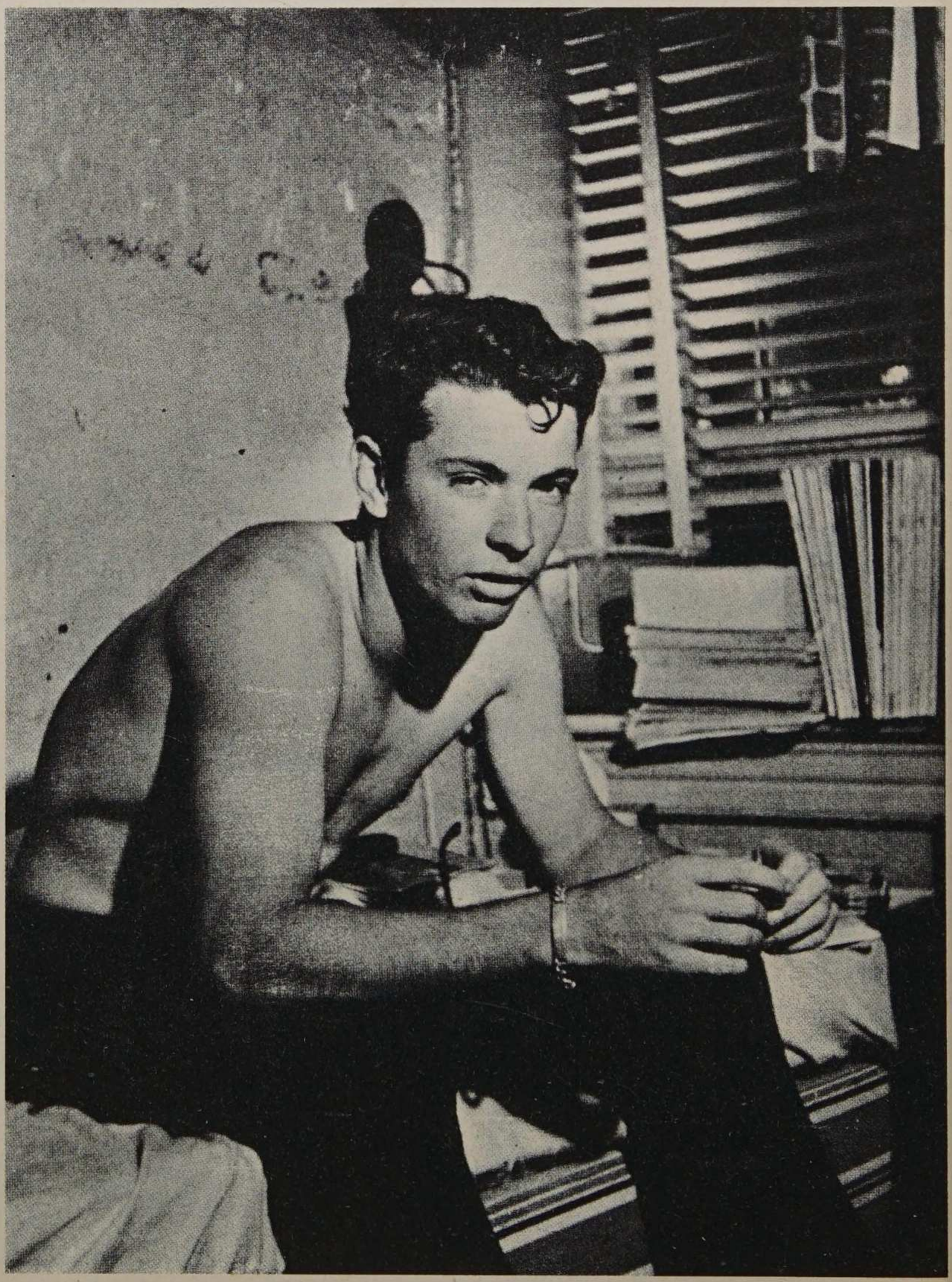
they
leap
BARE-BACK
through
the
rainbow's

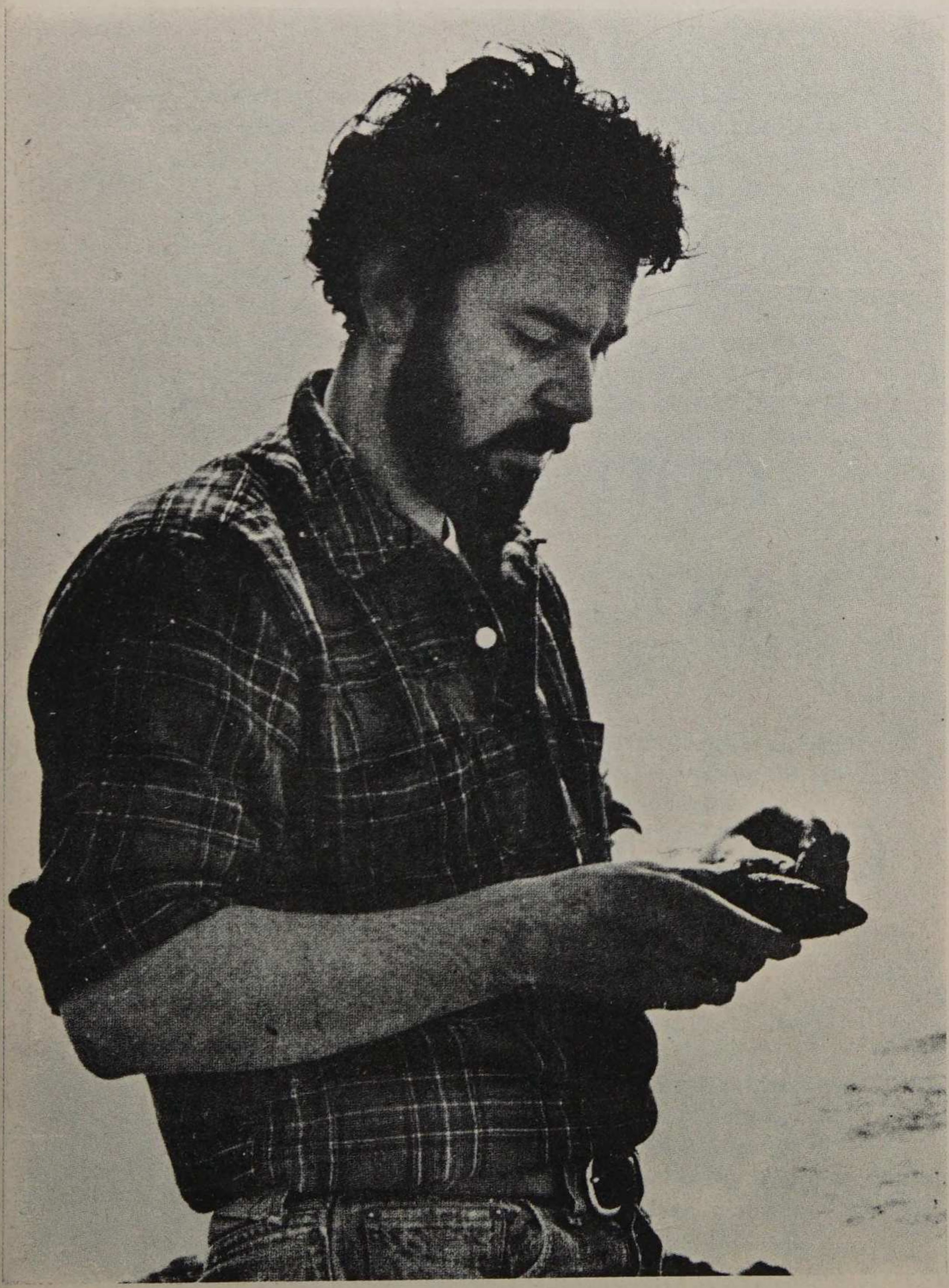


also
corks
nets
etc.

on the left, a green blinker

This is not the Oarsman, by Barry McCallion





Goddam Dogma, by Adele Aldridge

GOD:DOG

MA:AM

GOD + MA

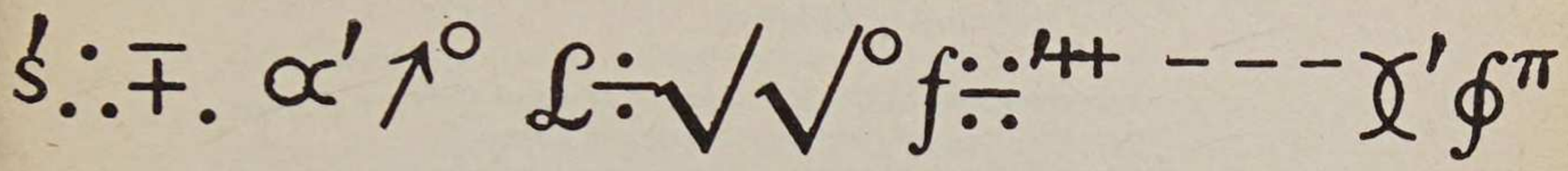
DOG + AM

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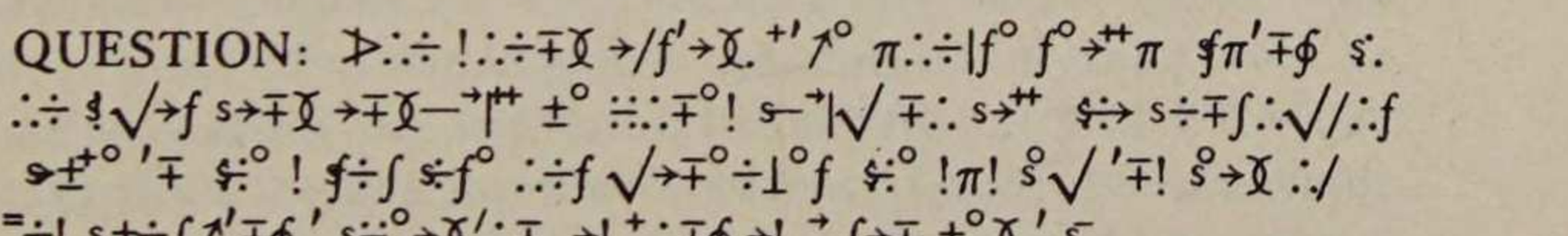
GODAM DOGMA

adele aldridge

(An Interview), by Hugh Fox



Michigan State's kind of a typical state university. When I came here the Department of American Thought and Language was a monolith. There were three courses, ATL 111, 112, 113, common texts, common syllabus, final exam made by a committee. You "processed" students, didn't teach them. Then the "revolutionaries" got going, voted the common exam out and once the common exam was out . . . well, how the fuck could they keep track of you? I told my students, sure this is American Thought and Language, what does that mean, this is supposed to be a "writing" course, let's interpret writing as COMMUNICATION IN GENERAL. . . . Only one requirement, that we somehow stick within the boundaries of the 17th and 18th century (ATL 111), the 19th century (ATL 112) and the 20th century (ATL 113). . . .



ANSWER: I'm $5,000.00 in depth, I need the money. Anyhow you'd be surprised what can happen by pushing the system from inside. I mean my students started blowing their minds, like this girl did a game called PURITAN VILLAGE, everyone goes to hell but one person, the winner, then she turned the 13 Puritan virtues into abstract symbols and silk-screened them on pillow-cases, moved into her own language system, two consonants (p and k) and two vowels (short "o" as in "top," and a long "o" as in "loop."... like *po* might be "carrot," *poo* "how are you. . . .") Anyhow I thought it was kind of a dead-end . . . although . . . you never know . . . people did Revolutionary War Chess and Civil War Chess, happenings like a girl comes in with a glass of water and an alka seltzer tablet with MAN written on it in India ink, the glass has Nature written on it, she drops the alka seltzer tablet into the water and it turns muddy . . . or this other girl put some Walt Whitman songs to music, came in, sang them a capella, another girl wrote a piano and

oboe sonota kind of based on the life of General Grant, one guy did a Campbell's Soup can that read: CAMPBELL'S AMERICAN DREAM SOUP MADE WITH GUARANTEED NEEDLESSLY SPILT AMERICAN BLOOD STOCK. On the back there was this "Recipe Idea":

Constitution Casserole

In saucepan, brown 1½ cups Magna Carta and cook ½ cup Abolition of the Star Chamber in 2 tbsp. Petition of Right until tender. Stir in soup with one can Bill of Rights. Heat for 200 years and find product totally devoid of meaning.

There was this other guy who brought in a life-size wooden sculpture of J. P. Morgan with a red light for a nose, tape recorder inside of him that gave a lecture of Social Darwinism. One girl brought in a little coffin with Thoreau inside surrounded by mushrooms, ferns, leaves, etc. To her Thoreau was "entombed in Nature," really a great work texture-wise . . . then the projects kept getting bigger. One guy did a 6' x 8' mousetrap with a really strong spring on it, put this plaster city right in the middle of the trap, when I walked into class, BANG, he lets the thing go, the whole city's pulverized, then he holds up a card: INDUSTRY, THE BETTER MOUSETRAP TO DESTROY YOUR CITY. There was this black student who brought in this big Duz box with a plug coming out the back, puts it on the desk onimously, turns out all the lights, "Are you ready?" he says, "What does it do?" I ask, "You'd better all move back a couple rows," we all move back, he plugs it in, nothing happens, he says, "THAT'S THE GREAT WHITE HOPE. . . ." I mean the things blew my mind so much I went out and got a pile of lumber and lights and saws and I'm making stuff now too . . . fuck a typewriter and paper, man, I wanna make THINGS. . . .

QUESTION: ⁺ℵ∴∓| s!°° Σ∺°f° Σ∺→ sπ∴÷|f° ℵ∴′∓ϕ ′! g→f ⁵′ ∫÷⁺→f⁺π ℵ′//°f∓° s/∴f ○=£∇ ∴/ ⁴∺° ϕ∴→⁺! ∴/ √∴ℵ°f∓ °ℵ÷∫→ ⁵

ANSWER: Okay. Well first of all looking at the structure from inside, I mean, as a professor, UCLA, Berkeley, Columbia, University of Kansas . . . you name it, it's almost totally in the control-hands of THE REPRESSORS, THE INQUISITORS, THE ANCIEN REGIME. There hasn't been any change, man. I'm surrounded by a bunch of real sado-butchers, man, I mean the whole university structure basically continues on as a SADISTIC SLAUGHTER HOUSE. You talk about student revolt, student-pushed changed . . . that's so much bullshit, man. I mean daily you see things, like, I was in the faculty lounge the other day, this Ph.D. candidate in English, teaches in my department, comes in, Jewish girl from New York, very smart, about 27, this older professor, every time she wanted to talk about her Ph.D.

work, he kept saying things like "Can't you find someone to pay your way to the Bahamas over spring break?" I mean a real put-down, treating her like Tits and Ass comics, and she may be a nice piece but for crissake she knows tons more than him headwise, she's a threat . . . and the old men sitting around grunting over coffee don't wanna be threatened. Students threaten them. Loose-structures threaten them . . . there's a HUGE reaction away from individual professor-planned courses, they want to put it back to turning the whole course into preparing the students for this big monster exam. They WANT process, man, not creation . . . and they just might get it. I see young Ph.D.'s with a lot of creative juice in them all of a sudden getting all sweaty about publishing in the Emily Dickinson Newsletter or the Walt Whitman Journal and saying they don't have time for "creative" writing . . . it's invisible structure pressures . . . the very fact you're there you feel them. . . .

QUESTION: ∢⁺ ♮√→ s⁰⁺π. ⸭∴÷ϕ⁝. ⸭⁰f⁰ ⁝→! ±⁰⁰∓ → ∫⁝→∓ϕ⁰. ⁰⊥⁰∓ → s○′∫⁝′ϕ→∓ ! ➢ s⁰⁻ □⁝⁰f⁰ ℵ∴ π∴÷ ⸭′∓↗′ ♮! f⁰→⁺⁺π ϕ∴′∓ϕ ⸭. ϕ∴

ANSWER: Let me get into SHOULDs, okay? It should all start to draw together again, separate "disciplines" (art, music, chemistry, physics, whatever—Snow's Two Cultures) SHOULD be merged into a kind of neo-Renaissance do-all, encompass-all capability. The specialist SHOULD also be a generalist; the separations between academic "compartments" SHOULD come down. And ALL learning should be self-motivated, very little external "control." I mean "revolution" is mental, psychic/emotional/rhythmic . . . and it's already over, the kids are already self-programmed, turned on to their own possibilities. I was sitting in a local grammar school the other day, this 8 year old—must have been—comes by with 1984 in her hand. I mean the 1984 manipulators aren't going to be able to manipulate shit, because the kids KNOW, they've got the structure analyzed, they took all those immigrants and slaves (same difference) and they got the Great Books program and taught logic and were strong on the Debating Team and good libraries, and the TV blew in to everyone's room, and records, tape . . . I mean Big Prof Arrogance comes in and starts shit, they KNOW. . . .

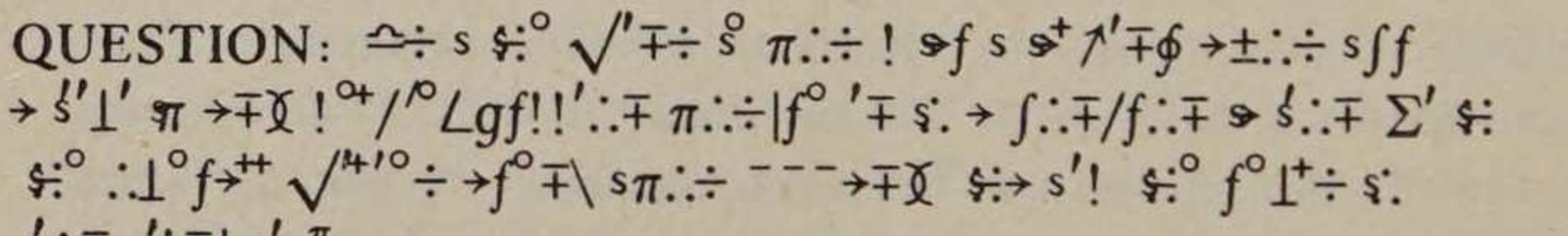
QUESTION: ≏÷ s Σ⁝→ s→f⁰ ⸭⁰π ϕ∴′∓ϕ ⸭. ℵ∴ →±∴÷ s′ ⸭π

ANSWER: You mean is it all going to come down?

QUESTION: ⊱⁰→⁝. ′! ′ s→⁺⁺ ϕ∴′∓ϕ ⸭. ∫∴√⁰ ℵ∴Σ∓π

ANSWER: That depends on THEM, the Industrial-Military-Union-University Complex; it has to change outwardly be cause the head's already changed; and if it DOESN'T . . . well, it HAS to, to BE, it HAS to . . . but fuck the FEAR

part . . . let me just say I'm surrounded by a kind of nascent creativity that my generation was incapable of. We couldn't DO anything; we were clod-spectators . . . the kids CAN do, they're at home with . . . you name it . . . like this girl puts on this fantastic light show in my class, such jewelled colors I've never seen, I rush up to the projector, want to see the slides . . . it's just scotch tape and cellophane . . . the color's in a revolving polaroid wheel . . . so now I'm learning about that, taking courses in how to make wood-block prints, silk-screening, films . . . they know it all, I'm catching up . . . the generation gap is an IGNORANCE GAP . . . and my "peers," the un-mellow old-apes are afraid of admitting they don't KNOW, they feel totally inadequate to facing up to their own ignorance, they don't feel they can do anything about it, they've given up, but they'd rather kill all the kids than admit their own inadequacies. The kids don't necessarily want to kill them—as long as they have OUTLETS . . . it all depends how much THEY try to tighten things up, how afraid THEY get. . . . I didn't really want to talk about revolution, but how much creativity there is all around us if you just let it come out, let the creativity form its own channels and structures instead of trying to structure it from outside. . . .

QUESTION: 

ANSWER: It is; the war's on . . . it's just in its invisible silent stage . . . but it's already on. . . .

Generally speaking, there are two types of books of interest to the serious reader today: those that are content-oriented, designed to convey a particular body of knowledge, and those that deal with structure, the way in which events are organized. Edward T. Hall, **The Hidden Dimension** (1966).

THE 35 MOST IMPORTANT WORDS

A STEREOPHONIC ESSAY WRITTEN FOR *Esquire*

ALBERT DRAKE

IMPORTANT

style

GINGRICH

NEW! **ADVERTISING**

PERFECTION
DISTINCTION

sex

men

TASTE

Jet
set

LUXURY

money

franchise

POTABLES

RARE

MILLION$

luxur y

MAGNATE

exotic
erotic

GIN-GRICH
GING-RICH
tycoon

new
IDEA

APOCALYPSE

PERSONALIZED!

CELEBRITY

literary

BACKSTAGE

FASHIONS

BUFFS

POLITICS
PROFITS

APOCAAAAAAAALYPSE!

SEX

addd-vertizzing

LITERARY

FRANCHISE

SUPER
GAY

NEW!
NEW!
NEW!

TY-COOOOOON

apocalllll-ypse!

eeerot-teek

FRAAAAAAAAAAN-CHISE!!!

profits

stunning

JET
SET

by Albert Drake

2+2=4, by José Luis Castillejo

2+2=4

« tan pronto como se proporciona la explicación el encanto desparece » (Kandinsky)

Designations of Variable Length,
by José Luis Castillejo

designaciones de longitud variable

jlfc

jlfcastillejo

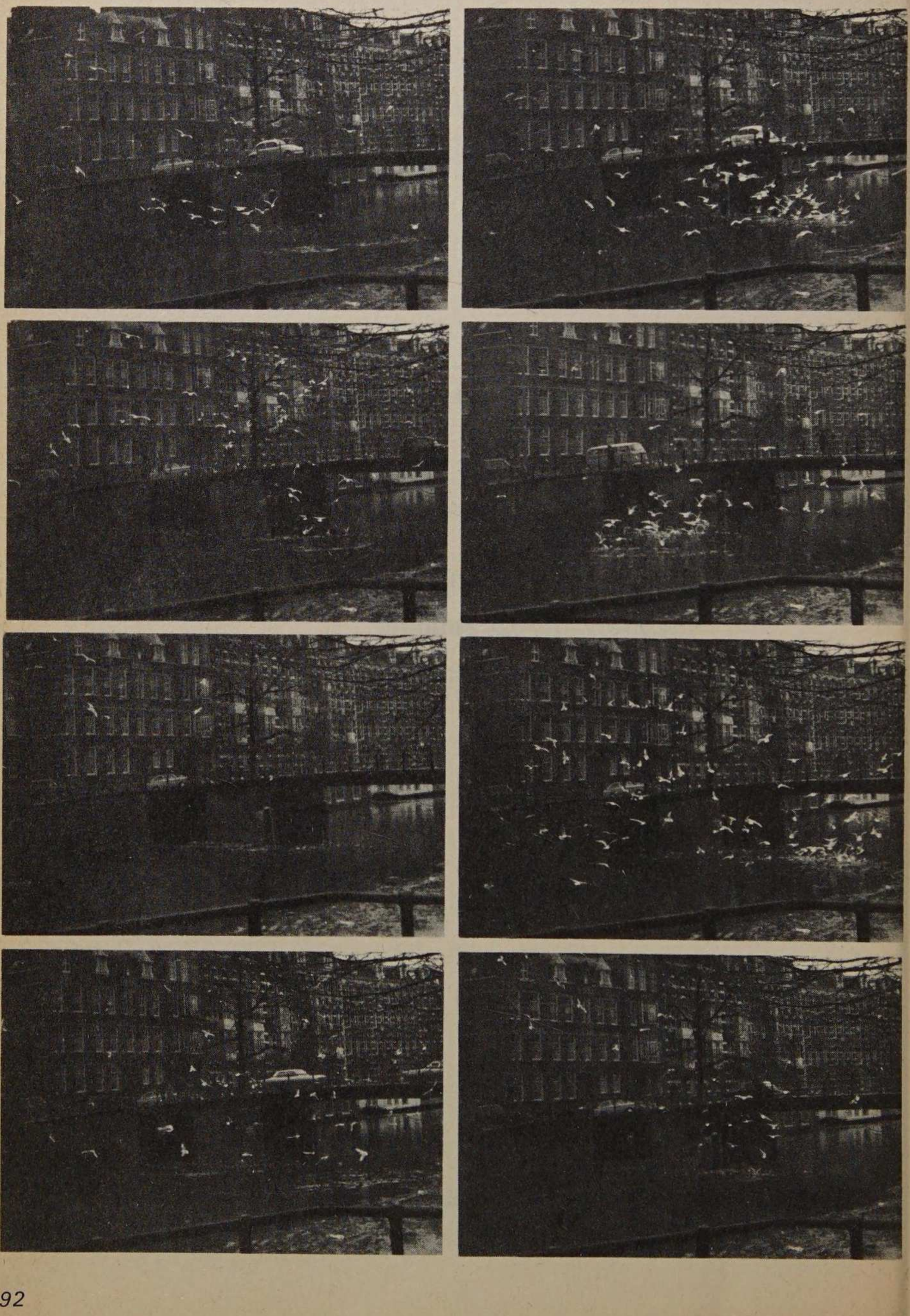
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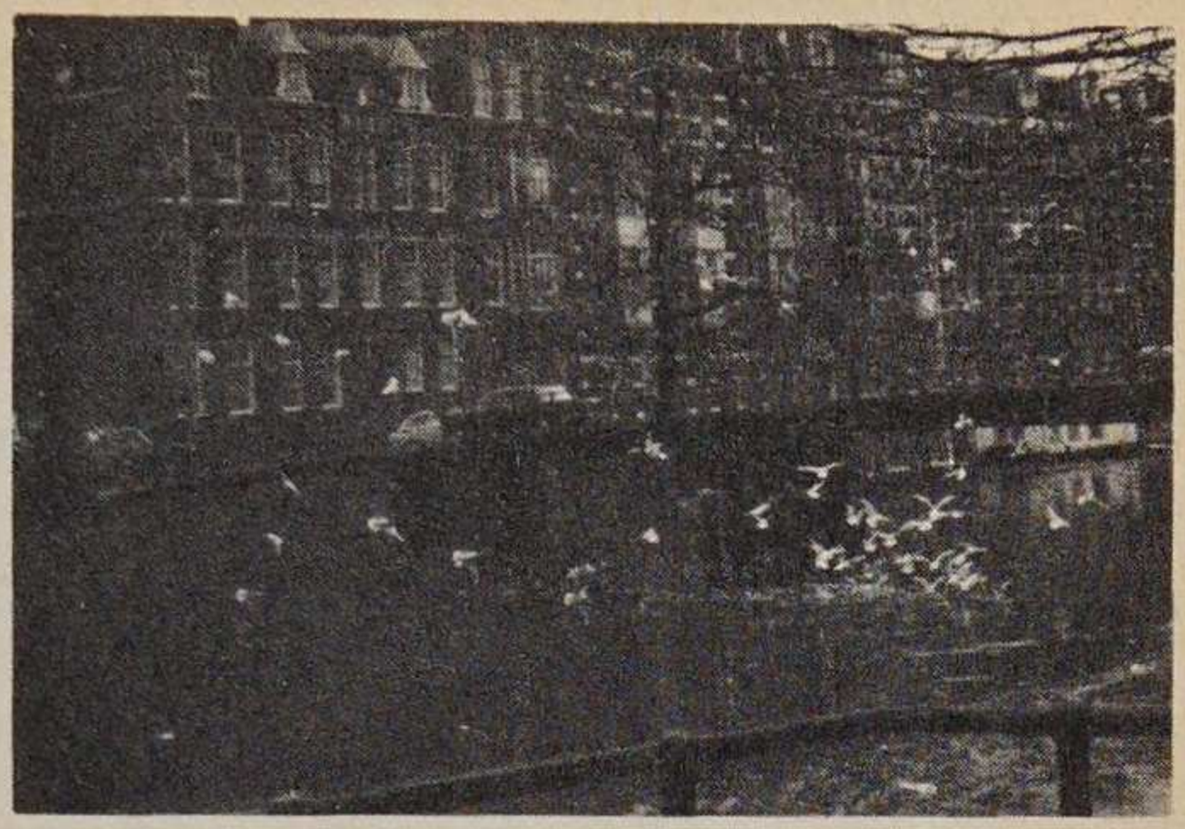
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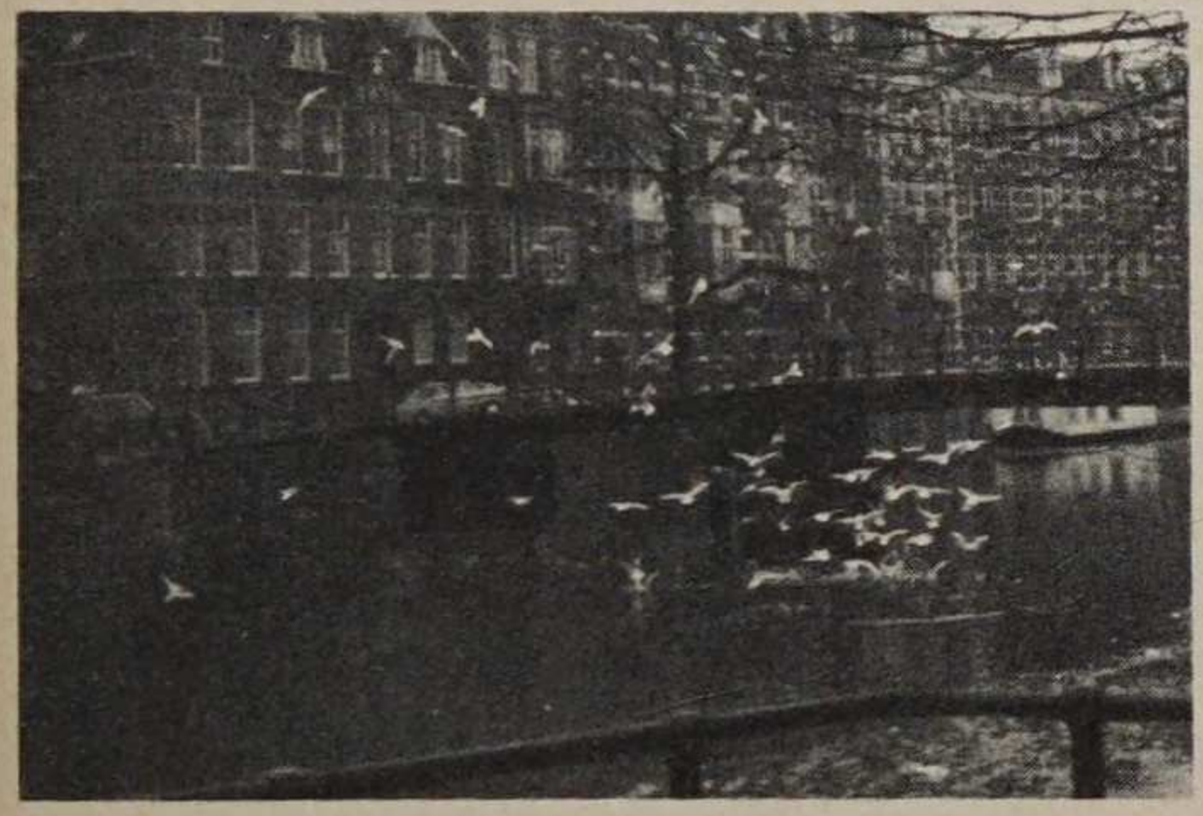
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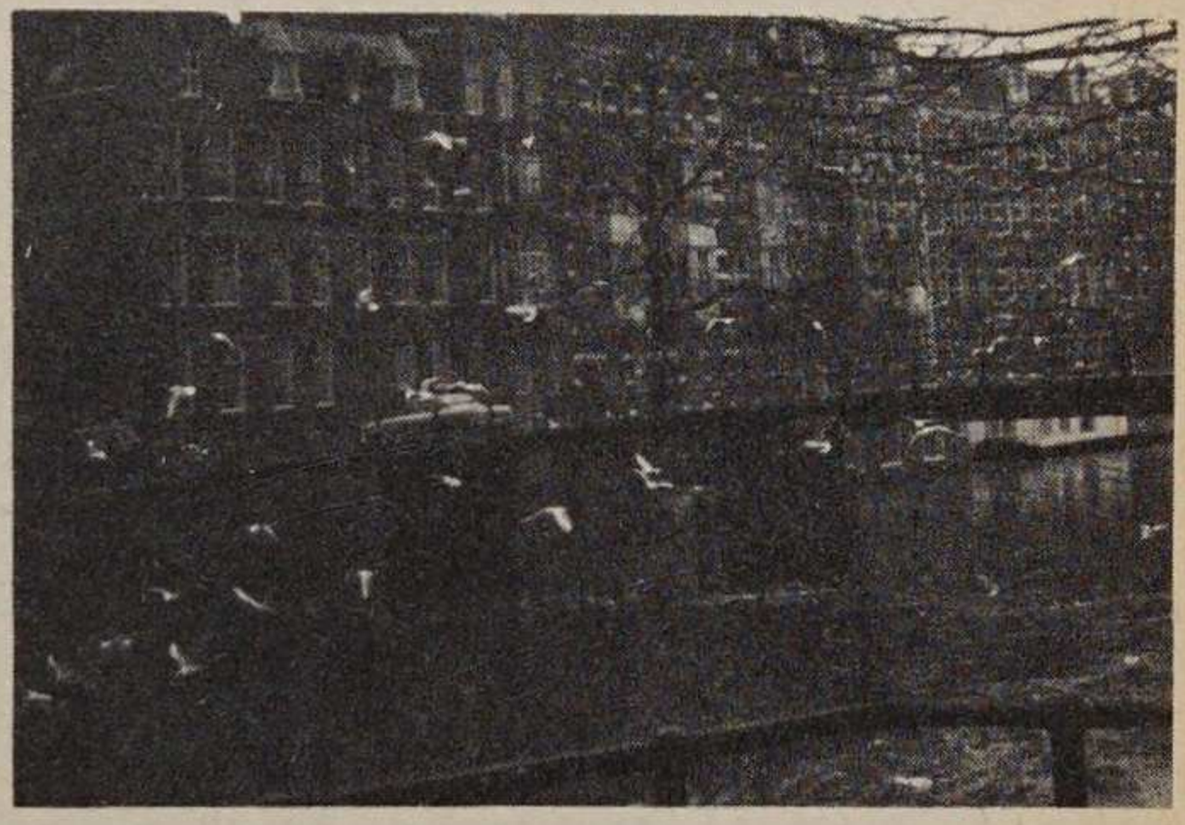
Time Duration Piece 12, by Douglas Huebler











Duration Piece 12
Amsterdam, Holland

On January 12, 1960, at a point next to a canal in Amsterdam, 12 photographs were made in a sequence of time whereby the interval between each photograph was doubled by seconds. (beginning at "zero time").

1. 0
2. 1 second
3. 2 seconds
4. 4 seconds
5. 8 seconds
6. 16 seconds
7. 32 seconds
8. 1 minute 4 seconds
9. 2 minutes 8 seconds
10. 4 minutes 16 seconds
11. 8 minutes 32 seconds
12. 17 minutes 4 seconds

The 12 photographs, (none identified in relationship to its place in the sequence), join with this statement to constitute the form of this piece.

Douglas Huebler
January, 1970

from **Signs,** by Peter Finch

is england green is tzara a dadaist is tomorrow due soon is money yellow is love an illusion is stillness silence is the time right is america there is barry really an island is war needed is money a failure is black a colour is the easywayout easy is man an animal is philip jenkins a son is the poem finished is yellow yellow is true madness a gentle thing is paul brown a surrealist is eternity locked up is rocknroll here to stay is the sun orange is grass suitable for indoors is moss hair is baldness hereditary is the welsh language strong enough to carry a revolution is the muse worthwhile is the doctor really learned is the big bopper on the right track is laughter music is sex an excuse is sound holy is death a disease is rain too much is rock n' gravel news is a cold a prison is red out of date is smoke silent is the sky strong is a toilet an amplifier is the bluetone drunk is the moon somewhere beyond america is a tree a large flower is petrol a sin in the sun is carbon paper is the sound of one hand clapping no more than silence is venus false is a monk brown throughout the year is this time going to be the last time is hope worth bothering about is the answer to it all in a bottle

is tomorrow when its all going to happen is wales free is a whale free is a wail free is wine loud is a vegeatable sane is paper a toilet is a running man a risk is thunder the sound of the clouds bumping together is fast and bulbous is a lawnmower an object of beauty is fire capable of creation is a roll a weak rock is a guitar an instrument of depth is ink the only obliterator is death the easy way out is a gaz a stove is metal heavy is platic alive is blood forgotten is an ant a giant to a microbe is an atom a star is chess a product of bicycles is seawater evil is rubber hollow is double vision the result of rainwater is fishfood not really a food is the jaw no more than a door is the head a hat is music the lack of silence is smoke filled with dreams is distribution valid as an art is fantasy voteable is voltage a distant relation to the sky isimpact possible is the hand a mountain is really chuzz chuzz is lipwork posage is worthman plins leered is it yungleit wooshez is jomb a leerkmmmp is distracktinsfor brending op is a tomewow yearnno wsfort is menmann gardes lomps gloop is creakslis fanapzwash is salerang unda beatulm greal woweou is hearbrustingflip le bountisgarg looplalaiy foor mee

is nonstlap finnslerg god is flishfled flags is wishta

is goerdistfl longongongham is glad fljiouy is flomg

sd flags is fat lomnophgsfat is ghaj fgads westfring

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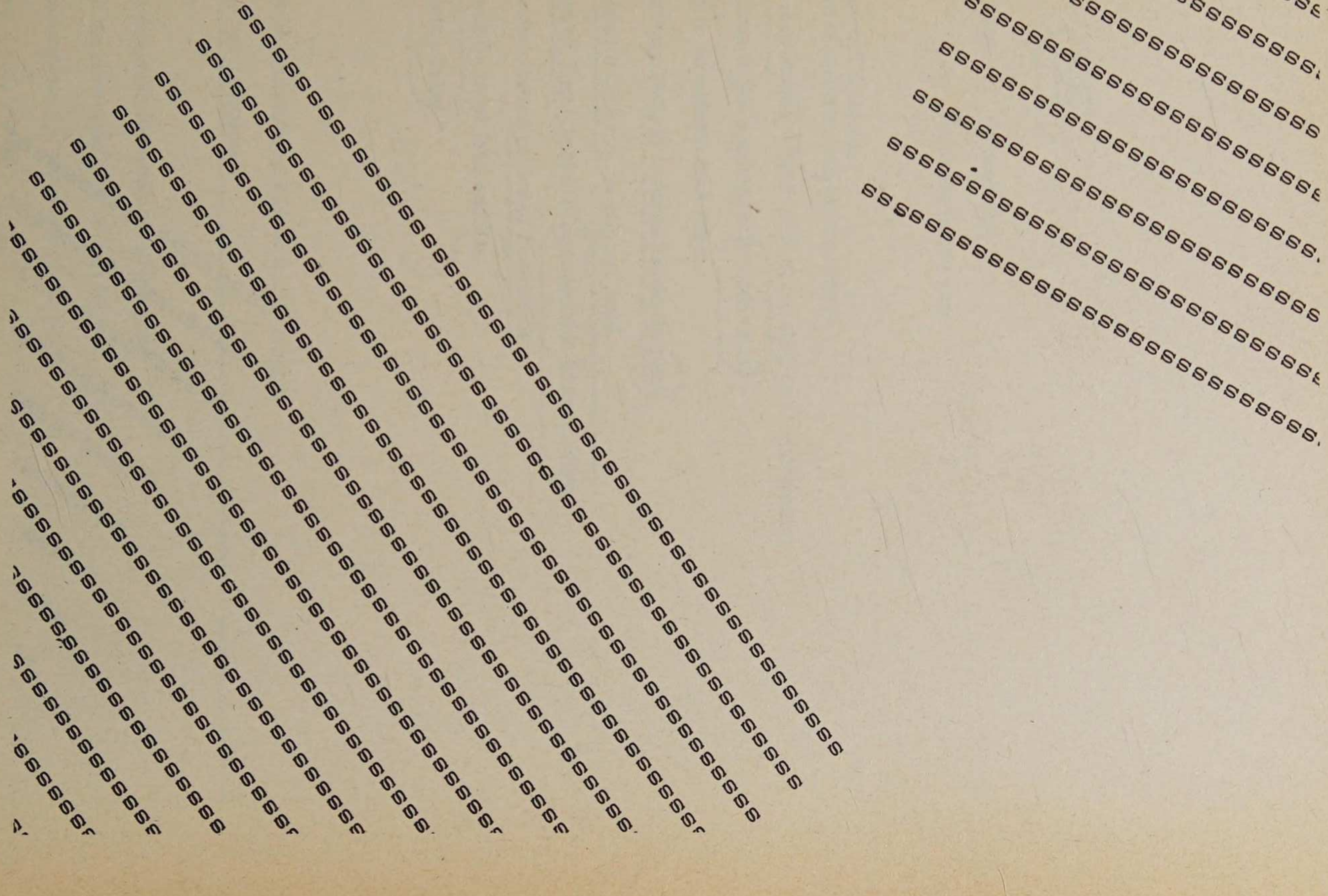
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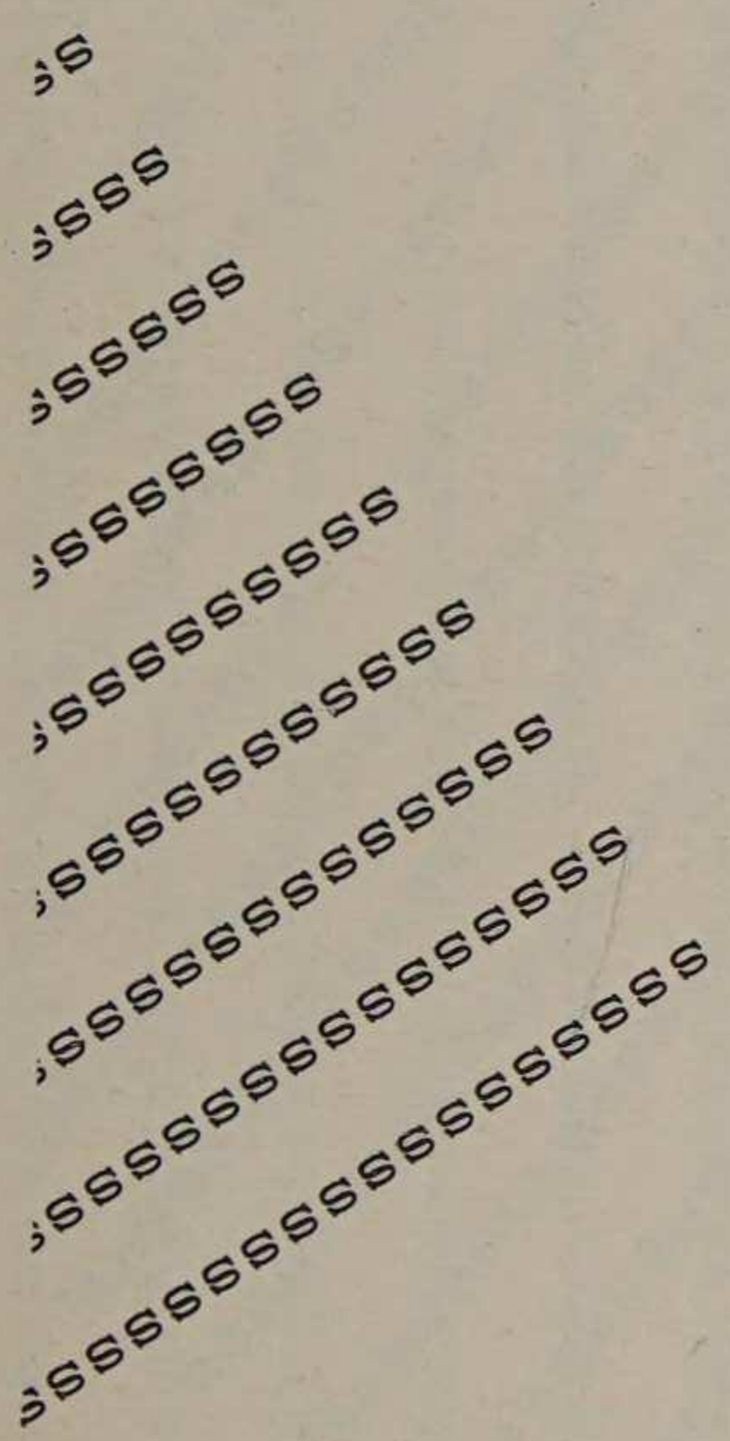
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from **The Bride Stripped Bare by Her Bachelors, Even,** by Marcel Duchamp

Preface

Given 1. the waterfall

2. the illuminating gas,

one will determine
we shall determine the conditions
?
for the instantaneous State of Rest (or allegorical appearance)
of a succession [of a group] of various facts
seeming to necessitate each other
under certain laws, in order to isolate the sign
the
of accordance between, on the one hand,
all the (?)
this State of Rest (capable of innumerable eccentricities)
and, on the other, a choice of Possibilities
authorized by these laws and also
determining them

For the instantaneous state of rest = bring in
the term: extra-rapid

We shall determine the conditions of [the] best
exposé of the extra-rapid State of Rest [of the
extra-rapid exposure (= allegorical appearance).
of a group . . . . . etc.

nothing perhaps 2

Notice.

[in the dark]

Given: 1. the waterfall

If, given

2. the illuminating gas, in the dark,

? ?

consider considerations

we shall determine the conditions for the extra-rapid

organization allegorical Reproduction

exposition (= allegorical appearance) of several

collisions seeming strictly to succeed

[assaults] unnecessary

each other according to certain laws, in order to

the

isolate the Sign of accordance between this

extra-rapid exposition (capable of all the

eccentricities) on the one hand and the choice of the possi-

bilities authorized by these laws on the other.

Algebraic comparison

a a being the exposition

b b ,, the possibilities

the ratio $\frac{a}{b}$ is in no way given by a

(-)

number c $\frac{a}{b}$ =c but by the sign which separates

as soon as are

a and b; a and b being "known,, they become

new relative

units and lose their numerical value (or in duration);

of ratio

; the sign ≂ which separated them remains (sign of the

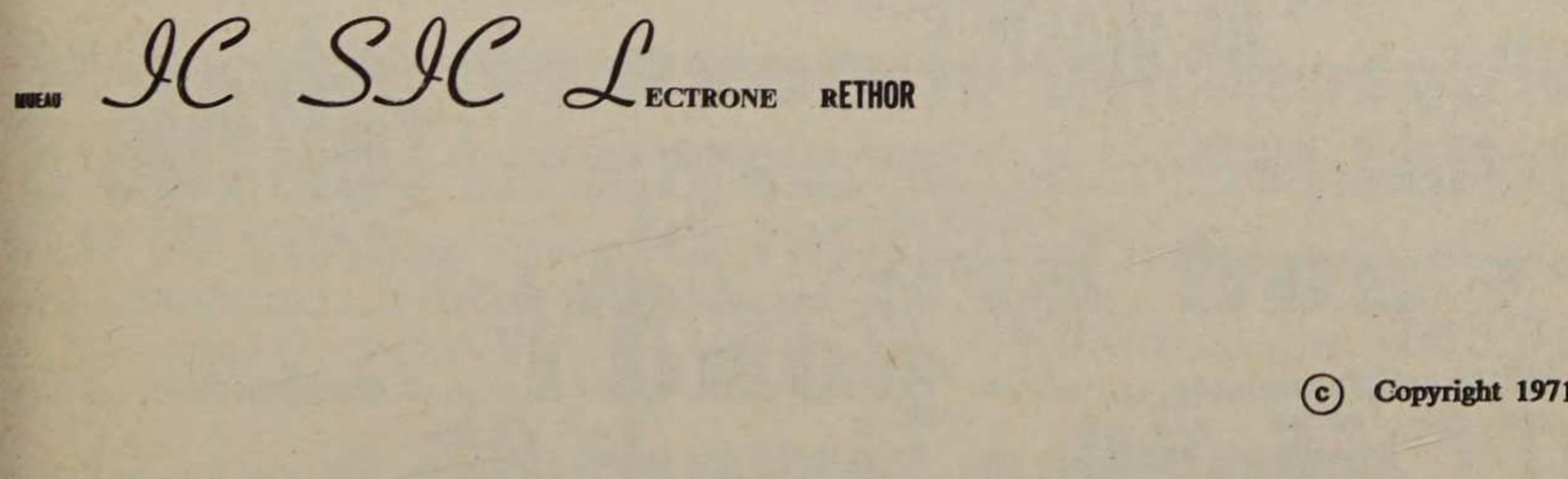
accordance or rather of . . . . . ? look for it)

Mureau, by John Cage

John Cage

MUEAU IC SIC LECTRONE RETHOR

© Copyright 1971 by John Cage



herent music eo MAN TO MAKE A R
Om silent It takes to make a roomIt is a young appetite and
the appetitefor isHe Oesyssee morning You hear
Scream of great hawka ydgh body shelie being SILENCEIT WOULD Be noblest to sing with the
wind To hear a neighbor Singing! u it wood The triosteum a day or twob mtry They says
to-we e, to-WEECALLING TO His team lives heard over high open fi
eldsday instead of the drum thensav pa with young birdswith YOUNG BIRDSFROM
a truck ndat every po stt ed der OGLECTS IN THe meantime o pi at so
piercing ders a cheTheyo ato sing in earnestseven now chu asisu gddd gheas
u s iot ei gh c n ch siYou would think music was being born again off Toads are still heard at eve
ningcrickets'Echo is an independent sound Rhyme and tell his s
tory and breathe athe A shriL LOUD ALARM
IS incessantly repeated theheroic hovers frOm over the pond the clear metallic scream they
w ENT OFF WIth a shiller craikThey go off with a hoars er chuck chuck noair hear
sharp, screaming notes rending the air This suggests what perpetual flow of spirit w
ould produce A thrumming beyond and throughimportant E
VERY One can call to mind instances miLL TRE
ES CREa kringin gWec ould not hear the birdsIs the third no
te confined to this Season? Little fr
ogs begin to peep toward sundown noonhorn is heard echoing f
rom Shore to shoreof perchwith a loud, rippling

rustle think larmedand makes lifeseem
serene and grandinexpressibly serene and grand and apparently afraidwith more vigor and p
romise bellslee uttering that sign-like note verwarm and *moist not much of* the toad ev so
Cheaply enriched FOR THE LISTENINGOF that word "sound" and *am the*
scene of lifering*ter* viMusican d mel in m
elody e in the next towand fireopenest all her senses n k swhich they do
not remembereee ee AC hrecess of the wooda e*a what various dis*tinct sounds we heard there deep
in the woodshn and echo along the shore ymore than a rodnd a sa st
eady *breathing*, cricket-like soundhunseen AND UNHEARD *May it be*
such summer as *it suggests int*o the woodsThere is
inwardness even *in the mosquitoes'*
humTrees have been s*o many empty musi*c-halls heard from the dept
h of the woodnight Thetoward nightth*eir hour has* serenity who amhumming past
so busily lungs sweet *flowingfro*m farther or neararerhurried rippling notes in the
yardas we passed under *itsatand* sat d*own to hear* the wind roar swift and s*tead*y a perform
er he never seestwo of themis perhaps hearD COMMUNicated
so distinctly through the oar to the air across the river directly against his eardif*fere*
*ntly sound*a hadthinks companiondisguise Theas so the readand daywarblersandifMarHarm
onying read*adus beas as* meltHe ipickerel timesIt is life *Within life,* in conce*n*
tric spheres my pden they givenoevidence they have heard not He attaches i
mportance to the actual worldtheir So there is something in the music t uShe we
re child eorthe *wind is* not *quite agr*eeable It prevents *your* hearing Two are steadily singing, as if co
ntending th It will *come up sweet from the meado*wsorh We can f

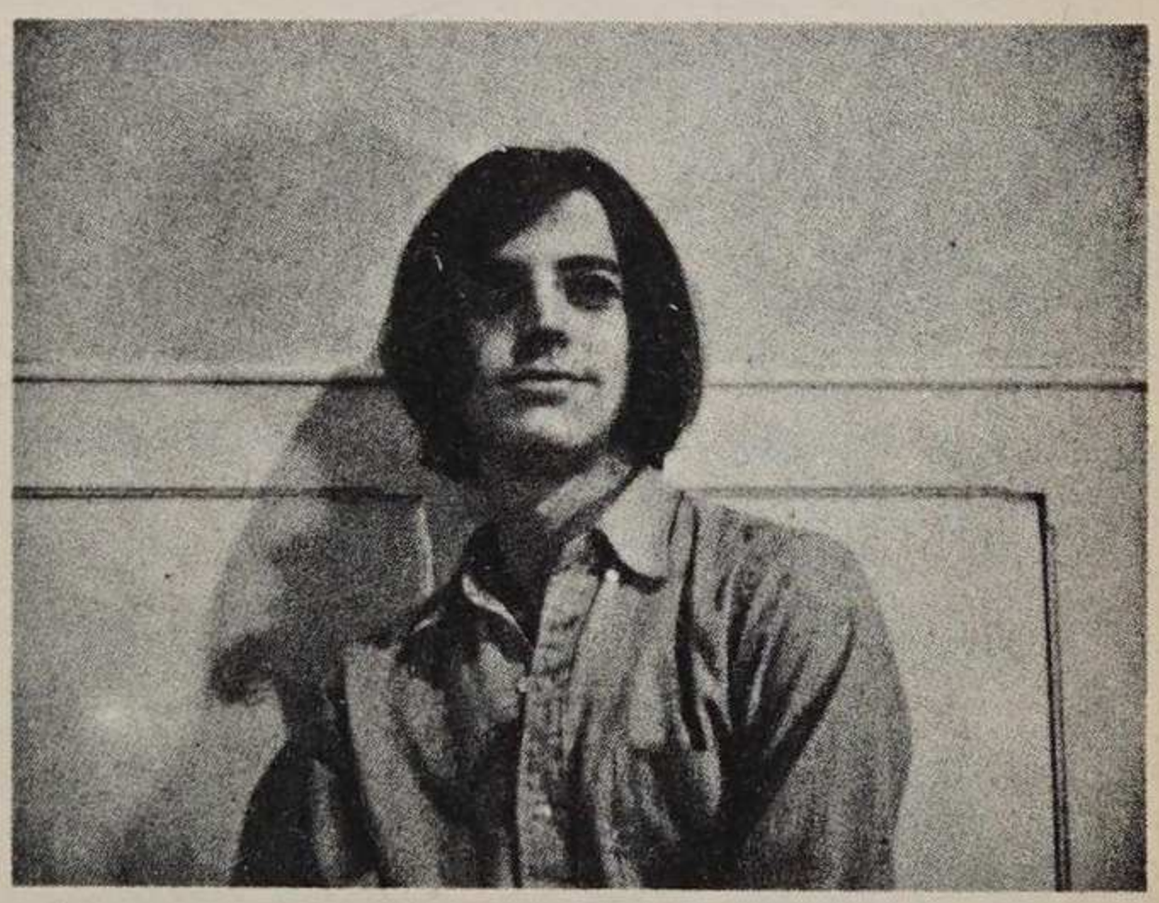
orego the advantages of citiesclose There is a lower, hoarser squirming, screwing croak roundprb rne It or it may be in
the shutter andBeginning slowly, the beat sounds faster and fast
erIt is to the ear as sharpest fifeethe un s It is as palpable as the note h heard a
sm art tche-day-day-dayWe heard close to our ears I had HEARD them further at first nd A A kingfisher wITH HIS CRACK,-cr-r-r-rackThus the spaces of the air a
re filledfor music all Vienna ANNOT SERVe them moree seems to
be singing across the streamBeside, sounds are more distinctly hearda in An
y place at all for music is very good thrill Such vibrating music would THRILL TH
Em to deaththoughting theety All these sounds dispose our min
dsto serenity ASTWFK TP HEAR one warbleMen dance to it, ringand vibrate
where there is an empty chamber underneathourdies? It dies away as soon as uttered di
essof awakened naturemake seasonwhen the Euterpeans drive throughHe hear
s it in the softened air some grains which stir within you ad sing a little while ey They hear
the croaking frogs at 9:00 P.M. dow tremble, imagining the worsttheof hisa
pprochmter while they sit by the Spring! th hispa and
seemed to proceed from the wood lar ot rIThat noble strain he uTters that came with him heby
the character of that single strain in every horizon e Is it not the
R. palustris? Orpheus Hear a slight snoring
Of frogS ON THE BARED meadowsmore known by the distance wfirstun h We go about tO find Solitude and Silence but
cherThe evening WIND IS Heard conversing with yout scratching the floorlike brEAK THE NS OF
WITH the first note byt to flow and swell the general quire begwhich
their young ears detectin iteno T QUITE INAUDIBLE

At any distancec n ver r and retur n to it in yoUR THOUGHT PERfect thermo meters, hy grom eters, and baromete rs ch s some well-known march thisof the note, whittichee ing thethe sione lar egular intervals for a long timest ts should say whistle , if One could whistle for the note ss some notes, then perfect warblesom thech ormerman sick er ingm Springbob the terin r in Theyi t ed to oss tw wings maypul They Wilhourwh o b H E THEYNOTHMONTh sson giphrter the ir ther ph r he tck toprii fibth ed t i rth a days heardc uckoo theyboy Schatteringup threesee tcheese this the almost forgotTEN soundsoundslumberouS SOUN D SO EXpanded being life off but is heard distinctly throughout it still to the slower measure and of ten and often anda springlike and eXhilarating sound of which the echo is the best sort of gl orifying going today itto change its positions om etimes a loud crackon inthis early breathi ngin the dawn ThisThis breathing of chip-birds sound schip-birds ear How full the aIR OF SOU ND! THEY Stood, hearing wind and water They rks p strike earwe Hip-you, he-he-he-he It was Longbefore the jingle comes I hear a robin singing before s unset son g jingle comes up, soon to spRINGOO W e hear which we do wThis is facto vit chit chit char weeter char tee chu vit chit chit char weeter char tee chuLITTER GAIN THE OF werefoxThe Hear ored withsinger morn is extent inwith my dis when thein end are Heard sweets frog'sdoes the One God's breath aldsor virtueitsv ireoprecitselytheand herthela st eye is sun nowon Ncarif and hear He hemsquir relthe zon toup down here h ereni ne-O'clock wiche r wic her whi cher wich heard the hooting Ofw th that she has been elevated t a day like this rd and uttering a faint chipmournful, martial and effeminateis dis solved g as the sound of a far-off glorious life ooas though they dwelt in the-depths a seem to be hushed rt to a

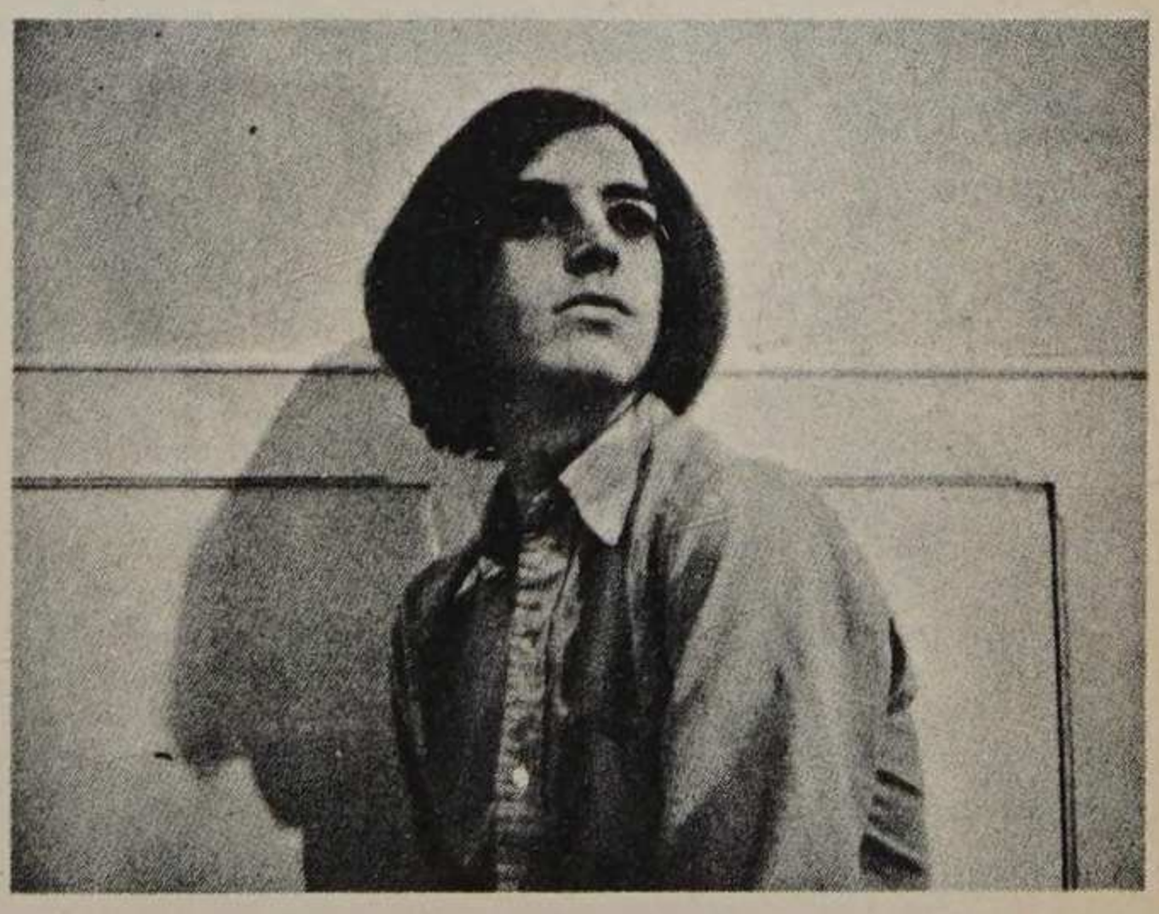
slow music ethat chiefly distin **guish** es *this* seasonewhich th*e mu* **rmer has a**
gita *ed l to a strang* **e, mad priestessh** *in s* **uch**
rolli *ng place* *s i eh but be* **llowing from tim** e to timet t y than t he v1te an **d**
twitteri *ng a day* **or two h** *a day or two by its course*

I Believe in My Puberty, by Christian Lindow





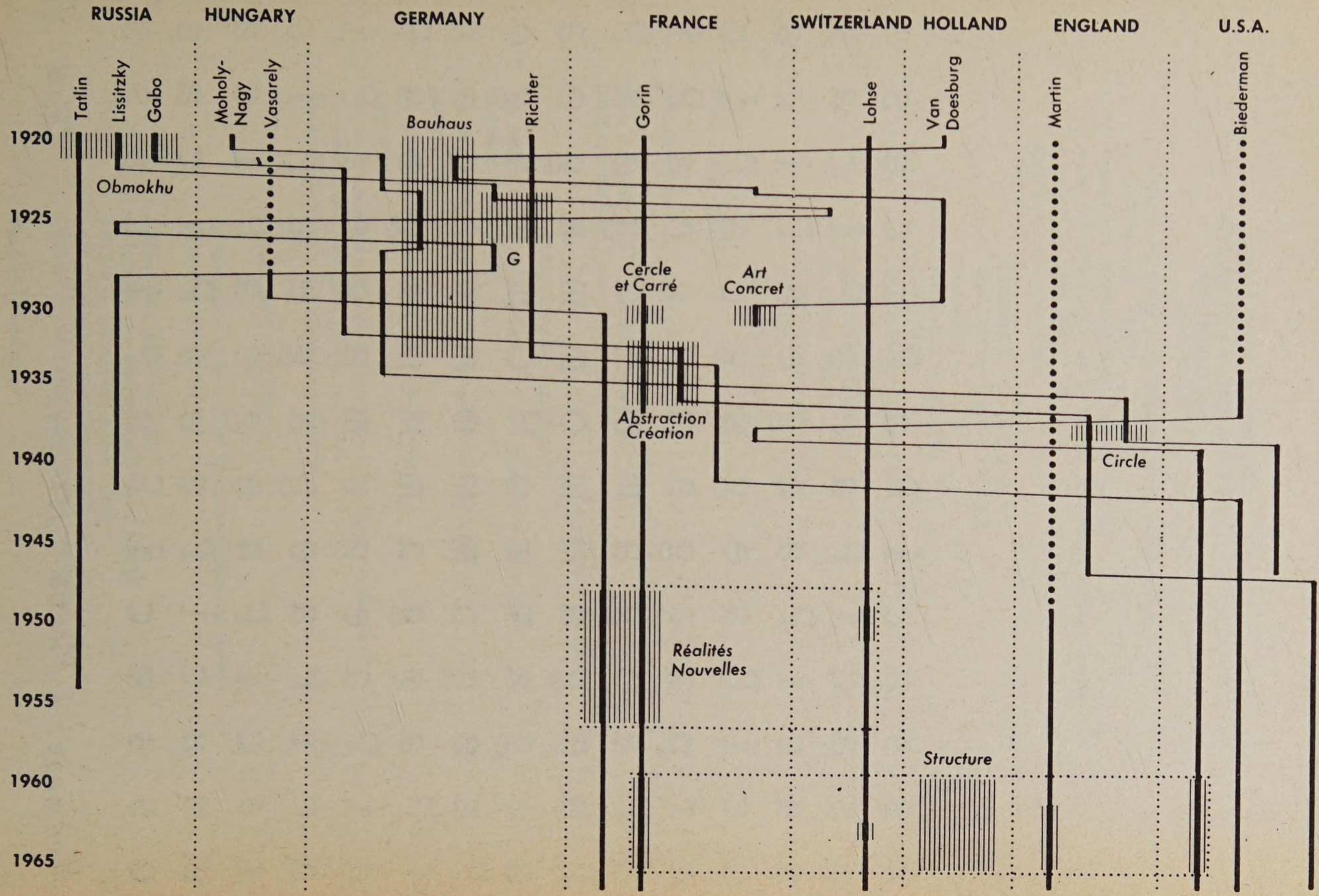




Mark Twain Centenary, by Gertrude Stein

Mark Twain did a great many things and everything he did was all he did and he did make a dead man dead. I think he was the first man to ever do that and it was a great American thing to do.

Constructivism Moves West, by Stephan Bann and Philip Steadman



Homage to Picasso, by Ruth Jacoby

o s s a c i P a P i c a s s o
s s a c i P a e a P i c a s s
s a c i P a e g e a P i c a s
a c i P a e g a g e a P i c a
c i p a e g a m a g e a P i c
i P a e g a m m m a g e a P i
P a e g a m m o m m a g e a P
a e g a m m o H o m m a g e a
P a e g a m m o m m a g e a P
i P a e g a m m m a g e a P i
c i P a e g a m a g e a P i c
a c i P a e g a g e a P i c a
s a c i P a e g e a P i c a s
s s a c i P a e a P i c a s s
o s s a c i P a P i c a s s o

Hommage à Picasso 1881-1973 *Ruth Jacoby*

Find a Cause-Believe in It, by Michael Metz

FIND A CAUSE–BELIEVE IN IT
TENDING TO A CAUSE (REWORKED)
PERFORMED JUNE 1972
MIKE METZ

Pissing in the cracks of the sidewalk, watch myself flowing
along the sidewalk. CANAL
A street light reflects out of the sidewalk crack.
An act (reflection) performed for the first time as a local (cause) marker
A belief comes from within
Reflection comes from within

FINDING A LOCAL CAUSE
REFLECTING ON THAT CAUSE
DEFINE IT
REDEFINE IT BELIEVE IT
DEVOTION
SPREADING MYSELF OUT
WATER MARK
BRING FORTH WATER
A LOCAL CAUSE
USING WHAT'S AT HAND
STAINED
RELIEVE TENSION

VIDEO TAPE RECORDING

Reflections follow me as I look for them
I find a reflection, the reflection follows me (marking where I am)
I follow it, video tape it, Tending to where I am
Going over the mark Looking for a signal adding a signal (taped reflected movement)
A passing of the days

PERFORMANCE BLUEPRINTS

The performance blueprint is taped to a wall (blueprint of video tape
Movement as marker, signal)

Standing before the blueprint Professing my own belief about the
performance

Bring to life a personal belief . . . A LOCAL CAUSE

I BELIEVE
The belief becomes a new marker a new cause a reworking a tending to
The belief of what was done is what was done
The belief of what was performed was performed

AUDIO TAPE RECORDING

While standing in front of the blueprints photos each phrase is
repeated until fully believed

I BELIEVE I WAS THE LIGHT
I BELIEVE THE LIGHT CAME FROM ABOVE
I BELIEVE I FOLLOWED THE LIGHT
I BELIEVE THE LIGHT FOLLOWED ME
I BELIEVE THE LIGHT REFLECTED OFF OF ME

The belief a new cause

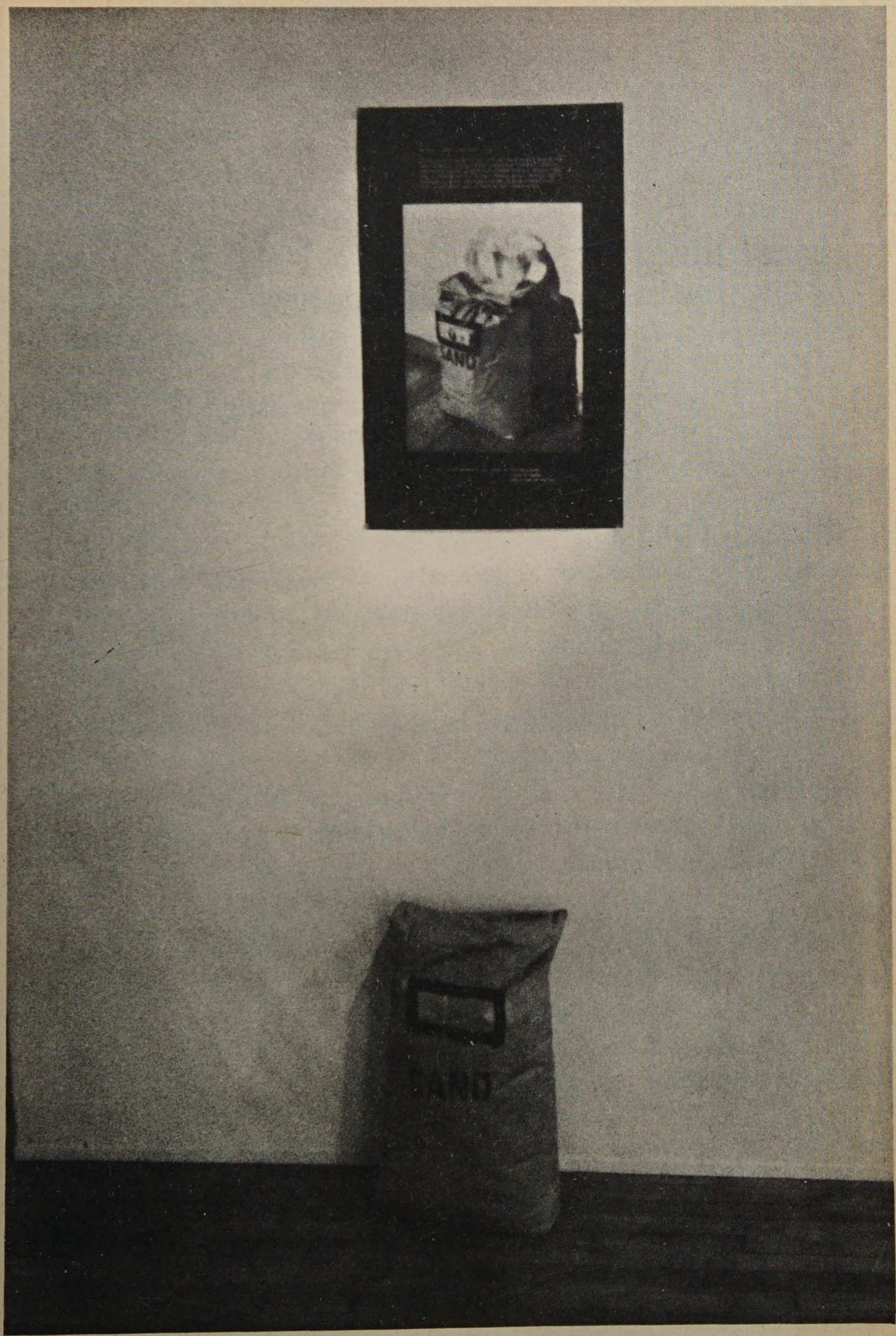
1 March, 1973, by Michael Metz

MARCH 1, 1973 – MIKE METZ

I CONCEIVED A ROOM FILLED WITH WET SAND MIXED IN WITH ONE DOLLAR BILLS, IN WHICH I WOULD BURROW, DIGGING TUNNELS AND REENFORCING THEM WITH PLYWOOD PANELS. I WOULD THEN TRY TO REMAIN HIDDEN IN THE TUNNELS WHILE I WOULD INVITE PERSONS IN TO TRY AND UNCOVER ME, ALSO ALLOWING THAT THEY MIGHT KEEP WHAT EVER ELSE THEY UNCOVERED.



YET, AS OF MARCH 1, ALL I HAD IS, TEN DOLLARS,
A BAG OF SAND,
AND A JAR OF WATER



BLAST HUMOUR—
Quack ENGLISH drug for stupidity and sleepiness.
Arch enemy of REAL, conventionalizing like
gunshot, freezing supple
Real in ferocious chemistry
of Laughter.

BLAST SPORT—
HUMOUR'S FIRST COUSIN AND ACCOMPLICE.
impossibility for Englishman to be grave
and keep his end up
psychologically.
impossible for him to use Humour
as well and be *persistently*
grave.
Alas! necessity for the big doll's show
in front of mouth.
Visitation of Heaven on
English Miss.
gums, canines of FIXED GRIN
Death's Head symbol of Anti-Life.
CURSE those who will hang over this
Manifesto with SILLY CANINES exposed.

BLAST—
years 1837 to 1900
CURSE Abysmal inexcusable middle-class
(also Aristocracy and Proletariat).

BLAST—
Pasty shadow cast by gigantic BOEHM
(imagined at introduction of BOURGEOIS VICTORIAN VISTAS).
WRING THE NECK OF all sick inventions born in that progressive white wake.
BLAST their weeping whiskers—hirsute
RHETORIC of EUNUCH and STYLIST—
SENTIMENTAL HYGIENICS
ROUSSEAUISMS (wild nature cranks)
DIABOLICS—
—raptures and roses of
the erotic bookshelves
culminating in
PURGATORY OF
PUTNEY

BLESS the HAIRDRESSER.
He attacks Mother Nature for a small fee.
Hourly he ploughs heads for sixpence,
Scours chins and lips for threepence.
He makes systematic mercenary war on this
WILDERNESS.

He trims aimless and retrograde growths
into CLEAN ARCHED SHAPES and ANGULAR
PLOTS.

BLESS this HESSIAN (or SILESIAN) EXPERT
correcting the grotesque anachronisms
of our physique.

BLESS ENGLISH HUMOUR
It is the great barbarous weapon of
the genius among races.
The wild MOUNTAIN RAILWAY from IDEA
to IDEA, in the ancient Fair of LIFE.
BLESS SWIFT for his solemn bleak
wisdom of laughter.
SHAKESPEARE for his bitter NORTHERN
Rhetoric of Humour.
BLESS ALL ENGLISH EYES
that grow crows-feet with their
FANCY and ENERGY.

BLESS this hysterical WALL build round
the EGO.
BLESS the solitude of LAUGHTER.
BLESS the Separating, ungregarious
BRITISH GRIN.

BLESS ENGLAND—

FOR ITS SHIPS

which switchback on BLUE, GREEN and
RED SEAS all round the PINK EARTH-BALL
BIG BETS ON EACH.
BLESS ALL SEAFARERS—

THEY exchange not one LAND for another, but one ELEMENT for ANOTHER. THE MORE against the LESS ABSTRACT.

BLESS the vast planetary abstraction of the OCEAN.

BLESS the Arabs of the ATLANTIC.
This Island Must Be Contrasted With the Bleak Waves.

BLESS ALL PORTS—

PORTS, RESTLESS MACHINES of scooped out basins
heavy insect dredgers
monotonous cranes
stations
lighthouses. blazing
through the frosty
starlight, cutting the
storm like a cake
beaks of infant boats,
side by side,
heavy chaos of
wharves,
steep walls of
factories
womanly town
BLESS these MACHINES that work the little boats across
clean liquid space, in beclines.
BLESS the great PORTS HULL
LIVERPOOL
LONDON
NEWCASTLE-ON-TYNE
BRISTOL
GLASGOW
BLESS ENGLAND, industrial island machine, pyramidal workshop, its apex at Shetland, discharging itself on the sea.
BLESS cold
magnanimous
delicate
gauche
fanciful
stupid
ENGLISHMEN.

The Mirror and the Dynamo, by Darko Suvin

Illusionist and Individualist aesthetic attitudes *(The Mirror)*	Civical and dialectical aesthetic attitudes *(The Dynamo)*
Reality is seen as an ensemble of visible and calculable commodities (including Man).	Reality is seen as interacting processes in an experience of painful humanization.
Nature -- including Human Nature -- is universal, eternal, and unchangeable; surface differences are so much local color.	Nature -- including Human Nature -- is historically conditioned and changeable; different forms of behavior are reflections of tensions between a humanizing possibility and specific social alienations.
Mimesis copies Nature as the only reality; art (and theatre) is a reflected, purified Nature a *Pseudo-Nature*.	Mimesis brings forth a specific reality; art (and theatre) is a simile of Nature, a *Meta-Nature*.
The work of art suggests the existence of previously known objects.	The work of art proves its own existence as a creative vision and object.
Art (and theatre) transmits insights into a subjectively reflected objective reality.	Art (and theatre) creates insights into the subject-object relations in possible realities.
Ideas and ideology are the basis of aesthetic being: philosophical idealism.	Historical reality is the basis of aesthetic being: philosophical materialism.
The universe is monistic and deterministic: growing awareness leads to tragedy, lack of awareness to comedy (Ibsen, Strindberg, O'Neill).	The universe is pluralistic and possibilistic: growing awareness leads to comedy, lack of awareness to tragedy (Shaw, O' Casey, Brecht).
Man is seen as a "three-dimensional" *character* revealed psychologically through conflict with environment; the unity of such a character is a metaphysical axiom.	Man is seen as a contradictory *ensemble* of several possibilities and qualities, intersecting in his action; the unity of such an ensemble is a datum of social action.
Highest ideal: eternity (nirvana); fullfillment in noble dying.	Highest ideal: liberty (classless society), fullfillment in productive living.

Patriarchal, authoritarian strength.	Matriarchal, liberating suppleness.
To feel a magical aesthetic illusion fully is to penetrate into an eternal human experience.	To understand a critical aesthetic showing fully is to gain insight into the possibilities and social limitations of human experience.
The "well-made" play's *closed form* is composed of a chain of situations linked by deterministic causation and moving to a climax on the same plane.	The well-made play's *open form* is composed of fixed points of a process distributed in various planes with a climax calculated to happen beyond it, in the spectator.
Indispensable arbiter as an aspect of a principal character: Policeman, Royal Messenger *(Rosmersholm, The Inspector General)*.	Indispensable arbiter as a special *dramatis persona:* Judge, Wise Fool, *(Saint Joan, Caucasian Chalk Circle)*
Ideal synoptic point of the play: a look through the eyes of main characters (the presuppositions of the play are given).	Ideal synoptic point of the play: a look at all characters from outside the play (the presuppositions of the play are tested).
Ideal onlooker: he to whom all unfamiliar things are familiar, because he sees their eternal essence through surface appearances -- God.	Ideal onlooker: he to whom all familiar things are unfamiliar because he looks for the unrealized potentialities in each stage of human development -- man of blessed classless Future.

POSTmodernISM

A Paracritical Bibliography

Ihab Hassan

I. Change

DIONYSUS and Cupid are both agents of change. First *The Bacchae,* destruction of the city, then *The Metamorphoses,* mischievous variations of nature. Some might say that change is violence, and violence is continuous whether it be Horror or High Camp. But sly Ovid simply declares:

> My intention is to tell of bodies changed
> To different forms; the gods, who made the changes,
> Will help me—or I hope so—with a poem
> That runs from the world's beginning to our own days.

To our own days, the bodies natural or politic wax and wane, *carpen perpetuam.* Something warms Galatea out of ivory; even rock turns into spiritual forms. Perhaps love is one way we experience change.

How then can we live without love of change?

Evolution has its enemies, that quiet genius, Owen Barfield, knows. In *Unancestral Voices,* he calls them by name: Lucifer and Ahriman. Most often, they coexist in us. Lucifer preserves the past utterly from dissolution. Ahriman destroys the past utterly for the sake of his own inventions.

a. Thus in one kind of history, chronicles of continuity, we deny real change. Even endings become part of a history of endings. From schism to paradigm; from apocalypse to archetype. Warring empires, catastrophe and famine, immense hopes, faraway names—Cheops, Hammurabi, David, Darius, Alcibiades, Hannibal, Caesar—all fall into place on numbered pages.

Yet continuities, "the glory that was Greece, the grandeur that was Rome," must prevail in Story, on a certain level of narrative abstraction, obscuring change.

b. Thus, too, in another kind of history, we reinvent continually the past. Without vision, constant revision, the Party chronicles of *1984.* Or individually, each man dreams his ancestors to remake himself. The Black Muslim takes on a new name, ignoring the deadly dawn raids, cries of Allah among slave traders, journeys across Africa in Arab chains.

Yet relevances must persist in Story, on a certain level of fictional selectivity, veiling change.

Behind all history, continuous or discrete, abstract or autistic, lurks the struggle of identity with death. Is history often the secret biography of historians? The recorded sense of our own mortality?

Thou, silent form, dost tease us out of thought
As doth eternity: Cold Pastoral!

II. Periods

When will the Modern Period end?

Has ever a period waited so long? Renaissance? Baroque? Neo-Classical? Romantic? Victorian?

When will Modernism cease and what comes thereafter?

What will the twenty-first century call us? and will its voice come from the same side of our graves?

Does Modernism stretch merely to stretch out our lives? Or, ductile, does it give a new sense of time? The end of periodization? The slow arrival of simultaneity?

If change changes ever more rapidly, and the future jolts us now, do men, paradoxically, resist both endings and beginnings?

Childhood is huge and youth golden. Few recover. Critics are no exception. Like everyone else, they recall the literature of their youth brilliantly; they do not think it can ever tarnish.

Let us consider where the great men are
Who will obsess the child when he can read.

So Delmore Schwartz wrote, naming Joyce, Eliot, Pound, Rilke, Yeats, Kafka, Mann. He could have added: Proust, Valéry, Gide, Conrad, Lawrence, Woolf, Faulkner, Hemingway, O'Neill.

A walker in the city of that literature will not forget. Nor will he forgive. How can contemporaries of Mailer, Pinter, or Grass dare breathe in this ancestral air? Yet it is possible that we will all remain Invisible Men until each becomes his own father.

III. Innovation

All of us devise cunning ceremonies of ancestor worship. Yet there is a fable for us in the lives of two men: Proteus and Picasso, mentors of shapes.

Masters of possibility, ponder this. They used to say: the kingdom of the dead is larger than any kingdom. But the earth has now exploded. Soon the day may come when there will be more people alive than ever lived.

When the quick are more populous than all the departed, will history reverse itself? End?

We resist the new under the guise of judgment. "We must have standards." But standards apply only where they are applicable. This has been the problem with the Tradition of the New (Harold Rosenberg).

Standards are inevitable, and the best of these will create themselves to meet, to *create,* new occasions. Let us, therefore, admit standards. But let us also ask how many critics of literature espouse, even selectively, the new, speak of it with joyous intelligence? Taking few risks, the best known among them wait for men of lesser reputations to clear the way.

Reaction to the new has its own reasons that reason seldom acknowledges. It also has its rhetoric of dismissal.

a. *The Fad*

—"It's a passing fashion, frivolous; if we ignore it now, it will quietly go away."

—This implies permanence as absolute value. It also implies the ability to distinguish between fashion and history without benefit of time or creative intuition. How many judgments of this kind fill the Purgatorio of letters?

b. *The Old Story*

—"It's been done before, there's nothing new in it; you can find it in Euripides, Sterne, or Whitman."

—This implies prior acquaintance, rejection on the basis of unestablished similarity. It also implies that nothing really changes. Therefore, why unsettle things, require a new response?

c. *The Safe Version*

—"Yes, it seems new, but in the same genre, I prefer Duchamp; he really did it better."

—This implies a certain inwardness with the tradition of the avant-garde. The entrance fee has been paid, once and forever. Without seeming in the least Philistine, one can disdain the intrusions of the present.

d. *The Newspeak of Art*

—"The avant-garde is just the new academicism."

—This may imply that art which *seems* conventional can be more

genuinely innovative, which is sometimes true. It may also imply mere irritation: the oxymoron as means of discreditation.

About true innovation we can have no easy preconceptions. Prediction is mere extrapolation, the cool whisper of RAND. But prophecy is akin to madness or the creative imagination; its path, seldom linear, breaks, turns, disappears in mutations or quantum jumps.

Therefore, we can not expect the avant-garde of past, present, and future to obey the same logic, assume the same forms. For instance, the new avant-garde need not have a historical consciousness, express recognizable values, or endorse radical politics. It need not shock, surprise, protest.

Footnote

Consult Renato Poggioli, *The Theory of the Avant-Garde* (Cambridge, Mass, 1968).

What the avant-garde probably still needs to do for a time is serve as the agent of change, which is recognizable when still newer change is in progress.

And yet everything I have said here could lend, has lent, itself to serious abuses. The rage for change can be a form of self-hatred or spite.

IV. Distinctions

The change in Modernism may be called Postmodernism. Looking at the former with later eyes, we begin to discern in it fringe figures closer to us now than the great Moderns who "will obsess the child" someday.

Thus the classic text of Modernism is Edmund Wilson's *Axel's Castle: A Study in the Imaginative Literature of 1870-1930* (1931). Contents: Symbolism, Yeats, Valéry, Eliot, Proust, Joyce, Stein.

Thus, forty years later, my alternate view, *The Dismemberment of Orpheus: Toward a Postmodern Literature* (1971). Contents: Sade, 'Pata-physics to Surrealism, Hemingway, Kafka, Existentialism to Alit-erature, Genet, Beckett.

Erratum: Gertrude Stein should have appeared in the latter work, for she contributed to both Modernism and Postmodernism.

But without a doubt, the crucial text is

F

K I

A N

W e N

S E

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A

If we can arbitrarily state that literary Modernism includes certain works between Jarry's *Ubu Roi* (1896) and Joyce's *Finnegans Wake* (1939), where will we arbitrarily say that Postmodernism begins? A year earlier than the *Wake?* With Sartre's *La nausée* (1938) or Beckett's *Murphy* (1938)? In any case, it includes works by writers as different as **B** arth, arthelme, eckett, orges, recht, roch, urroughs, utor.

V. Critics

The assumptions of Modernism, elaborated by formalist and mythopoeic critics especially, by the intellectual culture of the first half of the century as a whole, still define the dominant perspective on the study of literature.

Exception:

Karl Shapiro's *Beyond Criticism* (1953), *In Defence of Ignorance* (1960), works we acknowledge in a whisper. Why?

In England as in America, the known critics, different as they may

seem in age or persuasion, share the broad Modernist view: Blackmur, Brooks, Connolly, Empson, Frye, Howe, Kazin, Kermode, Leavis, Levin, Pritchett, Ransom, Rahv, Richards, Schorer, Tate, Trilling, Warren, Wellek, Wilson, Winters, etc. In saying this, surely I take nothing away from their various distinctions.

No doubt, there are many passages in the writings of these critics—of Leavis, say, or Wilson—which will enlighten minds in every age. Yet is was Herbert Read who possessed the most active sympathy for the avant-garde. His generosity of intuition enabled him to sponsor the new, rarely embracing the trivial. He engaged the Postmodern spirit in his anarchic affinities, in his concern for the prevalence of suffering, in his sensuous apprehension of renewed being. He cried: behold the Child! To him, education through art meant a salutation to Eros. Believing that the imagination serves the purpose of moral good, Read hoped to implicate art into existence so fully that their common substance became as simple, as necessary, as bread and water. This is a sacramental hope, still alive though mute in our midst, which recalls Tolstoy's *What Is Art?* I can hardly think of another critic, younger even by several decades, who might have composed that extraordinary romance, *The Green Child*.

The culture of literary criticism is still ruled by Modernist assumptions. This is particularly true within the academic profession, excepting certain linguistic, structuralist, and hermeneutics schools. But it is also true within the more noisy culture of our media. *The New York Review of Books, Time* (the literary sections), and *The New York Times Book Review* share a certain aspiration to wit or liveliness, to intelligence really, concealing distaste for the new. All the more skeptical in periods of excess, the culture of the *logos* insists on old orders in clever or current guises, and, with the means of communication at hand, inhibits and restrains.

Self-Admonition:

Beware of glib condemnations of the media. They are playing a national role as bold, as crucial, as the Supreme Court played in the Fifties. Willful and arbitrary as they may be in their creation of public images—which preempt ourselves—they are still custodians of some collective sanity. Note, too, the rising quality of the very publications you cited.

VI. Bibliography

Here is a curious chronology of some Postmodern criticism:

1. George Steiner, "The Retreat from the Word," *Kenyon Review* XXIII (Spring, 1961). See also his *Language and Silence* (New York, 1967), and *Extraterritorial* (New York, 1971).

2. Ihab Hassan, "The Dismemberment of Orpheus," *American Scholar* XXIII (Summer, 1963). See also his *Literature of Silence* (New York, 1967).

3. Hugh Kenner, "Art in a Closed Field," in *Learners and Discerners*, ed. Robert Scholes (Charlottesville, Va., 1964). See also his *Samuel Beckett* (New York, 1961, 1968), and *The Counterfeiters* (Bloomington, Indiana, 1968).

4. Leslie Fiedler, "The New Mutants," *Partisan Review* XXXII (Fall, 1965). See also his "The Children's Hour: or, The Return of the Vanishing Longfellow," in *Liberations*, ed. Ihab Hassan (Middletown, Conn., 1971), and *Collected Essays* (New York, 1971).

5. Susan Sontag, "The Aesthetics of Silence," *Aspen*, No. 5 & 6 (1967). See also her *Against Interpretation* (New York, 1966), and *Styles of Radical Will* (New York, 1969).

6. Richard Poirier, "The Literature of Waste," *New Republic*, May 20, 1967. See also his "The Politics of Self-Parody," *Partisan Review* XXXV (Summer, 1968), and *The Performing Self* (New York, 1971).

7. John Barth, "The Literature of Exhaustion," *Atlantic Monthly*, August, 1967. See also his *Lost in the Funhouse* (New York, 1968).

And here are some leitmotifs of that criticism: the literary act in quest and question of itself; self-subversion or self-transcendence of forms; popular mutations; languages of silence.

VII. ReVisions

A revision of Modernism is slowly taking place, and this is another evidence of Postmodernism. In *The Performing Self,* Richard Poirier tries to mediate between these two movements. We need to recall the doctrines of formalist criticism, the canons of classroom and quarterly in the last three decades, to savor such statements:

> Three of the great and much used texts of twentieth century criticism, *Moby Dick, Ulysses, The Waste Land,* are written in mockery of system, written against any effort to harmonize discordant elements, against any mythic or metaphoric scheme . . . . But while this form of the literary imagination is radical in its essentially parodistic treatment of systems, its radicalism is in the interest of essentially conservative feelings. . . .
>
> * * *
>
> The most complicated examples of twentieth-century literature, like *Ulysses* and *The Waste Land,* the end of which seems parodied by the end of *Giles* [*Goat-Boy* by Barth], are more than contemptuous of their own formal and stylistic elaborateness.

Certainly some profound philosophic minds of our century have concerned themselves with the disease of verbal systems: Heidegger, Sartre, Wittgenstein. And later writers as different as John Cage,

Norman O. Brown, and Elie Wiesel have listened intently to the sounds of silence in art or politics, sex, morality, or religion. In this context, the perceptions of Poirier do not merely display a revisionist will; they strain toward an aesthetic of Postmodernism.

We are still some way from attaining such an aesthetic; nor is it clear that Postmodern art gives high priority to that end. Perhaps we can start by revisioning Modernism as well as revising the pieties we have inherited about it. In *Continuities,* Frank Kermode cautiously attempts that task. A critic of great civility, he discriminates well between types of modernism—what he calls "palaeo- and neo-modern" corresponds perhaps to Modern and Postmodern—and takes note of the new "anti-art" which he rightly traces back to Duchamp. But his preference for continuities tempts him to assimilate current to past things. Kermode, for instance, writes: "Aleatory art is accordingly, for all its novelty, an extension of past art, indeed the hypertrophy of one aspect of that art." Does not this statement close more possibilities than it opens? There is another perspective of things which Goethe described: "The most important thing is always the contemporary element, because it is most purely reflected in ourselves, as we are in it." I think that we will not grasp the cultural experience of our moment if we insist that the new arts are "marginal developments of older modernism;" or that distinctions between "art" and "joke" are crucial to any future aesthetic.

Whether we tend to revalue Modernism in terms of Postmodernism (Poirier) or to reverse that procedure (Kermode), we will end by doing something of both since relations, analogies, enable our thought. New lines emerge from the past because our eyes every morning open anew. In a certain frame of mind, Michelangelo or Rembrandt, Goethe or Hegel, Nietzsche or Rilke, can reveal to us something about Postmodernism, as Erich Heller incidentally shows. Consider this marvelous passage from *The Artist's Journey to the Interior:*

> . . . Michelangelo spent the whole of his last working day, six days before his death, trying to finish the Pietà which is known as the "Pietà Rondanini." He did not succeed. Perhaps it lies in the nature of stone that he had to leave unfinished what Rembrandt completed in paint: the employment of the material in the service of its own negation. For this sculpture seems to intimate that its maker was in the end determined to use only as much marble as was necessary to show that matter did not matter; what alone mattered was the pure inward spirit.

Here Michelangelo envisions, past any struggle with the obdurate material of existence, a state of consciousness to which we may be tending. Yet can we justifiably call him Postmodern?

Where Modern and Postmodern May Meet: Or, Make Your Own List:

1. Blake, Sade, Lautréamont, Rimbaud, Whitman, etc.
2. daDaDA
3. SURrealism
4. K A F K A
5. *Finnegans Wake*
6. *The* Cantos
7. ? ? ?

VIII. Modernism

This is no place to offer a comprehensive definition of Modernism. From Apollinaire and Arp to Valéry, Woolf, and Yeats—I seem to miss the letters X and Z—runs the alphabet of authors who have delivered themselves memorably on the subject; and the weighty work of Richard Ellmann and Charles Feidelson, Jr., *The Tradition of the Modern,* still stands as the best compendium of that "large spiritual enterprise including philosophic, social, and scientific thought, and

aesthetic and literary theories and manifestoes, as well as poems, novels, dramas."

Expectations of agreement, let alone of definition, seem superlatively naive. This is true among stately and distinguished minds, not only rowdy critical tempers. Here, for instance, is Lionel Trilling, "On the Modern Element in Modern Literature":

> I can identify it by calling it the disenchantment of our culture with culture itself . . . the bitter line of hostility to civilization that runs through it [modern literature]. . . . I venture to say that the idea of losing oneself up to the point of self-destruction, of surrendering oneself to experience without regard to self-interest or conventional morality, of escaping wholly from the societal bonds, is an "element" somewhere in the mind of every modern person. . . .

To this, Harry Levin counters in "What Was Modernism?":*

> Insofar as we are still moderns, I would argue, we are the children of Humanism and the Enlightenment. To identify and isolate the forces of unreason, in a certain sense, has been a triumph for the intellect. In another sense it has reinforced that anti-intellectual undercurrent which, as it comes to the surface, I would prefer to call post-modern.

Yet the controversy of Modernism has still wider scope as Monroe K. Spears, in *Dionysus and the City,* with bias beneath his Apollonian lucidity, shows. Released as energy from the contradictions of history, Modernism makes contradiction its own.

* More accurately, the quotation appears in a note preceding the essay. See Harry Levin, *Refractions* (New York, 1966), pp. 271-73.

For my purpose, let Modernism stand for X: a window on human madness, the shield of Perseus against which Medusa glances, the dream of some frowning, scholarly muse. I offer, instead, some rubrics and spaces. Let readers fill them with their own queries or grimaces. We value what we choose.

a. Urbanism: Nature put in doubt, from Baudelaire's "*cité*" to Proust's Paris, Eliot's London, Joyce's Dublin. It is not a question of locale but of presence. The sanatorium of *The Magic Mountain* and the village of *The Castle* are "cities" still. Exceptions, Faulkner's Yoknapatawpha or Lawrence's Midlands, recognize the City as pervasive threat.

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b. Technologism: City and Machine make and remake one another. Centralization, diffusion of the human will. Yet technology does not feature simply as a theme of Modernism; it is also as a form of its artistic struggle. Witness Cubism, Futurism, Dadaism. More subtle *reactions* to technology: Bergsonian time, mythical space, the occult image, the dissociation of sensibility, etc.

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c. "Dehumanization": Ortega y Gasset really means Elitism, Irony, and Abstraction (*The Dehumanization of Art*). Style takes over: let life and the masses fend for themselves. "Poetry has become the higher algebra of metaphor." Instead of Vitruvian man, Leonardo's famous image of the human measure, we have Picasso's beings splintered on many planes. Not less human, just another idea of man.

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Elitism: Aristocratic or crypto-fascist: Rilke, Proust, Yeats, Eliot, Lawrence, Pound, D'Annunzio, Wyndham Lewis, etc.

Irony: Play, complexity, formalism. The aloofness of art but also sly hints of its radical incompleteness. *Dr. Faustus* and *Confessions of Felix Krull.* The irony of Nonbeing.

Abstraction: Impersonality, sophistical simplicity, reduction and construction, time decomposed or spatialized.

Mondrian on Reductionism. "To create pure reality plastically, it is necessary to reduce natural forms to the *constant elements* of form and natural colour to *primary colour*." Gabo on Constructivism: "It has revealed a universal law that the elements of a visual art such as lines, colours, shapes, possess their own forces of expression, independent of any association with the external aspects of the world. . . ." The literary equivalent of these ideas may be "spatial time." (See Joseph Frank, "Spatial Form in Modern Literature," *The Widening Gyre.*)

"*Dehumanization*" *and the Nonhuman*: There is more to it than "another idea of man"; there is also a revulsion against the human, or a renewal of the sense of the superhuman. Rilke's "Angels." Lawrence's "Fish":

And my heart accused itself
Thinking: I am not the measure of creation
This is beyond me, this fish.
His God stands outside my God.

d. Primitivism: The archetypes behind abstraction, behind civilization. An African mask, a beast slouching toward Bethlehem. Structure as ritual or myth, metaphors from the collective dream of mankind. Cunning palimpsests of time, ironic palingenesis of literary forms. Also Dionysus and the violent return of the repressed.

e. Eroticism: All literature is erotic but Modernist sex scratches the skin from within. It is not merely the liberation of the libido, a new language of anger or desire; love now becomes an intimate of disease: sado-masochism, solipsism, nihilism, anomie. Consciousness seeks desperately to discharge itself in the world. A new and darker stage in the struggle between Eros and Thanatos. (See Lionel Trilling, "The Fate of Pleasure.")

f. Antinomianism: Beyond law, dwelling in paradox. Also discontinuity, alienation, *non serviam!* The pride of art, of the self, defining the conditions of its own grace. Iconoclasm, schism, excess. Beyond antinomianism, even, toward apocalypse. Therefore, decadence and renovation. (See Nathan A. Scott, Jr., *The Broken Center.*)

g. Experimentalism: Innovation, dissociation, the brilliance of change in all its aesthetic shapes. New languages, new concepts of order. Also, the Word beginning to put its miracle to question in the midst of a miracle. Poem, novel, or play henceforth can never really bear the same name.

In those seven rubrics, I seek not so much to define Modernism as to carry certain elements which I consider crucial, carry them forward toward Postmodernism.

IX. The Unimaginable

The unimaginable lies somewhere between the Kingdom of Complacence and the Sea of Hysteria. It balks all geographies; bilks the spirit of the traveler who passes unwittingly through its spaceless realm; it boggles time. Yet anyone who can return from it to tell his tale may also know how to spell the destiny of man.

I know the near-infinite resources of man, and that his imagination may still serve as the teleological organ of his evolution. Yet I am possessed by the feeling that in the next few decades, certainly within half a century, the earth and all that inhabits it may be wholly other, perhaps ravaged, perhaps on the way to some strange utopia indistinguishable from nightmare. I have no language to articulate this feeling with conviction, nor imagination to conceive this special destiny. To live from hour to hour seems as maudlin as to invoke Last Things. In this feeling I find everyday that I am not alone.

The litany of our disasters is all too familiar, and we recite it in the name of that unholy trinity, Population, Pollution, Power (read genocide), hoping to appease our furies, turn our fate inside out. But soon our minds lull themselves to sleep again on this song of abstractions, and a few freak out. The deathly dreariness of politics brings us ever closer to death. Neither is the alteration of human consciousness at hand. And the great promise of technology —which? Fuller's? Skinner's? Dr. No's? Engineers of liberation or of control?—the promise is conditional on everything that we are, in this our ambiguous state.

Truly, we dwell happily in the Unimaginable. We also dwell at our task: Literature. I could learn to do pushups in a prison cell, but I can not bring myself to "study literature" as if the earth were still in the orbit of our imagination. I hope this is Hope.

X. Postmodernism

Postmodernism may be a response, direct or oblique, to the Unimaginable which Modernism glimpsed only in its most prophetic

moments. Certainly it is not the Dehumanization of the Arts that concerns us now; it is rather the Denaturalization of the Planet and the End of Man. We are, I believe, inhabitants of another Time and another Space, and we no longer know what response is adequate to our reality. In a sense, we have all learned to become minimalists—of that time and space we can call our own—though the globe has become our village. This is why it seems bootless to compare Modern with Postmodern artists, range "masters" against "epigones." The latter are closer to "zero in the bone," to silence or exhaustion, and the best of them brilliantly display the resources of the void. Thus the verbal omnipotence of Joyce yields to the impotence of Beckett, heir and peer, no less genuine, only more austere. Yet moving into the void, these artists also pass to the other side of silence, and discover the sacrament of plenum. The consummation of their art is a work which, though art still, pretends to abolish itself (Beckett, Tinguely, Robert Morris, Ad Reinhardt) or else to become indistinguishable from life (Cage, Rauschenberg, the Man Within Mailer's Fiction). Duchamp coolly pointed the way.

Nihilism is a word we often use, when we use it unhistorically, to designate values we dislike. It is applied to the children of Marcel Duchamp.

When John Cage, in "HPSCHD" for instance, insists on Quantity rather than Quality, he does not surrender to nihilism—far, far from it—he requires:

—affluence and permission of being, generosity
—discovery in multitude, confusion of prior judgment
—mutation of perception, of consciousness, through randomness and diversity

Cage knows how to praise Duchamp: "The rest of them were artists. Duchamp collects dust."

I have not defined Modernism; I can define Postmodernism less; and the parallels and contrasts between these movements are least obvious to me. No doubt, the more we ponder, the more we will need to qualify all we say.* Perhaps elisions may serve to qualify these notes.

Modernist Rubrics		*Postmodernist Notes*
a. Urbanism	—	—The City and also the Global Village (McLuhan) and Spaceship Earth (Fuller). The City as Cosmos.
	—	—Meanwhile, the world breaks up into untold blocs, nations, tribes, clans, parties, languages, sects. Anarchy and fragmentation everywhere. A new diversity or prelude to world totalitarianism? Or to world unification?
	—	—Nature recovered partly in ecological activism, the green revolution, urban renewal, etc.
	—	—Meanwhile, Dionysus has entered the City: prison riots, urban crime, pornography, etc.
b. Technologism	—	—Runaway technology, from genetic engineering and thought control to the conquest of space.
	—	—All the physical materials of the arts changed. New media, new art forms.

*New journals are now founded for the purpose of exploring Postmodernism. See, for instance, *Boundary 2*, Binghamton, New York.

— —Art following the trend of ephemeralization. Also, boundless dispersal by media. The sensuous object disappearing into a concept?

— —The computer as substitute consciousness or as extension of consciousness? Will it prove tautological, increased reliance on prior orders? Or will it help to create novel forms?

— —Human needs soon to be altered, perhaps on the most basic level, and the end of art? Hence sporadic artistic reactions against Technologism.

c. "Dehumanization" — —Anti-elitism, anti-authoritarianism. Diffusion of the ego. Participation. Art becomes communal, optional, gratuitous, or anarchic.

— —Irony becomes radical, self-consuming play. Black canvas or blank page. Silence. Also comedy of the absurd, black humor, insane parody and slapstick, Camp. (See Nathan A. Scott, Jr., *Negative Capability.*)

— —Abstraction taken to the limit and coming back as New Concreteness: the found object, the signed Brillo box or soup can, the non-fiction novel, the novel as history. The range from Concept Art (abstract) to Environmental Art (concrete).

— —Warhol: "I want to be a machine;" Burroughs simulating insect life. From infrahumanism to posthumanism, be-

yond man and into the cosmos. Sci-fi. To love life and to love man are no longer the same.

"Dehumanization," both in Modernism and Postmodernism, essentially means the end of the old Realism. Increasingly, Illusionism takes its place, not only in art but also in life. The media contribute egregiously to this process in Postmodern society. In *Act and the Actor Making the Self,* Harold Rosenberg says: "History has been turned inside out; writing takes place in advance of its occurrence, and every statesman is an author in embryo." Thus the Illusionism of politics matches that of Pop Art or Neo-Realism.

The end of the old Realism also affects the sense of the Self. Thus "Dehumanization," both in Modernism and Postmodernism, implies revision of the Self evidenced:

In Modernism—by doctrines of impersonality, the masks of Yeats, the tradition of Eliot, the dramatic objectivity of Joyce; or by the opposite, the stream of consciousness of Joyce, the allotropic ego of Lawrence. (See Robert Langbaum, *The Modern Tradition,* pp. 164-184.)

In Postmodernism—by phenomenology (Husserl, Sartre, Merleau-Ponty), Beckett's fiction of consciousness, varieties of the *nouveau roman* (Sarraute, Butor, Robbe-Grillet), the linguistic novel of *Tel Quel* (Sollers, Thibaudeau). (See Vivian Mercier, *The New Novel,* pp. 3-42.)

d. Primitivism	—	—Away from the mythic, toward the existential. Beat and Hip. Energy and spontaneity of the White Negro (Mailer).

— —The post-existential ethos, psychedelics (Leary), the Dionysian ego (Brown), Pranksters (Kesey), Hell's Angels, madness (Laing).

— —The Hippie movement. Woodstock, rock music and poetry, communes. The culture of *The Whole Earth Catalogue*.

— —The primitive Jesus.

e. Eroticism

— —Beyond the trial of *Lady Chatterley's Lover*. The repeal of censorship. Grove Press and the *Evergreen Review*.

— —The new sexuality, from Reichian orgasm to Brownian polymorphous perversity and Esalen body consciousness.

— —The homosexual novel (Burroughs, Vidal, Selby, Rechy, etc.). And the lesbian?

— —Camp and comic pornography.

f. Antinomianism

— —The Counter Cultures, political and otherwise. Free Speech Movement, S.D.S., Weathermen, Church Militants, Women's Lib, J.D.L., Black, Red, and Chicano Power, etc. Rebellion and Reaction! Not only aesthetic but also actual (guerilla) attacks on reason and history, science and society.

— —Beyond alienation from the whole culture, acceptance of discreteness and discontinuity. Evolution of radical em-

piricism in art as in politics or morality.

— —Counter Western "ways" or metaphysics, Zen, Buddhism, Hinduism. But also Western mysticism, transcendentalism, witchcraft, the occult.

— —The widespread cult of apocalyptism, less as renovation than as destruction.

g. Experimentalism — —Open, discontinuous, improvisational, indeterminate, or aleatory structures. Absurdist and neo-surrealist modes. But also reductive, minimalist forms. In general, anti-formalism. (See Calvin Tompkins, *The Bride and the Bachelor.*)

— —Simultaneism. Now. The impermanence of art (sculpture made of dry ice or a hole in Central Park filled with earth), the transcience of man. Absurd time.

— —Play, humor, happening, farce. (See "Irony" above.)

— —Intermedia, the fusion of forms, the confusion of realms. An end to traditional aesthetics focused on the "beauty" or "uniqueness" of the art work?

Morse Peckham argues, in *Man's Rage for Chaos,* "that art is a disjunctive category, established by convention, and that art is not

a category of perceptual fields, but of roleplaying." And in *The Art of Time*, Kirby White says: "Traditional aesthetics asks a particular hermetic attitude or state of mind that concentrates on the sensory perception of the work . . . . [Postmodern] aesthetics makes use of no special attitude or set, and art is viewed just as anything else in life."

Is this why Postmodern art, viewed in a Modernist perspective, creates more anxiety than it appeases?

XI. Alternatives

The reader, no doubt, will want to judge for himself how much Modernism permeates the present and how much the latter contains elements of a new reality. The judgment is not always made rationally; self-love and the fear of dissolution may enter into its as much as the conflict of literary generations. Yet it is already possible to note that whereas Modernism created its own forms of Authority, precisely because the center no longer held, Postmodernism has tended toward Anarchy, in deeper complicity with things falling apart. The ceremonies of Yeats' own work, indeed of his life, are to the point.

Speculating further, we may say that the Authority of Modernism—artistic, cultural, personal—rests on intense, elitist, self-generated orders in times of crisis, of which the Hemingway Code is perhaps the starkest exemplar, and Eliot's Tradition or Yeats' Mythology is a more devious kind. Such elitist orders, perhaps the last of the world's Eleusinean mysteries, may no longer have a place amongst us, threatened as we are, at the same instant, by extermination and totalitarianism.

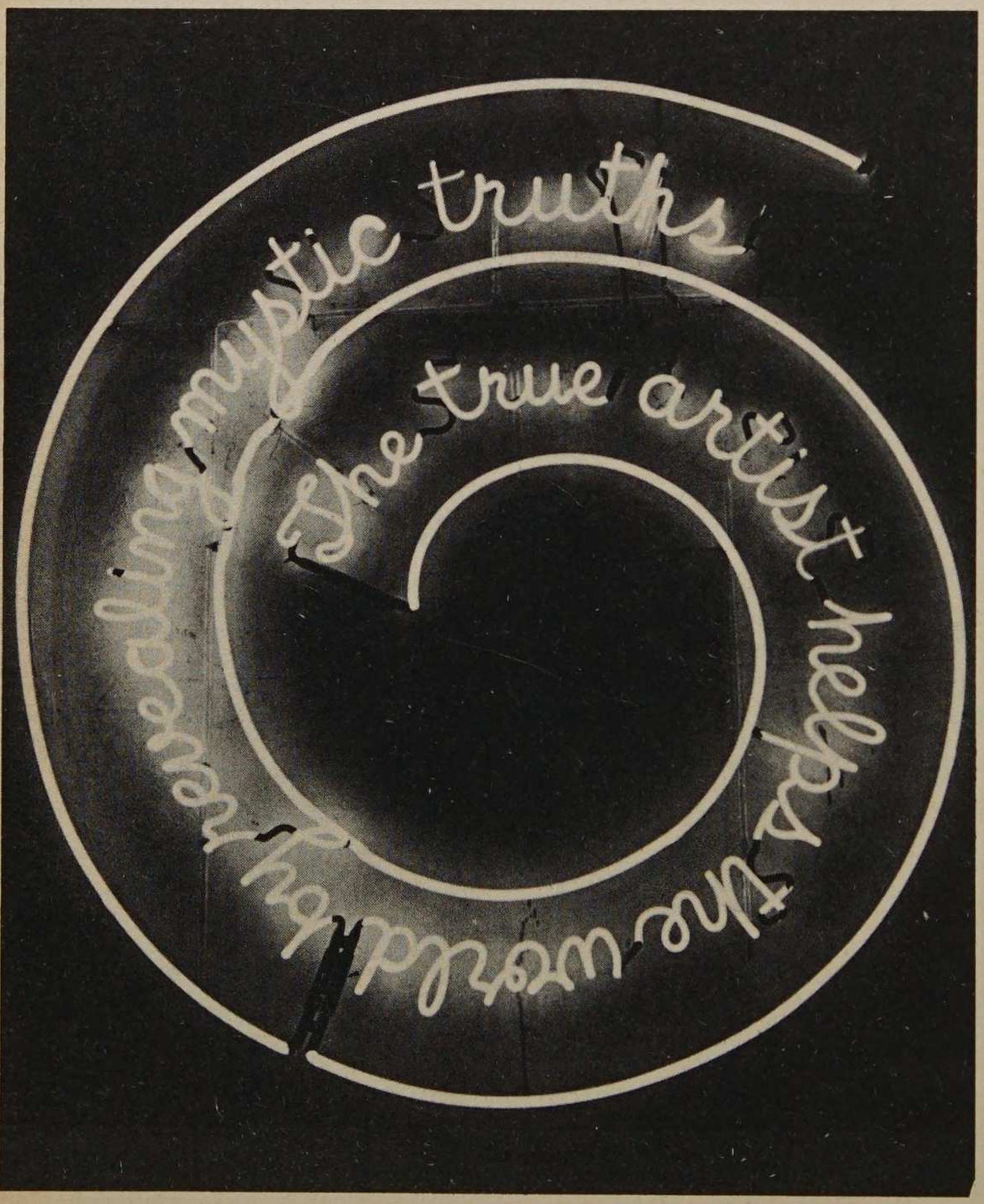
Yet is the Anarchy of Postmodernism a deeper response, somehow more inward with our destiny? Though my sympathies are in the

present, I can not believe this to be so. True, there is enhancement of life in certain anarchies of the spirit, in humor and play, in love released and freedom of the imagination to overreach itself, in a cosmic consciousness of variousness as of unity. I recognize these as values intended by Postmodern art, and see the latter as closer, not only in time but even more in tenor, to the transformation of hope itself. Still, I wonder if any art can help to engender the motives we must now acquire; or if we can long continue to value an art that fails us in such endeavor. These are not assertions; they are open questions. It is time for everyone to open up alternatives to the Unimaginable.

Who knows but that the only alternative man *does* possess is one to his "human" consciousness?

If I had written to seek the world's favor, I should have bedecked myself better, and should present myself in a studied posture. I want to be seen here in my simple, natural, ordinary fashion, without straining or artifice; for it is myself that I portray. Michel de Montaigne, **Essais** (1580).

Window or Wall Sign, by Bruce Nauman



Aristotelian Introspective,
by Michael Joseph Phillips

from **Zaj,** by Juan Hidalgo

zaj

¿qué es **zaj** *?*

zaj *es* **zaj** *porque* **zaj** *es no-*zaj

¿cómo es **zaj** *?*

zaj *es como un bar .*
la gente entra ,sale ,está :
se toma una copa y deja
una propina .

entrevista con **zaj**

*¿cuándo nació usted ,***zaj** *?*
— en julio de 1964

¿qué significa **zaj** *?*
— zaj

¿qué persigue **zaj** *?*
— zaj

¿cuál es la estética **zaj** *?*
— zaj

¿qué finalidad tiene **zaj** *?*
— zaj

¿qué cosas hace **zaj** *?*

— traslados ,conciertos ,escritos y cartones ,festivales ,viaje s ,exposiciones ,tarjetas ,libros ,encuentros ,visitas ,etcéte ra y etcéteras **zaj**

¿qué toca **zaj** *?*
— zaj *toca siempre puntos* **zaj** *con y en sentidos* **zaj**

¿en dónde ha tocado **zaj** *?*
— en madrid ,lisboa ,san sebastián de los reyes ,almoróx , argel ,schauinsland ,londres ,frankfurt ,aachen ,berlín , new york ,clermont-ferrand ,zaragoza ,barcelona ,san s ebastián ,bilbao ,alcoy ,rouen ,parís ,colonia ,dűsseldorf ,kassel ,valencia ,

manifesto **zaj**

Ziüeaëou|

conclusiones de **zaj**

ahora **zaj** *será o no-será* **zaj**
zaj *¸cualquiera otra vez ¸será o no-será* **zaj**
pero siempre **zaj** *será o no-será sólo* **zaj**

posdata **zaj**

¿ha comprendido usted ?
*— sí ¸no-***zaj** *;no-sí ¸***zaj**

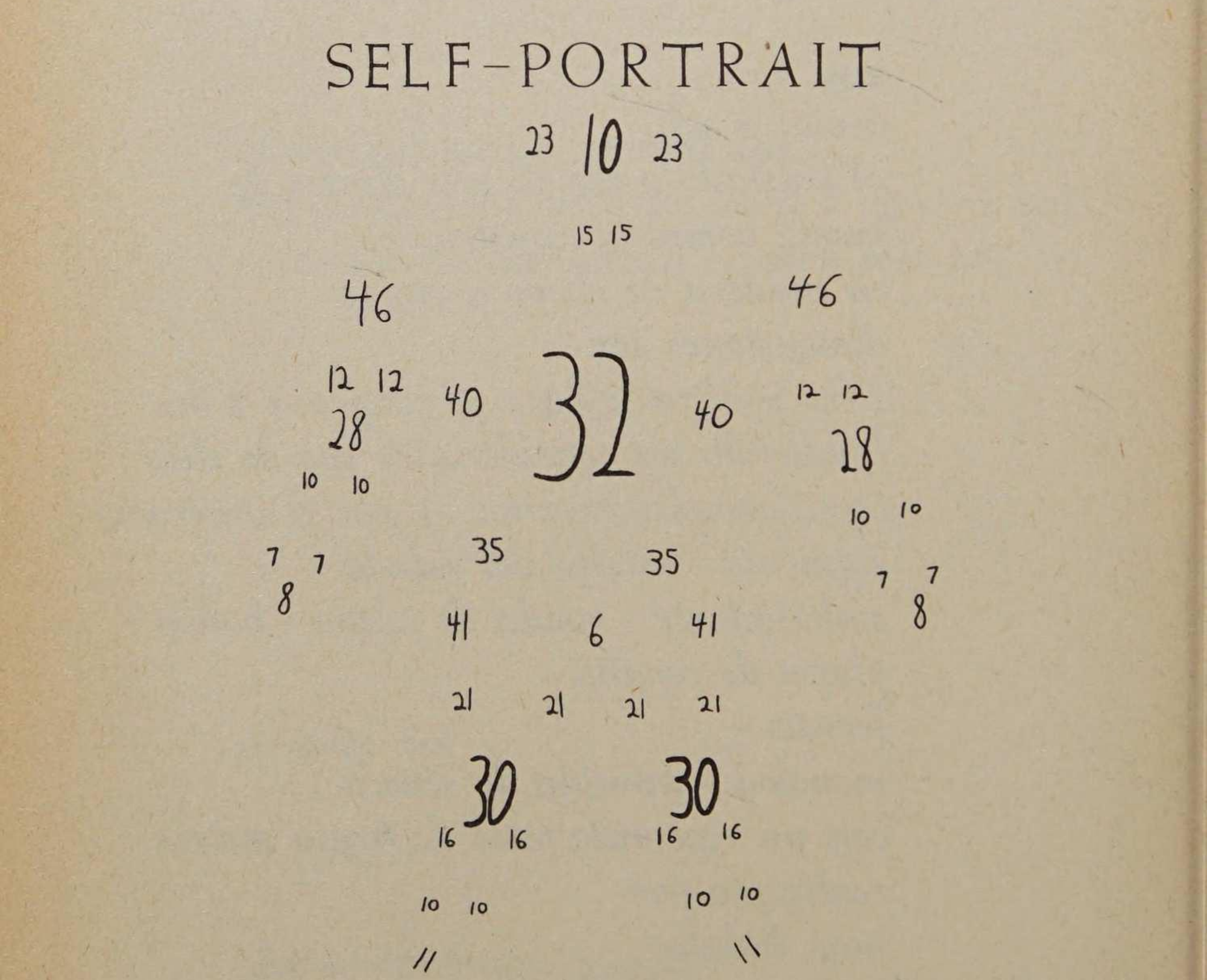
zaj *en el intemporal*

fue siempre una posibilidad

zaj *en el temporal*

zaj
invita a vd.
al traslado a pie de tres objetos de
forma compleja ,construidos
en madera de chopo y cuyas
dimensiones son
1'80 x 0'70 ,1'80 x 0'70 y 2 x 1'80
(pudiendo ser considerados dos de ellos
como complementarios) ,por el itinerario
siguiente :batalla del salado -
embajadores - ronda de toledo - bailén -
plaza de españa -
ferraz -
moncloa - avenida de séneca ,
con un recorrido total de 6.300 metros
realizado por
juan hidalgo
walter marchetti
'amón barce
este suceso tuvo lugar en madrid
el pasado jueves 19 de noviembre de 1964
entre 9,33 y 10,58 de
la mañana

Self-Portrait, by Richard Kostelanetz



War & Sex & America, etc., by Claes Oldenburg

Intro.

On the bus in from the airport:

Opinion by Soldier One that, all in all, the New York practice (among the kids) of setting fire to the Bowery bums was civically beneficial. Protest by Soldier Two, on the peculiar grounds that « Them poor guys ain't got the means to pay for treatment of their burns ».

Competitive discussion between Soldier One and Two: who knows the most wounded man. After several examples, Soldier Two triumphs with a man totally inactivated. He used to be on the football team, now he can only move his mouth.

The young soldiers are in front of me, walking from the bus to the shuttle. A chic woman passes in a miniskirt. « Inch more shed have to shave more than her legs! »

Now that the knee's revaled, the issue's joined. Funny that the eagle's destiny should be decided in the bland valleys of the knee. A battle in the navel naturally would be more vulcanic— or we could have gone to the moon. Disappearance of the garter will separate the men from the boys, create a double standard for Mom: new map of Missouri.

War

These be evil times. What hurt, the work must show it. To use red, suddenly, after so much red denial. This show is about bending, circulating, having yr. fingras cut off (the Fan).

Why must we go thru another hole in the skull?

Vulgar USA civilization now beginning to interfere my art. I only intended a bedwatch with generous drinks from the clock.

Make Useay depend on Canaday. Leave the colonies breathless! Roy explosions, I spots—consequentials fum explosions. In the studio I am quite in sane. Billy Lugosi in his Lab. Ape Man plays Moonlite Sonata. What did you do today? I cut off twentytwo lipsticks.

World is *not* a drawing. Artists the curse of the world. They know how to start things, but not know how to stop them. When Ray Gun shoots, noone dies. Art childs play. Art as life is murder.

Hitler, he erased half of Europe, but the world is *not* a drawing. Flagging of belief in Reality low art to enter life. There is morality to scale. Drop a bomb violates scale. As the numbers increase I hug my wife closer. Nature hates us. Every day we eat half of her. Tomorrow she is whole again. Life is—difficult to say—this multiple.

My innocence could have dreadful consequences. Consider too, my backwardspeaking, my mirrorlanguage, my devotion to lies. Bridget—coming always as Joan of Arc—made me again aware of threat from grossness. The sinister elements which may dominate the exhibition.

My work would be terribly misunderstood if it was taken for real. Humanism has its strange passages. Perhaps this whole road leads to immorality. Collecting rocks, that better. But if one is open—symptom too, choice too. I graze, I opencow, chew cud and pass into the metabolikos.

C.O. I gather another identification. Conscientious, which I is. Objectish, which I door. I am Object, or.

The Draft? « C.A., Jail or Canada », Smith says. Flee cool. In studio I really create for me: ideal prison situation. Grant, Gen., Listen, long as youre on your fucking Sleepyship, anchrad in der Mickeymoupsi and watching the arms, noses, fingernails, twats and eyebrows flying by, unwind yr. Cord—Graham in. Bantam, Batnam, Batman, Vat Nam. A Big Big Doctor came Today he expertly cut the sound out.

Weiss accords the terrorized the dignity of not symbolizing. My imagination too intense (as I told Max). Don't stir me by reminiscinges of firestorms. A little hint of terror give me mos. of fright. I wrestle to turn

terror into form.

I have begun to keep, among the notes I turn to, scattered, unpredictably located, faces of the mutilated, or the polaroid of my granduncle at the last living point of death. These throw me off my search. I stumble round the studio as result, forgetting what simple and efficient thing I wanted. We are so poorly educated in Death. We can only dish it out, as they say. Provide Ice Cream. If I hadn't tried out as reporter (out of my love of fire), I might never have acquainted a corpse—or a cunt for that matter. Both these are secrets in USA.

Fuck it, my Time Band slipd. I made Bedloes Island into Boecklin's *Isle of the Dead.*

Fagends equal the P's *Charnel House.* Ball, she bomb. Hbomb-superdrainpipe, Tornado-suckup.

Oh, Injun, thou tired Puritania, Don't Draw on Me!

Exercising drainpipes equal cemetery crosses. The Pipe of Peace too, on his hammer. Reverse (reflected) cross is underground drainpipe. Dirty with the earth, as Plumbing is. Suggest I mount as Butterflys.

Der Schnee now falling all uvver Irish Sea. Also Fallon is Murder. Some fall is good, some fall is bad. Fex: Amonkeriwrenchzekas bumbs hit you, or one of their diabol Low Cals Ize mean Calif. cookies. Dem bust yr. guts and no amt. sewing can, et so on. Ibsey say: No Eat Wily Duck. Dese messyguys dey cum fum New Yawk Hozpitul fur Westran Wd.

You must realize cops are just you and I uniform. Now I propose then a uniform which is ridiculous. When they do the thing they do, they learned to do, namely when they do restrain you and they draw the blood—they look ridiculous. As you and I if caught drawing, draining blood.

Some seventeen ran I on strangers in the street, grabbed by their drainpipe and gave em Robin Hood. Kids do the killing—politicians play that like a piano. Why think you the people lean from the windows. War chance to see new wounds, new sewing, new sexual advancements, new aeroplane design. After its poured, styrofoam so called goes up the fagends slowly. It rises like a soda or our famous explosion. All my materials are black and white—what did you expect from Mickey Mouse?

Urethane is Evil. Plaster is Good. After a Urethane feast, the place must be scrupulously cleaned, to avoid contamination. The Studio is the setting for the most horrible crimes: the fagends are pierced with the wire, and twisted. They are then tied to the chairs, twisted again, and the Urethane is poured in. They swell. After a few minutes, all movement ceases. The Ladder—what is that for? I don't know, but then: the hook splits. The Ladder crumples into a rape.

Soon as the show is over, we pick up the pieces. We clean up the house, so there are no traces. Man and wife, we return to peaceful occupations.

Raze Harlem. Erect in its place, painstakingly accurate replica, Chicago fire, near the end, or San Francisco earthquake.

For Welfare Id., propose a famous park. Disneyland of Death, for Sunday, family visit. Like the War Mouse. Pageantic of the Uceay. Technological contribs to Death: subs in act, planes in strafe, wiggling replics of the Monitor and M. Variety of wounds. Culminate in colossal, concrete Mr. Clean, at the rocky point of the south end, threatening the N. Inside—planetariums, spectacles of the After Life. How Heroes Live Then. But also afterlife of the losers, cowics. Alternating and intermingly—detailed projects for the coming war on Stellar Dust. Also, Soldier Fare Thru the Ages (in the rest). A Worlds Fair of Death. Now Heart deliciously slips into the cool bottoms, watching the ship depart. Steve whips his horses in the New Jersey highlands. Make up thee mind, Mr. US, thee want wet or hot. Mr. Ray Gun, he commend gas.

We Promethised Land. We home fire. We Red Man. We run torch to Plato, strumbling angmond za fagends. Lipstick here is bullet. Paint drop here she punching bag.

Sex

Everything I, great leg fantastico, have wished for, it has all come true. Women All Legs.

Tits have flown to balinesia. No bra spoken here.

Expo fex: All that erecting by the structurers, for mons. That in practise turned to such a simple thing. That what

it all about: eyes of the mountin boys zey climb the structures flimsy of the WF, ascend legflesh of ze mountain gilrs, ascend to the red cheeksies and the coaly hair. The sun hots, the Candenzy jet planes stunt you, the St. Flowrence works. Ships paws, long ships.

Montreal girls are bilingual. That means two tongues, right? Wow!

People are intensifying themselves. I hope we can all stand it. I had a violent desire to go to bed with a painting. I bought a Mondrian dress on 14th street, and made her wear it.

I must not forget the incredible pleasures of typewriting.

My romance with a fan. My romance with a Satanic vinyl fan. I take my appliances to bed with me.

In the Auto Show, women demonstrate. In my drawings too, women demonstrate. Why not, David points out. I imagine myself a woman then, to experience the thing. Men have tough skins, on TV they shave and play baseball.

Me Obvious, you Jane.

Kinetic element in Knees, is time of day.

One « O » in asshole, right? Why do all God's creatures end in O?

Oslo is cunt. Why?

I sing the bawdy electric. I sew the Broadway galactic. I slang the body eclectic.

Why do Czechzs sex me up? Why, do you, reject, my monument?

History of the Pool Balls: Somewone suggested swimming but twas cold. My metamorphic nose turned the water to the pool tableaux. Union was « strip pool ». When player sunk a ball bearing his number (only he or she know their number) he move his cloz. So this proceed until my wife winning of course, finally only clad one, prolonging the finale among a company of halflit poolplayers (colored by the TV), their balls sunk, standing about with their cues in their hands.

Basically, collectors want nudes. So I have supplied for them, nude cars, nude telephones, nude electric plugs, nude switches, nude fans, nude electrectera and sew on.

Drainpipe inverted: « sheath ». Vagina: red, raw, blue. Cool fun.

Pool balls have nothing whatso do with sex. Forget the Loop. Forget oos. The round reflections are breathtaking. Ah, the balls. I spend four days just rolling one of the big balls around my place, seeing myself in it, plastered all over space. The base of the Toronto Mons. should be as if some painful glimps of a forbidden suj.

Drawings, thick and full as knitted sweaters.

This show, it's all about bats and balls and when does the semen start, I hope not April 26.

Roll me on the green, swat me into the Miami sky, pop me in the cup with your amputated wingnut. Let me blast the bottles, bust the dishes. Let me catch the last pin, infloat me with air, launch me, lemme drift aways. Shoot me down. Now then, gather my data. Touch all the bases.

Mickey M. runs like foam rubber, stumbling thru the situations. The curitas of styrofoam is frightening. I only use white materials. Elmers glue, styrofoam, plaster, and then sperm. Whale and so on. The fundamental material of art is jaculation, confused somehow with New England church spires.
A readheaded in the Sunday School showed me her bottoms while we read Mrs. Eddies Matter. Thats where I got the Germy capitals, my platonistic erections.

In fact, I learned to draw fingering and nippletweaking at the Drivelns. Movies were shorter then but chicks did not much care for being treated like art schools. Art did cut once, now it tickles.

What the delirius for musik? Why Frank send his zephyr singing twixt a music lovers strings? Why Henry pianola muff. Or in my private school, why teacher let her pages drop apart, knocking the whole singing football team on the floor?

AGING CLOWN EXHIBITS SELF.
Shows Oils.

The way to the Fig. lies thru geoponography. Starting from body, as I did, descending the coalmine of object by degrees, losing the Fig. in the coal passages of the mind, found my way to mannekins, corpses. Dismembered, as in advertisements. Leg here, Arm there. Invocation of Al Fish, scrotumpuncturer, anusfracturer and backwards hero of Object Art.

Chopd as with food we do. Original assemblyline (*de*sembly really) was devised to slaughter pigz—this my memory most likely wrong deliver,

out of Giedion.

Well, I have taken the Fig. thru all its advertsintitures, not excl. the shit of cannonballs.

Wow was tit shot zat hummer! Mr. Janis was after me to be erotic. Larry 'n I started normal mural of strange practises but go too hot had to shower in Swedenzia.

At. 4:35 about, Claudette Colbert gets the torpedo. One sees it coming. Damned fool really for shipping on the Athenia. I fall asleep. Who can watch everything. Art as ecstacy, a tiring occupation.

Where, I wonder, did Bernini find the time to sew all those sculptures?

Images, visions during intercourse. Constructed parallels of the act. The act slowed down. Representations: not photographic, not architectural, not verbal (certainly). What then and how imitate? How abstract a fuck? Why rage to imitate at all? I got off the flesh, I ran into the studio and threw material in the air. I punched twelve holes (by actual count) into the innocent cardboard.

Thing—in Swedish, euphemism for Prick.

Dot. Prick, as in Klee. Thats how language cuts us up, makes logs of us.

Fan model parts ought to be hung, like Magreases female body parts.

In *Snaps,* Pat was the first Miniskirt Monster. Women who play objects in my work have that familiar resisting indifferent manner (as you would express).

Bread yes, that has navels, assholes, eyes. Has O's.

« Hot knees »—thats title. Energetically, this would be fact. If the hot one didnt get *red* hot, it would nevertheless give off heat, which you could feel at a distance, say, of four feet, and one could step into the area of its emanations. As in my kitchen there is the feelable presence of my stove, standing next to my frig.

Origin of the Pool Balls: I meet George, on the stars, sweating. He has just cast pregnant C. He stows her dismembered parts in his red pickup for assembling in NJ. I know Hefners living room because: here we brought women picked up in the Lincoln Park or maybe by the Ambassador, here we buttered them, eating jelly, listening to Eden Abhez, of all places—under sunlamps. That spot is one of my originals: the chairs were big as motor cars.

The pool tableaux. A place to bend down. Green silhouetting the flesh. Some samples come, all colors. Wow flesh—it is so colored! In Lincoln Park vandals separate an arm from one of the goddesses guarding Linné, the namer of all flowers.

Etc.

What part of life gives you authority? It is your childhood. Play S on your mind. One never can have enough S hooks. My April trip to Russia in an English plug. An account of the sights, natives, geography, customs, etc.

The Pinsk was resolutely Magnitogorsk! Language has lost its marbles.

Poopy is my Medium.

If the length of time were not defined, the time game would not be part of the show.

Draw images now that force a certain formation of the spectators mouth, and produce sound. One clear echo note.

Sherwin Williams was right: the world is round, and full of paint. Sherwin Cody had his points too: six Ripleys abreast would march forever.

Openfaced Sanwich tells all. Mr. Openburg. The Store of O.

Anyone who listens to artists should have their eyes examined. Artists are not sportsmen. Imagine Cezanne playing tennis. He didn't even keep his pool filled.

Andy is the original soft man.

To draw is in fact: to make appear. Only this act is proof of my license to conjure. Also drawing is basically drapery.

Graphite equals nails.

Shrimps have no ears, they *are* ears. I cant eat animals with famous ears: Edw. G. Robinson, Elephants, Mickey Mouse.

What shall we do with all our reproductions? Our cheese sandwiches on the house. The ladder A, why is that a suspicious ladder? The translation mystifies me. Now my Mother is the lather, and my Father is that smug pigeon, three holed, and slipping into a cube tap.

Honestly I try to write straight, along the lines of this machine, but all the Burroughs gives me is misspellings and

Jello. Margin releasers and back spacers.

I sailed the seas of Milwaukee like the legendary Gauguin. I came back wth a native I bought for packs of gum. To heat me. The drainpipe, aside from introducing itself as Mr. X, is a mechanically simple and supersuggestive form. A thing which has adventures, dramatizes vertical and horizontal. Siamese Ray Gun. Great Books in a nut and bolt.

Rationality is the most aesthetic shape that madness takes.

What is this silly Miltonic opus here I've built—White Fan, Black Fan. Rosycrucian and Friday. Drainpipe, my Injun and his yellow friend, the Ladder.

Only man's need to sleep stands in the way of realizing his dreams.

Not forget that Modern is a strictly western term. The Chinese invented it all, in those mysterious ink centuries near what we call A.D.

When I refer to Brancusis drainpipes (Caros, for that matter and Icaros as well), or to Morrises furniture (forever rearranging), Franks « mattresses »—I mean no harm. Only to assert for me the inescapability of identification, impossibility of a clean, well-lighted mind.

My auto is a hypochondriac. It lies to me, telling me its manifold, or whatever horseshit it can think up, is out of order. I kick it, I say: run you mother, drive, or whatever you call what you do. I can't believe so many parts and details have no sensation. Can't the bloody thing be proud for example of its steering wheel, its carburetor?

Adults Only. Nothing replaces anything. Everything accumulates, binoculars and telescopes. If I slip a magnifier into my beach house, the inhabitants could see Europe. When I draw, as I often do, I try to maintain the simultaneous feel of everything I saw or knew.

If, in dreams, as I have heard, your brain can reproduce any small detail of you were there, since drawing then is sleeping on your feet with lead in your hand, why cannot put on this paper (manual dexterity granted) anything.

Blue drainpipe is Holy Ghost. My left hand is out of business. Queer—my sympathy for things around me start me off, but when I've done my view of them, the originals look ugly. They're, how would I say, runty or puny. I do not expect to squat on that small toilet but in fact, the damn thing fits.

Who is the magician, who the assistant? Who wears the opera hose? Pat and I were once one but I thought it more interesting to have a half running loose, going swimming for example.

Ellen said that « in this small drawing Cezanne is not far off » but I have looked everywhere and cannot find him. Mistah Fuller, he dome. Sevenup—shut up.

Superselfconsciousness turnes into white. One is so selfconscious that one dissolves into sky. I am hoping for this. Or slip thru the Mercury. Now as the Uranian dawns, Noah sets forward on his rescued aquarium. I can hardly wait to get to the other side. Burning incense in the snowstorm—it thundered, can you imagine that? I suppose that foreshadowed John's arrival.

The USA, of all places, cultivating fantasy! I read and liked the notion that hallucinogens are secreted naturally in the artists body. Having taught the basic skills, art school supplies 30 years of vision juice. I have to talk to someone and I am the only one who'll listen. If you're tired of me think how *I* must feel.

Do you know what a freedom it is to get up in the middle of the night, take your candle to the office and feel your canvases. The business of absurdity. But Mme. Cezanne clamps her dents on your nightshirt and she hisses: « Switzerland! the Alps! » Keeping a diary informs you: everything returns. Two Ray Guns equal one Winged Victory. I am a Wing Nut. A Nut w. Wings, a cigarette that is no longer manufactured. I am an Avis. I gurgle occasionally in the Tyrrhenian blue.

A foursided face, an English Plug.

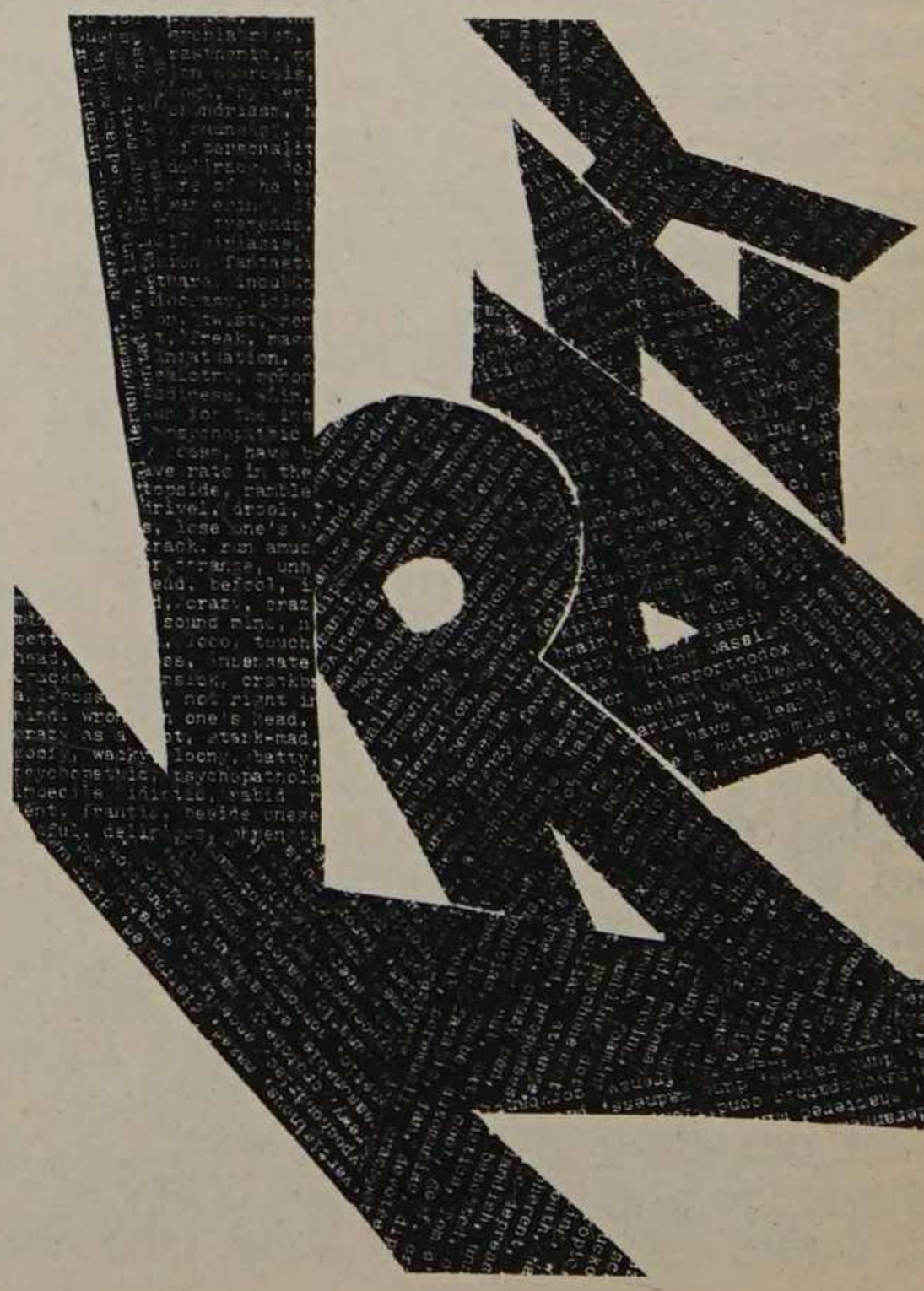
Each object, besides being its own flower, is committed somehow, somewhere along the way to War and Sex. Fagends faced the danger of becoming garbage of a torture chamber, also that of coming to rest as the twined limbs and tails of an ingres orgy, Rubensian asstray. Now I can say with honesty that these are: this, that, the one hand, the other both, but mostly that they are neither. It depends on the weather.

The lipstick did a strong flirt with the bullet. The Fan stayed out all night with the swastika—a terrifying moment.

The balls vibrated between testicles and cannons (and or breasts), appearing finally (with the subtle Drainpipes help) in the gorgeous triangular embrace, the rack: pool balls!

The show came out intensely lyric, as it should be. Painting not of pleasure is impossible to imagine. The joy of this show is that I assimilated, translated, say maybe transcended my undoubted obscenity but also the twice obscene, twice monstruous infinitely gorgeous horrors of the times. To both I leave myself C.T.O. I am a sausage maker. This is my lyrical sausage factory. Now sweet pinsk, gun nite.

Krazy,
by Jane Augustine



from **Recyclings: A Literary Autobiography,**
by Richard Kostelanetz

SOURCES REFERENCES AND BIBLIOGRAPHY OF SELECTIVE (1974)

following informal primarily cite sources references quotations in text is not individual but groups related certain were by acknowledging and that already under chapters are authors as omissions errors will corrected subsequent if notification send him of publisher connolly interview winter cowley the situation viking cruse crisis the intellectual morrow farrell the of in ny directions gilbert ed letters james viking hills rust al literary esquire july jacobs social power elizabeth ed writers ny 1969 richard beginning the of writing new ace april krim shake for world ny 1970 education university chatto windus leavis discipline letters sociological in bentley importance scrutiny george 1948 dwight and partisan 1961 wright social of intellectual april reprinted mills politics people oxford 1963 den ernest jewish stein day chapters allen and creeley the writing the harmondsworth penguin alter sentimentalizing jews jewish and 1968 the ny 1969 charles meyer eds rise literary simon 1970 hannah origins totalitarianism harcourt 1951 james of native boston 1955 nobody my dial bellow swamp prosperity roth july bradbury the chapel univ north 1958 in south hill of carolina brooks modern and tradition hill of carolina william yoknapatawpha new yale 1963 van a england ny 1962 robert year yale interview third knopf canfield up down around harpers 1971 ann san straight 1973 scott with hall spring elliot ed

EXTREMES THE TWO OF MUSIC AVANT-GARDE (1967)

although ideas diametrically john and babbitt usually jointly making composition serious unprecedently babbitt he composing complicated few emulate methods because makes so easy no dare him and babbitt cage are two figures american today is leader wing avantgarde extreme neither acknowledge relevance even validity the work men albeit different to breakup western occurred end the century several years seventone had the standard dominant music west its sounds to western tonal is more than indian medieval systems is different organizing sounds english french languages organizing sounds consciously tonics dominants keystones western several modern including debussy satie wagner charles challenged grammar they their successors music freer possibilities which notes any would components music musical that characterized dissonance the system become consonant the language by radicals all musicmakers bela to beatles exploited expanded potentialities music different nineteenthcentury and mankinds of music be serious composers situation tonal but responded it different the conservative attributed stravinsky he since it that should the tonal without both ways constructing musical and structures sonata symphony position rightly neoclassicism today adherents most the composers america them copland barber virgil other exploited tonal to radically mixtures sound one the alternatives an tradition major exponent cage neoclassicist return classical these favor further dissonance chaos unprecedented the ives to tradition incorporating from tunes work quoting traditionally domain classical as 1915 composer

request a creed easily invitation bombast before indulge egotism afflicts critical must that have always as loyal my principles should inherent frailty me fulfilling demands should myself earning even paupers from criticism compromises should the perhaps that language more less to literate whereas less individualist follow joyces and in more tongue regardless lofty proffered might or elegantly sentiments cannot myself these truths rather commit inevitable let reply offering observations fact experience statements value critic for cultural not artist critic mediator work art public artist mediator what call inspiration the piece as cultural is mediator critic populace critic establishes style artists that invariably first recognize define distinct often it a that on the public a real best measured how people ultimately even writing a magazine influences intermediaries in influence influenced as readers novels critic painting even painter belong the public assiduously criticism matter how critic upon art he not shape course art he through friendship a influence certain of artist urge influence artist too escalate desire prescribe here critic become incipient who claim know about artist the knows himself the article supplant work art philosophical for community culture a division labour each seeks place finds role pretension more than role among greatest of critic some times artist because pomposity recognize we do work different 2 critic be engaged he have courage follow engagements lead critics functions two for must continually where one previously and report honestly can he also willing offend most benefactors criticism as in subject critic as opinion takes although might that critic interests top every

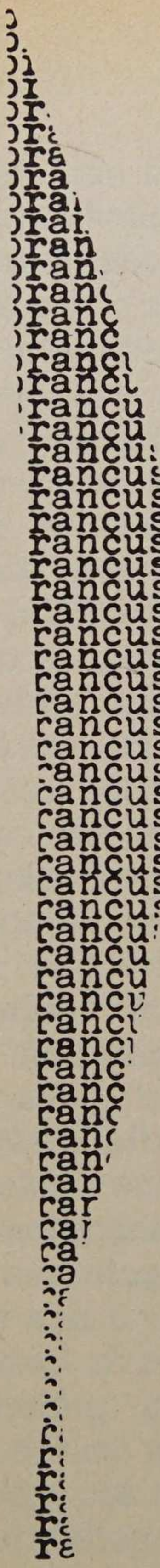
marshall one the acclaimed controversial certainly talkedabout contemporary displays of stuff prophets made thin graying has face such individual that difficult remember what looks different of rarely capture same trade is professor english michaels the catholic of university toronto for seminar communication courses teaches the fare mod and and the he hardly celebrity young now toronto remembers a ago was bit a joke now of graduate seem with studies impact communications civilization famous that excited many toronto two works gutenberg 1962 understanding 1964 won astonishing of general and telephone all him their executives have publishers americas magazines composer cage pilgrimage toronto to homage mcluhan the susan praised grasp texture contemporary he number eminent vehement too critic macdonald mcluhans impure nonsense sense fiedler in review mcluhan risks like bodyfluids in strangelove the movement on he been to albert chair humanities fordham effective september post pays year salary research one of ten schweitzer albert underwritten new state schweitzer include schlesinger at university conor obrien what mcluhans so is that books little the style which sociology usually anyone opens covers discovers and are difficult read written contradictory organized overlaid their singular try sample understanding good everything writes originally either his or wife he reluctant rewrite he tend add the thing out hand some insights original evade understanding paragraphs forever explication clear is sign there exploration on rationalizes prose absence thought basic in books difficult first the are unfamiliar language on maybe thought

Six Exhibits, by George Brecht

- ceiling
- first wall
- second wall
- third wall
- fourth wall
- floor

Summer, 1961

Brancusi, by Jirí Kolár



Albers

Kick That Habit Man, by Brion Gysin

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Danger Music n. 30, by Dick Higgins

This one is officially inexpressible

North Brookfield
March, 1963

BLESS Advertising Art

for its **PICTORIAL**

VERBAL

and **Creativity with Fidelity**

THE LLAA BBB

from Counterblast, by Marshall McLuhan

The Sports Page

pantheon of pickled gods and archetypes

&

The Comic Strip

upholder of HOMERIC CULTURE



The Canadian BEAVER



apt symbol

OF OUR

DAMMED UP CREATIVITY

DISJUNCTURE

CULTURE as DISLOCation of MIND

into MEANING

Review for IME, by CP Graham

MS CP GRAHAM'S **IME** PUBLISHED (1969) BY PYM-RANDALL PRESS, 361 HARVARD STREET, CAMBRIDGE, MASS. 02138 IS AVAILABLE AT CITY LIGHTS BOOKSTORE - SAN FRANCISCO, GOTHAM BOOK MART - NEW YORK CITY & GROLIERS - CAMBRIDGE, MASS. OR ORDER FROM THE PUBLISHER. HARDSELL $4 SOFTSELL $2 SIGHED $7.50 SOLDOUT. AFTER READING FEW REVIEWS: THE EROTICA OF **IME** DONE IN CONTEMPORARY LANGUAGE USED TO RAISE CONSCIOUSNESS TOWARDS BEAUTY RATHER THAN BEAST IS MERELY A SMALL PORTION OF THE WHOLE. IT STRIKES ME THAT NO ONE SEES **IME** (A NOVEL IN FORM OF POEM) PASS THRU ALL STAGES OF HER ROCKET TO GOD AS SKITZO, NYMPH, DRYAD, DIPSO & NUMEN. **IME** IS THE CHARACTER OF HERSELVES, OUTLIVES TRANSFUSIONS THRU PROTEAN POEMS TO BECOME ORGANICALLY WHOLE THRU NATURAL GOD, INJECTS THE READER THRU THE RIVER OF STYX & EPHEMERAL EACH PAGE LEAF BECOMES TURNING FALL-WINTER-SPRING SUMMERS INTO ONE HUMAN BEING COMPOSED OF MYRIAD MIND COLLECTIVE THRU GOD IS FOUND, FELT, SEEN, HEARD, LIVED... AUMEN

Fluxus, by George Maciunas

FLUXUS (ITS HISTORICAL DEVELOPMENT AND RELATIONSHIP TO AVANT-GARDE MOVEMENTS)

Today it is fashionable among the avant-garde and the pretending avant-garde to broaden and obscure the definition of fine arts to some ambiguous realm that includes practically everything. Such broad-mindedness although very convenient in shortcutting all analytical thought, has nevertheless the disadvantage of also shortcutting the semantics and thus communication through words. Elimination of borders makes art nonexistent as an entity, since it is an opposite or the existence of a non-art that defines art as an entity.
Since fluxus activities occur at the border or even beyond the border of art, it is of utmost importance to the comprehension of fluxus and its development, that this borderline be rationaly defined.

Diagram no.1 attempts at such a definition by the process of eliminating categories not believed to be within the realm of fine arts by people active in these categories.

DEFINITION OF ART DERIVED FROM SEMANTICS AND APPLICABLE TO ALL PAST AND PRESENT EXAMPLES.

(definition follows the process of elimination, from broad categories to narrow category)

	INCLUDE	ELIMINATE
1. ARTIFICIAL:	all human creation	natural events, objects, sub or un-conscious human acts, (dreams, sleep, death)
2. NONFUNCTIONAL: LEISURE	non essential to survival non essential to material progress games, jokes, sports, fine arts.*	production of food, housing, utilities, transportation, maintainance of health, security. science and technology, crafts. education, documentation, communication (language)
3. CULTURAL	all with pretence to significance, profundity, seriousness, greatness, inspiration, elevation of mind, institutional value, exclusiveness. FINE ARTS ** only. literary, plastic, musical, kinetic.	games, jokes, gags, sports,

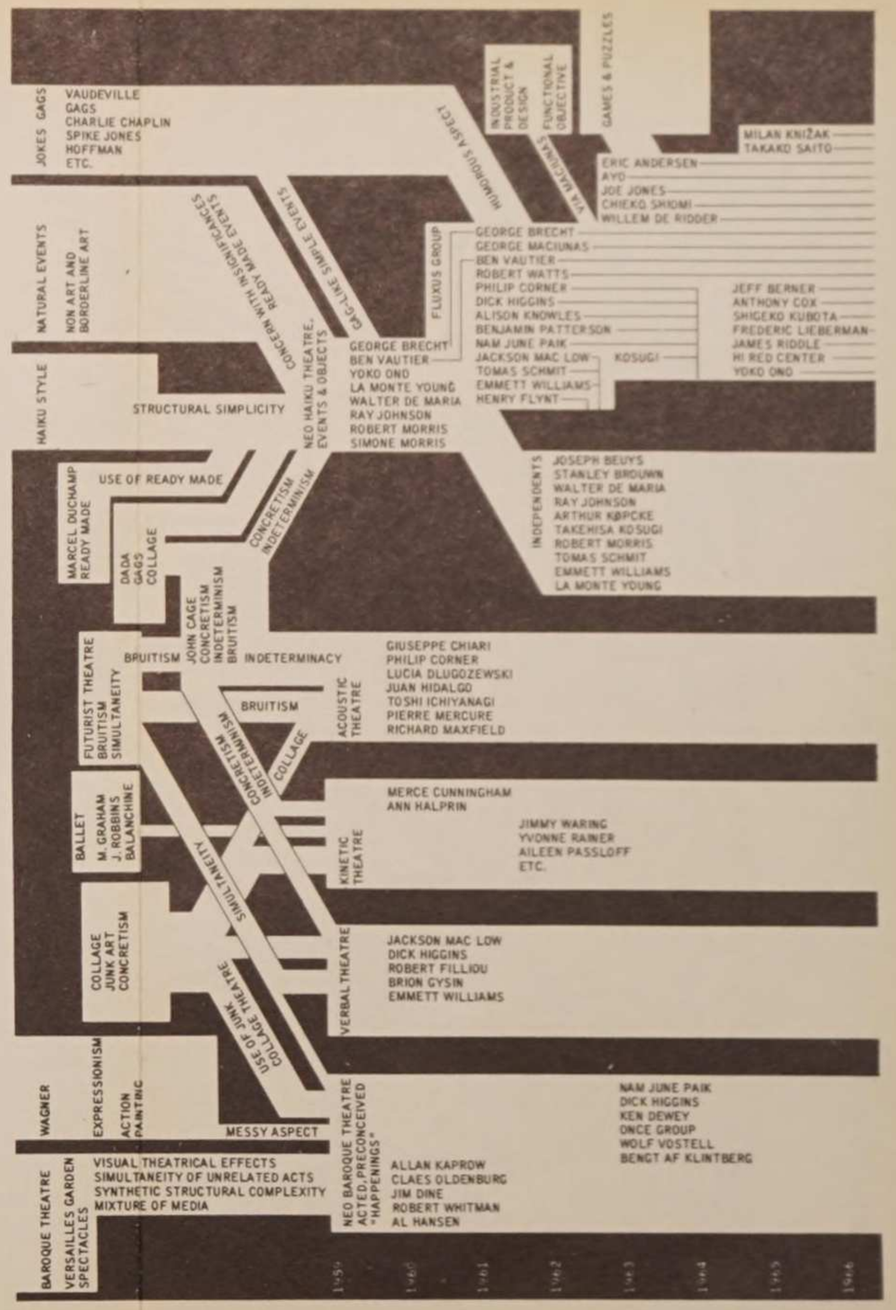
* Past history shows that the less people have leisure, the less their concern for all these leisure activities. Note the activities in games, sports and fine arts among aristocrats versus coal miners.

** Dictionary definition of fine arts: "art which is concerned with the creation of objects of imagination and taste for their own sake and without relation to the utility of the object produced."

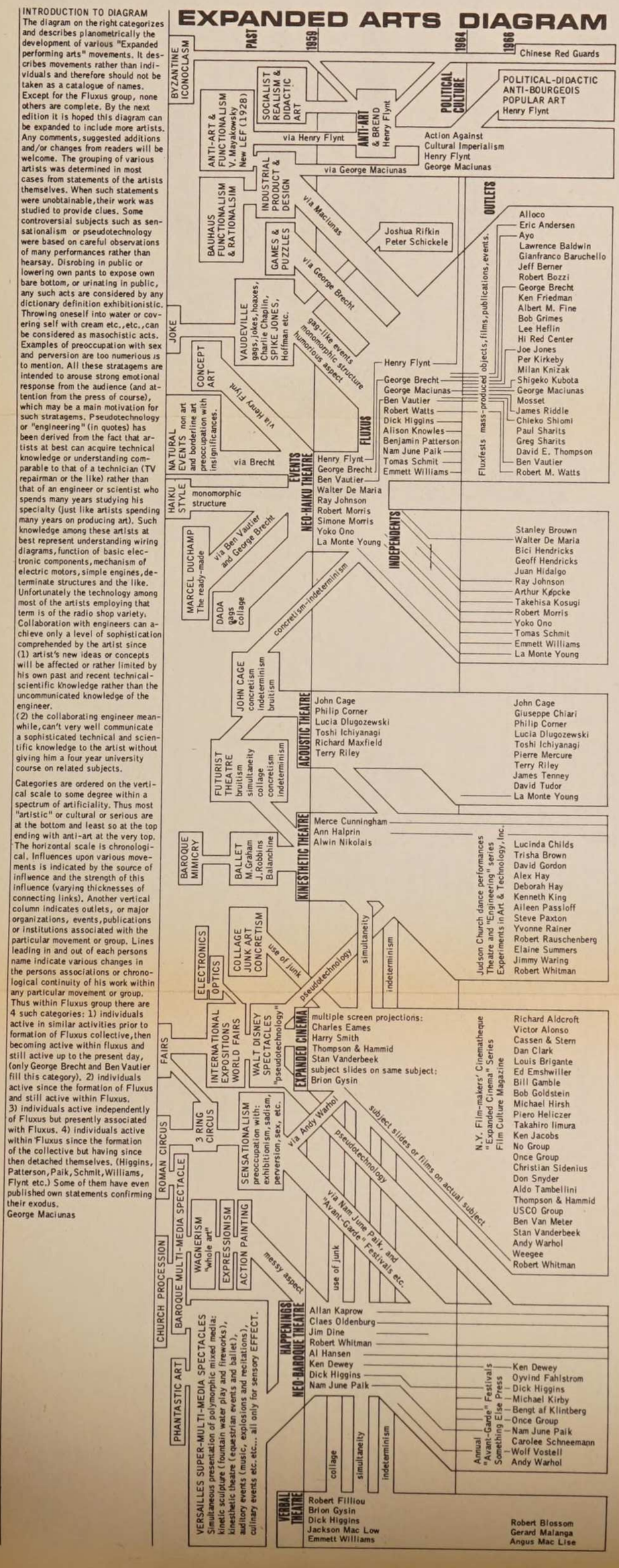
Since the historical development of fluxus and related movements are not linear as a chronological commentary would be, but rather planometrical, a diagram would describe the development and relationships more efficiently.

Diagram no.2 (relationships of various post-1959 avant-garde movements)
Influences upon various movements is indicated by the source of influence and the strength of influence (varying thicknesses of connecting links).
Within fluxus group there are 4 categories indicated:
1) individuals active in similar activities prior to formation of fluxus collective, then becoming active within fluxus and still active up to the present day, (only George Brecht and Ben Vautier fill this category);
2) individuals active since the formation of fluxus and still active within fluxus;
3) individuals active independently of fluxus since the formation of fluxus, but presently within fluxus;
4) individuals active within fluxus since the formation of fluxus but having since then detached themselves on following motivations:
   a) anticollective attitude, excessive individualism, desire for personal glory, prima dona complex (Mac Low, Schmit, Williams, Nam June Paik, Dick Higgins, Kosugi),
   b) opportunism, joining rival groups offering greater publicity (Paik, Kosugi,
   c) competitive attitude, forming rival operations (Higgins, Knowles, Paik).

These categories are indicated by lines leading in or out of each name. Lines leading away from the fluxus column indicate the approximate date such individuals detached themselves from fluxus.



Expanded Arts Diagram, by George Maciunas



INTRODUCTION TO DIAGRAM

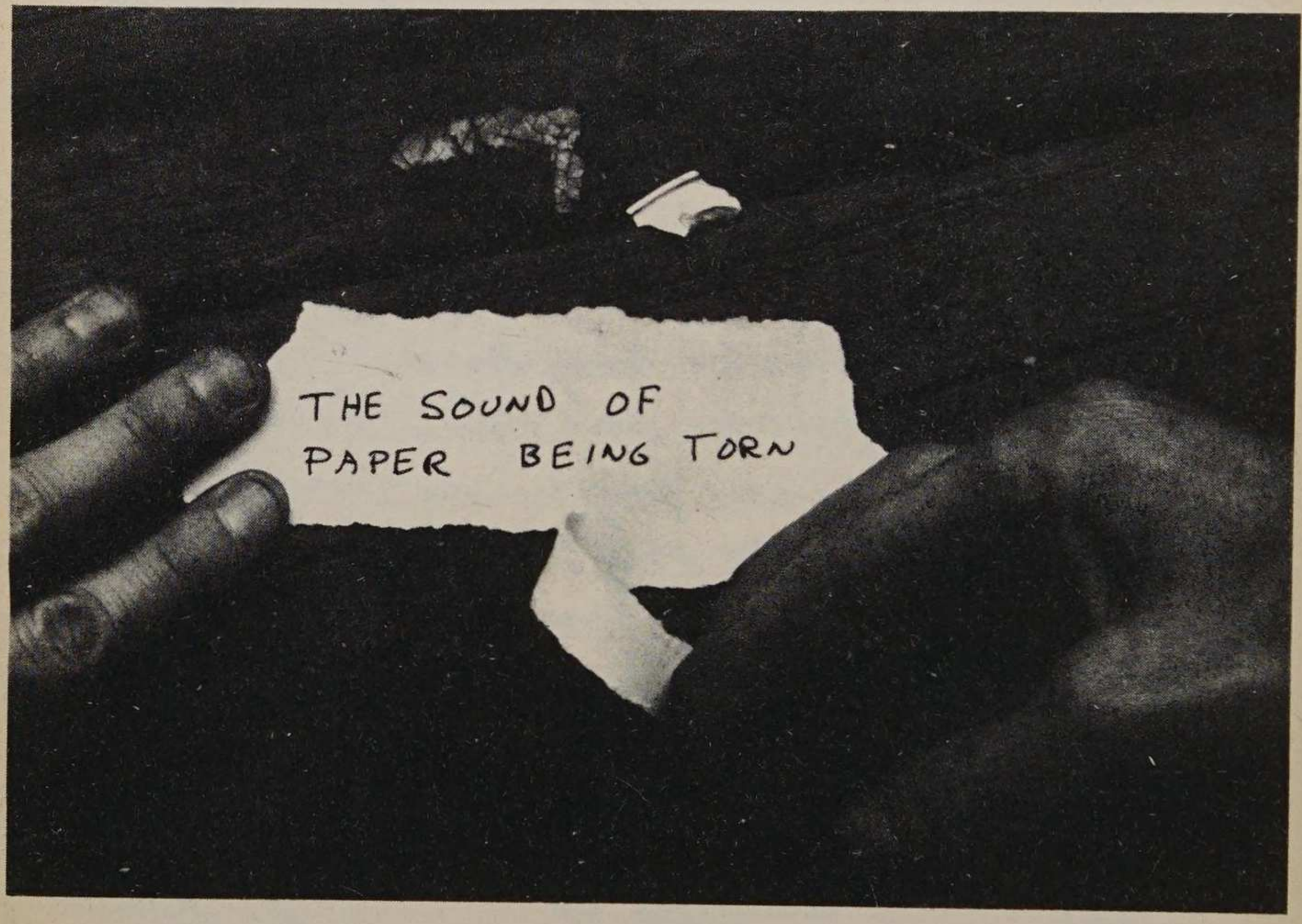
The diagram on the right categorizes and describes planometrically the development of various "Expanded performing arts" movements. It describes movements rather than individuals and therefore should not be taken as a catalogue of names. Except for the Fluxus group, none others are complete. By the next edition it is hoped this diagram can be expanded to include more artists. Any comments, suggested additions and/or changes from readers will be welcome. The grouping of various artists was determined in most cases from statements of the artists themselves. When such statements were unobtainable, their work was studied to provide clues. Some controversial subjects such as sensationalism or pseudotechnology were based on careful observations of many performances rather than hearsay. Disrobing in public or lowering own pants to expose own bare bottom, or urinating in public, any such acts are considered by any dictionary definition exhibitionistic. Throwing oneself into water or covering self with cream etc., etc., can be considered as masochistic acts. Examples of preoccupation with sex and perversion are too numerious is to mention. All these stratagems are intended to arouse strong emotional response from the audience (and attention from the press of course), which may be a main motivation for such stratagems. Pseudotechnology or "engineering" (in quotes) has been derived from the fact that artists at best can acquire technical knowledge or understanding comparable to that of a technician (TV repairman or the like) rather than that of an engineer or scientist who spends many years studying his specialty (just like artists spending many years on producing art). Such knowledge among these artists at best represent understanding wiring diagrams, function of basic electronic components, mechanism of electric motors, simple engines, determinate structures and the like. Unfortunately the technology among most of the artists employing that term is of the radio shop variety. Collaboration with engineers can achieve only a level of sophistication comprehended by the artist since (1) artist's new ideas or concepts will be affected or rather limited by his own past and recent technical-scientific knowledge rather than the uncommunicated knowledge of the engineer.
(2) the collaborating engineer meanwhile, can't very well communicate a sophisticated technical and scientific knowledge to the artist without giving him a four year university course on related subjects.

Categories are ordered on the vertical scale to some degree within a spectrum of artificiality. Thus most "artistic" or cultural or serious are at the bottom and least so at the top ending with anti-art at the very top. The horizontal scale is chronological. Influences upon various movements is indicated by the source of influence and the strength of this influence (varying thicknesses of connecting links). Another vertical column indicates outlets, or major organizations, events, publications or institutions associated with the particular movement or group. Lines leading in and out of each persons name indicate various changes in the persons associations or chronological continuity of his work within any particular movement or group. Thus within Fluxus group there are 4 such categories: 1) individuals active in similar activities prior to formation of Fluxus collective, then becoming active within fluxus and still active up to the present day, (only George Brecht and Ben Vautier fill this category). 2) individuals active since the formation of Fluxus and still active within Fluxus. 3) individuals active independently of Fluxus but presently associated with Fluxus. 4) individuals active within Fluxus since the formation of the collective but having since then detached themselves. (Higgins, Patterson, Paik, Schmit, Williams, Flynt etc.) Some of them have even published own statements confirming their exodus.

George Maciunas

I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.

Images, by David Hlynsky



Precisely because the essay is the most familiar of literary forms, it is the one of which we are least likely to be conscious. Not only most of what we read, from magazine articles to newspaper editorials, from chapters in textbooks to advertising brochures, but most of what we write in the course of ordinary life is some variation on the essay form. Leslie A. Fiedler, **The Art of the Essay** (1968).

Fourth Essay on Concrete Poems, by Wally Depew

There are twenty-six letters:
one A
two C's
four E's
one F
one H
one M
two N's
four O's
one P
two R's
three S's
two T's
one U
one Y: B, D, G, I, J, K,
L, Q, V, W, X and Z are not
included.

The twenty-six letters are arranged in five groups. The smallest group contains two letters. There are two groups of five letters, one of six and one of eight.

In three of the words no letter is repeated: in one of the five letter words a double S appears;in the 8 letter word C and E each appear twice.O is in four of the words and is the second letter in three of them. No word begins and ends on the same letter. Each word begins with a different letter. Only the E in ESSAY appears as a last letter, in CONCRETE. In two of the words there are three consecutive consonants.

Two of the words are of one syllable and the other three are of two. All end in c o n s o n a n t s e x c e p t CONCRETE. Two begin with vowels.

[1]con·crete \kän-'krēt, 'kän-ˌ\ *adj* [ME, fr. L *concretus*, fr. pp. of *concrescere* to grow together, fr. *com-* + *crescere* to grow — more at CRESCENT] **1 :** formed by coalition of particles into one solid mass **2 :** naming a real thing or class of things <the word *poem* is ~, *poetry* is abstract> **3 a :** characterized by or belonging to immediate experience of actual things or events **b :** SPECIFIC, PARTICULAR **c :** REAL, TANGIBLE **4 :** relating to or made of concrete — **con·crete·ly** *adv* — **con·crete·ness** *n*

[2]con·crete \'kän-ˌkrēt, kän-'\ *n* **1 :** a mass formed by concretion or coalescence of separate particles of matter in one body **2 :** a hard strong building material made by mixing a cementing material (as portland cement) and a mineral aggregate (as sand and gravel) with sufficient water to cause the cement to set and bind the entire mass **3 :** a waxy essence of flowers prepared by extraction and evaporation and used in perfumery

[3]con·crete \'kän-ˌkrēt, kän-'\ *vb* **con·cret·ed; con·cret·ing** *vt* **1 a :** to form into a solid mass : SOLIDIFY **b :** COMBINE, BLEND <art *concreted* with nature to produce a gracious whole> **2 :** to make actual or real : cause to take on the qualities of reality **3 :** to cover with, form of, or set in concrete ~ *vi* **:** to become concreted

concrete music *n* **:** MUSIQUE CONCRÈTE

concrete poetry *n* **:** poetry in which the poet's intent is conveyed by the graphic patterns of lett...

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erron. f. CONCRETION.

Concrete (kɒnkrīt). 1471. [ad. L. *concretus*, f. *concrescere*; see prec. Orig. stressed *concre·te*, now usually *co·ncrete*]

A. *adj.* †1. Grown together –1650. 2. Made up *of* various elements; composite, compound. ?*Obs.* 1536. 3. Formed by union or cohesion of particles into a mass; solid (as opp. to *fluid*) 1533. 4. *Logic* and *Gram.* Applied to a quality viewed *concreted* or adherent to a substance, viz. the adjective; thus *white* (paper, etc.) is the concrete quality, as dist. from *whiteness*, the abstract quality 1528. 5. Hence, *gen.* Embodied in matter, actual practice, or a particular example. Opp. to *abstract*. (The ordinary current sense) 1656. 6. Made of concrete.

3. Even to the c. bloud That makes the liver CHAPMAN. 4. The reader should carefully observe that adjectives are c., not abstract JEVONS. 5. It is with man in the c.. you are to be concerned BURKE. Hence **Concrete-ly** *adv.*, **-ness.**

B. *sb.* 1. quasi-*sb.* *A c.*, *the c.*; see A. 4, 5. 1528. 2. *gen.* A concreted mass; a concrete substance. Also *fig.* (*Obs.* in *lit.* sense, exc. as in next.) 1656. 3. *spec.* A composition of stone chippings, sand, gravel, pebbles, etc. formed into a mass with cement (or lime); used for building under water, for foundations, pavements, etc. Often *attrib.* 1834.

2. That..c. of truth and error..the Roman Catholic Church 1831.

Concrete (kɒnkrī·t), *v.* 1635. [f. CONCRETE

d native
shaggy
dog of

ctomy>

)phagus
igus, fr.
) eat —
)harynx
and the
LARYNX

ikos, fr.
— more
nitiated
: of or
ıp 2 a
NFIDEN-

pl. of

)r prac-

ess \'es\ *n* 1 : the letter *S* 2 : something resembling the letter *S* in shape; *esp* : an S-shaped curve in a road
-ess \əs, is *also* ˌes\ *n suffix* [ME *-esse*, fr. OF, fr. LL *-issa*, fr. Gk] : female <giant*ess*>
¹es·say \e-'sā, 'es-ˌā\ *vt* **1 a** : to put to a test **b** : ²ASSAY 2a **2** : to make an often tentative or experimental effort to perform ***syn*** see ATTEMPT — **es·say·er** *n*
²es·say *in sense 2* 'es-ˌā, *in other senses also* e-'sā\ *n* [MF *essai*, fr. LL *exagium* act of weighing, fr. *ex-* + *agere* to drive — more at AGENT] **1 a** : EFFORT, ATTEMPT; *esp* : an initial tentative effort **b** : the result or product of an attempt **2 a** : an analytic or interpretative literary composition usu. dealing with its subject from a limited or personal point of view **b** : something resembling such a composition <a photographic ~> **3** : TRIAL, TEST **4** : a proof of an unaccepted design for a stamp or piece of paper money
es·say·ist \'es-ˌā-əst\ *n* : a writer of essays
es·say·is·tic \ˌes-(ˌ)ā-'is-tik\ *adj* **1** : of or relating to an essay or an essayist **2** : resembling an essay in quality or character
essay question *n* : an examination question that requires an answer in a sentence, paragraph, or short composition
essay test *n* : a test made up of essay questions — compare OBJECTIVE TEST
es·sence \'es-ᵊn(t)s\ *n* [ME, fr. MF & L; MF, fr. L *essentia*, fr. *esse* to be — more at IS] **1 a** : the permanent as contrasted with the accidental element of being **b** : the individual, real, or ultimate nature of a thing esp. as opposed to its existence **c** : the

= ASSART *sb.* 1. So **Essa·rt** *v.* = ASSART *v.*

Essay (e·se'), *sb.* 1597. [a. OF. *essai*; see ASSAY *sb.*] 1. The action or process of trying or testing; an ASSAY 1598. 2. An attempt, endeavour 1598. †3. A first attempt in learning or practice –1734; a first draft –1793. 4. A short composition on any particular subject; orig. 'an irregular undigested piece' (J.), but now said of a finished treatise 1597.

1. By way of triall and e. HEYLIN. A small e. of my zeal for .. your Majesty CLARENDON. 2. My second e. at authorship 1865. 4. For Senacaes Epistles..are but Essaies—that is dispersed Meditations BACON.

Hence **Essaye·tte, E·ssaykin, E·ssaylet,** dims.

Essay (esē'·), *v.* 1483. [refash. f. ASSAY, after F. *essayer*.] 1. *trans.* To put to the proof, try; to test the nature, excellence, fitness, etc. of. †2. To ASSAY (an ore, etc.) –1816. 3. To attempt (anything difficult) 1641. 4. with *inf.* To set oneself, undertake (*to do* something). Also *absol.* 1530.

1. To e. the world 1593, one's powers MACAULAY. 3. To e. a Task 1712, a method LOWELL. 4. To e. to dissipate the cloud of error M. ARNOLD. Hence **Essay·er,** one who essays (something); †an essayist.

Essayist (e·se'ˌist). 1600. [f. ESSAY *sb.* and

(Path.), an
(Logic) = '
character
genus, etc
next super
which pre
E. form (N
Nature as
You have
Silica..is
chord (M
= FUNDA
a volatile
characteri
as the oil
oil'.

B. *sb.*
That wh
ment or
in *pl.* 15
1. MILT.
'no occas
SCOTT.
Hence E

Essen
1. The q
2. Essen
also *pl.* e

degree of excellence <a ~ French restaurant>
four·teen \(')fōr(t)-'tēn, (')fȯr(t)-\ *n* [ME *fourtene*, fr. OE *fēowertiene*, fr. *fēowertīene*, adj.; akin to OE *tīen* ten] — see NUMBER table — **fourteen** *adj or pron* — **four·teenth** \-'tēn(t)th\ *adj or n*
four·teen·er \-'tē-nər\ *n* : a verse consisting of 14 syllables or esp. of 7 iambic feet
fourth \'fō(ə)rth, 'fȯ(ə)rth\ *n* **1** — see NUMBER table **2 a** : the musical interval embracing four diatonic degrees **b** : a tone at this interval; *specif* : SUBDOMINANT a **c** : the harmonic combination of two tones a fourth apart **3** : the 4th forward gear or speed of a motor vehicle **4** *cap* : INDEPENDENCE DAY — **fourth** *adj or adv* — **fourth·ly** *adv*
fourth class *n* **1** : a class or group ranking fourth in a series **2** : a class of mail in the U.S. that comprises merchandise and non-second-class printed matter and is not sealed against inspection
fourth dimension *n* **1** : a dimension in addition to length, breadth, and depth; *specif* : a coordinate in addition to three rectangular coordinates esp. when interpreted as the time coordinate in a space-time continuum **2** : something outside the range of ordinary experience <a *fourth dimension* of meaning that transcends . . .> : the issue of clarity versus obscurity — Peter

tenth. Cf. FIFTEENTH.] The ordinal numeral belonging to the cardinal fourteen.

A. *adj.* in concord with sb. expressed; also *ellipt.*

F.-part: one of 14 equal parts of any whole.

B. *sb.* A fourteenth part. b. *Mus.* The octave or replicate of the seventh 1597.

Hence **Fourteenthly** *adv.* in the f. place.

Fourth (fōəɹþ). [OE. *féorða.* The Com. Aryan type is **geturto-* or *getwrto-*, whence Skr. *caturtha*, Gr. τέταρτος, L. *quartus.*] The ordinal numeral belonging to the cardinal four.

A. *adj.* 1. In concord with sb. expressed. 2. With ellipsis of sb.; *esp.* of 'day' ME.

1. *F. estate*: see ESTATE *sb.* 2. *The f.* (*of July*) U.S., the anniversary of the Declaration of Independence; also *attrib.* Also quasi-*sb.* in *pl.*

Phr. *F. part*, †*deal*: one of four equal parts of any whole.

B. *sb.* 1. The fraction indicated by a unit in the fourth place in any system of notation having a constant modulus 1594. 2. = *F. part.* 1741. 3. *Mus.* A tone four diatonic degrees above or below any given tone; the interval between any

Fox (
(ult.) O
nected b
I. 1. A
elongate
Usually
elsewher
crafty ma
4. The c
beast or
dragonet
Flying-f
1. The
SOMERVIL
hold, I ca
Foxe and
II. Ob
perhaps
certain s
–1821.
twisting
as a seizi
driven in
fox-bolt 1

...fr. Gk *Olympos*] : a mountain in ...e gods in Greek mythical narratives ...nsisting of the sound "om" and used ...eality

...sa \-məz\ *or* **-o·ma·ta** \-mət-ə\ [L ...ma, fr. *-ō-* (stem of causative verbs ...noting result — more at -MENT]

Omaha *or* **Omahas** [Omaha, lit., ...ast the wind] : a member of an ...tern Nebraska

UBAIYAT STANZA

...sa \-sə\ [NL, fr. L, tripe of a ...the reticulum and the abomasum in

...brā\ *n* [F or Sp; F *hombre*, fr. Sp, ...] card game popular in Europe esp.

...f *ombrer* to shade, fr. It *ombrare*, ...more at UMBRAGE] : having colors ...her — used esp. of fabrics in which ...ht to dark — **ombré** *n*

...'ōm-, -bədz-; äm-'büdz-, òm-\ *n, pl* ...ntative, fr. ON *umbothsmathr*, fr. ...nan] 1 : a government official (as ...ppointed to receive and investigate ...against abuses or capricious acts of ...vestigates reported complaints (as ...ports findings, and helps to achieve

...fr. L, -oma] : mass <phyll*ome*>

...gə\ *n* [Gk *ō mega*, lit., large o] 1 ...: Greek alphabet — see ALPHABET ...a negatively charged elementary ...es the mass of an electron and that ...lled also *omega particle* b : a very ...mass 1532 times the mass of an ...*meson*

...lət\ *n* [F *omelette*, alter. of MF ...of L *lamella*, dim. of *lamina* thin ...hout stirring until set and served

...] : an occurrence or phenomenon ...nt : AUGURY

...a \-ə\ *or* **-tums** [L, fr. *o-* (akin to ...JVIAE] : a free fold of peritoneum ...ng abdominal structures (as the ...\ *adj*

...l : an ancient Hebrew unit of dry ...! *often cap* : the sheaf of barley ...mple worship on a day that marks ...l period of expectancy between

...ī-krən\ *n* [Gk *o mikron*, lit., small ...: alphabet — see ALPHABET table ...g or exhibiting an omen : POR- ...foreshowing evil : INAUSPICIOUS

...ous-ness *n*

...TEFUL *shared meaning element* ...ning aspect

...that may be omitted

...ME *omissioun*, fr. LL *omission-*, ...*mittere*] 1 a : apathy toward or ...neglected or left undone 2 : the ...ing omitted

omit·ting [ME *omitten*, fr. L ...*re* to let go, send — more at OB- ...ve unmentioned 2 : to fail to ...EAR 3 *obs* : DISREGARD 4 *obs*

...\ *n, pl* **-tid·ia** \-ē-ə\ [NL, fr. Gk ...elements corresponding to a small ...mpound eye of an arthropod —

...all : universally <*omnidirection-*

...fr. L, for all, dat. pl. of *omnis*] 1 ...: designed to carry a comparative-

...ground may be chosen and flown by an airplane pilot — called also *omnidirectional range*

om·ni·science \äm-'nish-ən(t)s\ *n* [ML *omniscientia*, fr. L *omni-* + *scientia* science] : the quality or state of being omniscient

om·ni·scient \-ənt\ *adj* [NL *omniscient-*, *omnisciens*, back-formation fr. ML *omniscientia*] 1 : having infinite awareness, understanding, and insight 2 : possessed of universal or complete knowledge — **om·ni·scient·ly** *adv*

om·ni·um–gath·er·um \ˌäm-nē-əm-'gaᵗʰ-ə-rəm\ *n, pl* **omnium–gatherums** [L *omnium* (gen. pl. of *omnis*) + E *gather* + L *-um*, noun ending] : a miscellaneous collection (as of things or persons)

om·niv·o·ra \äm-'niv-ə-rə\ *n pl* [NL, fr. L, neut. pl. of *omnivorus*] : omnivorous animals

om·ni·vore \'äm-ni-ˌvō(ə)r, -ˌvȯ(ə)r\ *n* [NL *omnivora*] : one that is omnivorous

om·niv·o·rous \äm-'niv-(ə-)rəs\ *adj* [L *omnivorus*, fr. *omni-* + *-vorus* -vorous] 1 : feeding on both animal and vegetable substances 2 : avidly taking in everything as if devouring or consuming — **om·niv·o·rous·ly** *adv* — **om·niv·o·rous·ness** *n*

¹on \(')ȯn, (')än\ *prep* [ME *an*, *on*, prep. & adv., fr. OE; akin to OHG *ana* on, Gk *ana* up, on] 1 a (1) — used as a function word to indicate a position over and in contact with <the book is ~ the table> (2) — used as a function word to indicate a position in contact or juxtaposition with <a fly ~ the ceiling> (3) — used as a function word to indicate a means of conveyance <left ~ the early train> (4) — used as a function word to indicate a part (as of the body) that supports and is in contact with something underneath <stand ~ one foot> (5) — used as a function word to indicate movement in the direction or area of <~ the right> b (1) — used as a function word to indicate movement to a position over and in contact with <jumped ~ the horse> (2) — used as a function word to indicate movement to a position in contact with <put the notice ~ the bulletin board> 2 a — used as a function word to indicate the object of actual or implied action of a preceding noun, verb, or adjective directed against or toward the object <crept up ~ him> <a satire ~ society> <keen ~ sports> b : to the disadvantage of <have some evidence ~ him> 3 — used as a function word to indicate the basis or source (as of an action, opinion, or computation) <know it ~ good authority> <ten cents ~ the dollar> 4 *archaic* : OF 5 a — used as a function word to indicate connection, association, or activity with or with regard to <~ a committee> <~ tour> b — used as a function word to indicate a state or process of <~ fire> <~ the increase> 6 — used as a function word to indicate occurrence within the limits of a specified day, at a set time, or under specified circumstances <came ~ Monday> <every hour ~ the hour> <cash ~ delivery> 7 — used as a function word to indicate means or agency <cut ~ a knife> <talking ~ the telephone> 8 — used as a function word to indicate reduplication or succession in a series <loss ~ loss>

²on \'ȯn, 'än\ *adv* 1 a : in or into a position of contact with an upper surface <put the plates ~> b : in or into a position of being attached to or covering a surface <has new shoes ~> 2 a : forward in space, time, or action : ONWARD <went ~ home> b : in continuance or succession <and so ~> 3 : into operation or a position permitting operation <turn the light ~>

³on \'ȯn, 'ən\ *adj* 1 : engaged in an activity or function (as a dramatic role) 2 a (1) : being in operation <the radio is ~> (2) : placed so as to permit operation <the switch is ~> b : taking place <the game is ~> 3 : INTENDED, PLANNED <has nothing ~ for tonight>

¹-on \ˌän, ən\ *n suffix* [ISV, alter. of *-one*] : chemical compound not a ketone or other oxo compound <parathi*on*>

²-on \ˌän\ *n suffix* [fr. *-on* (in *ion*)] 1 : elementary particle <nucle*on*> 2 a : unit : quantum <phot*on*> <magnet*on*> b : basic hereditary component <cistr*on*> <oper*on*>

³-on \ˌän\ *n suffix* [NL, fr. *-on* (in *argon*)] : noble gas <rad*on*>

on–again, off–again *adj* : existing briefly and then disappearing in an intermittent unpredictable way <*on-again, off-again* fads>

on·a·ger \'än-i-jər\ *n* [ME, wild ass, fr. L, fr. Gk *onagros*, fr. *onos* ass + *agros* field — more at ACRE] 1 : a small pale-colored kiang with a broad dorsal stripe 2 [LL, fr. L] : a heavy catapult used in ancient and medieval times

on and off *adv* : off and on

onan·ism \'ō-nə-ˌniz-əm\ *n* [prob. fr. NL *onanismus*, fr. *Onan*, son of Judah (Gen 38:9)] 1 : coitus deliberately interrupted to prevent insemination 2 : MASTURBATION 3 : SELF-GRATIFICATION — **onan·is·tic** \ˌō-nə-'nis-tik\ *adj*

¹once \'wən(t)s\ *adv* [ME *ones*, fr. gen. of *on* one] 1 : one time and no more 2 : at any one time : under any circumstances : EVER 3 : at some indefinite time in the past : FORMERLY 4

Omo-hyoid (ōumo,həi·oid), *a.* (*sb.*) 18[illegible]. [f. Gr. ὦμος shoulder + HYOID.] *Anat.* Relating to, or connecting, the shoulder and the hyoid bone. Also as *sb.* the omohyoid muscle.

‖ **Omophagia** (ōumofē·dʒiă). 1706. [mod. L., a. Gr. ὠμοφαγία, f. ὠμός raw + -φαγία -PHAGY.] The eating of raw food, esp. raw flesh. So **Omophagic** (ōumofæ·dʒik), **Omophagous** (omǫ·făgəs) *adjs.* eating, or characterized by the eating of, raw flesh. **Omophagist** (omǫ·fădʒist), an eater of raw flesh.

Omoplate (ōu·mŏpleit). Also **-plat** (-plæt). 1597. [ad. Gr. ὠμοπλάτη, f. ὦμος shoulder + πλάτη broad surface, blade.] The shoulder-blade, scapula.

Omostegite (omǫ·stī·dʒəit). 1870. [f. Gr. ὦμος shoulder + στέγη covering, roof + -ITE[1] 3.] *Anat.* The posterior part of the carapace, covering the thorax, in certain crustaceans.

‖ **Omosternum** (ōumostō·ɹnŏm). 1868. [f. Gr. ὦμος shoulder + mod.L. *sternum*, Gr. στέρνον breast.] *Comp. Anat.* A cartilage, or an ossification of such cartilage at the anterior extremity of the sternum. Often applied to the membrane bone overlying the front end of the sternum, and more properly called *episternum* or *interclavicle*.

†**O·mphacine**, *a.* (*sb.*) 1548. [f. Gr. ὀμφάκινος made of unripe grapes, olives, etc., f. ὄμφαξ unripe (grape, berry): see -INE[2].] In *oil o.*, an oily liquid expressed from unripe olives. Also as *sb.* = oil o. –1712.

Omphacite (ǫ·mfăsəit). 1828. [ad. mod. G. *omphazit*, f. Gr. ὄμφαξ (see prec.) + -ITE[1].] *Min.* A leek-green mineral, allied to pyroxene.

Omphalitis (ǫmfălə·itis). 1857. [f. Gr. ὀμφαλός navel + -ITIS.] *Med.* Inflammation of the navel.

Omphalo- (ǫmfălo), bef. a vowel **omphal-**, comb. form of Gr. ὀμφαλός navel, boss, hub. **O·mphalocele** (-sīl) [Gr. κήλη tumour, etc.], umbilical hernia. **O·mphalomancy** [Gr. μαντεία], divination, by the number of knots on the umbilical cord at birth, of the number of future children of the mother. **O·mphalo-mesenteric** *a.*, *Anat.* Pertaining to, or connecting, the navel and the mesentery. **O·mphalopsychic** (-sai·kik) *a.*, **O·mphalo·psychite** [Gr. ψυχή], one of a sect of quietists who practised gazing at the navel as a means of inducing hypnotic reverie.

‖ **Omphalodium** (ǫmfălō·diŏm). 1839. [mod.L., f. Gr. ὀμφαλώδης navel-like, f. ὀμφαλός; see -ODE.] *Bot.* The centre of the hilum of a seed, through which the nourishing vessels pass. So **O·mphalode.**

‖ **Omphalos** (ǫ·mfălǫs). 1850. [a. Gr. ὀμφαλός navel, etc.] 1. *Gr. Antiq.* a. A boss on a shield, etc. 1857. b. A sacred stone, of a rounded conical shape, in the temple of Apollo at Delphi, fabled to mark the central point of the earth 1850. 2. *gen.* and *fig.* A central point or portion, centre, hub 1855.

‖ **Omrah** (ǫ·mrā). 1621. [Urdū *umarā*, orig. Arab. pl. of *amir* 'commander, lord'.] A lord or grandee of a Mohammedan court, esp. that of the great Mogul.

On (ǫn), *prep.* [OE. *an*, *on* adv., prep. :—O Teut. **ana* adv., prep. = Gr. ἀνά on, upon, up, Zend *ana* upon, etc. See also A *prep.*[1], AN *prep.*, O *prep.*[2] In 16–18th c. the prep. was often reduced to *o'*, as in *o' my life* (Shaks.), *o' my conscience* (Sheridan), as still in north. Eng. dialects.] I. Of position. [OE. *on* with dative.] Of local position outside of, but close to or near, any surface. 1. Above and in contact with, above and supported by; upon. 2. Expressing contact with any surface, whatever its position OE. 3. In proximity to; close to, beside, near, at OE. 4. Expressing position with ref. to a place or thing; esp. with *side*, *hand*, *bow* (of a ship), and words of direction implying 'side', as *front*, *back*, *rear*; *north*, *south*, *east*, *west*, etc. Hence in many fig. and transf. uses of *hand*, *part*, *side*, *behalf*, etc. OE.

1. A citee putt on a hill may nat be hid WYCLIF *Matt.* v. 14. All these hostages took a solemn oath on the gospels 1785. On life's tempestuous sea CRABBE. A colonel on half-pay 1843. During his residence on the Continent MACAULAY. On the borrs

of a dilemma 1894. Phr. *On one's feet, knees, legs, back, face, on tiptoe, on all fours. On foot, on horseback, on an ass, on the wing*, etc. Phr., more or less fig. *On the bench, on the cards, on the carpet, on Change, on the fence, on the market, on the nail, on the parish, on the rack, on the shelf, on the spot, on the streets, on the stump, on tenterhooks, on the throne, on the way*; also, *on a level, on an equality, on a par*; see the respective sbs. 2. On Shrubs they browze DRYDEN. Isabella on its music hung KEATS. Phr. *To hang, stick on a wall; a fly walking on the ceiling; blisters on the soles of his feet*; also, *a coat on his back, shoes on his feet.* 3. Detained long at the Douane on the Italian frontier 1832. Burton-on-Trent, Clacton-on-Sea (*mod.*). 4. It was agreed on all hands 1747. The numbers on either side 1838.

†II. Of position *within*. Within the limits or bounds of; = IN *prep.* –1485.

III. Of time, or action implying time. 1. Indicating the day of an occurrence, treated as a unit of time; so with *night*, *morning*, etc. *On the instant*, instantly. OE. b. = Close upon, touching upon. Also in *on time* (U.S.) = exactly at the (right, etc.) time, punctual(ly) 1843. 2. Followed by a noun of action, etc., expressing the occasion of what is stated 1593.

1. Presented to A. B. on the occasion of his wedding (*mod.*). b. It is now just on post-time CARLYLE. 2. On hearing this = when (and because) I heard this, I changed my plans (*mod.*).

IV. Of order, arrangement, manner, state. 1. Indicating physical arrangement or grouping; = *in* (a row, a heap, pieces). *Obs.* or *arch.* OE. 2. Indicating manner; = *in*. *Obs.* exc. in archaic phrases, as *on this wise*. OE. 3. Of state, condition, action (see quots.) OE.

1. There lyeth nine little Ilands on a row PURCHAS. 2. The byrthe off Christe was on thys wyse TINDALE *Matt.* i. 18. Phr. *On the cheap, on the sly, on the quart*: see CHEAP C., etc. 3. a. with a sb., as *on fire, on live, on sleep, on the tap* (now usu. *in*, occas. *on*, often *a-*, now written in comb. (*afire, alive, asleep*); b. with noun of action, as *on loan, on sale, on the look-out, on the move, run, wane, on the watch, on the make, on the drink, on the spree*, etc. (in these *on* is still normal); c. formerly with vbl. sb. as *on singing, on building* (*Obs.* or *arch.*, the vbl. sb. now functioning as a pres. pple., with *on* omitted, as 'the ark was building'). Workmen on strike 1876. On our best behaviour 1886.

V. Indicating non-material basis, ground, or footing. (fig. extension of I.) 1. Indicating the ground, basis, or reason of action, opinion, etc. OE. 2. Indicating that which forms the basis of income, taxation, borrowing, betting, profit, or loss 1697.

1. He..was convicted on evidence which would not have satisfied any impartial tribunal MACAULAY. Phr. *On account* (*of*), *on pretence, on purpose; on terms; on an* (or *the*) *average, on the whole*; see the sbs. 2. The king borrowed considerable sums on his jewels 1753. Six to four on Leader 1764. The interest on the debentures 1885. The margin of profit on the sales (*mod.*).

VI. Of motion or direction towards a position. 1. On to OE. b. Indicating accumulative addition, or repetition 1611. c. Of continued motion: *On one's way, on a journey*, etc.; also *on an errand, a message*. See these sbs. 2. Against, towards OE. 3. Of aspect or direction towards OE. 4. Into, unto, to (some action, etc. Now *rare*.) OE. 5. Indicating the person or thing to which action, feeling, etc. is directed, or that is affected by it ME. b. Indicating the object of desire and the like. Also *ellipt.* = bent on, set on. ME. c. Indicating the bank, banker, or person to whom a cheque is directed, and by whom it is payable; in *to draw on, a cheque*, etc. (*drawn*) on 1671. 6. Indicating a person or thing to which hostile action is directed; against. late ME. 7. In regard to, in reference to, with respect to, as to OE. b. Expressing the object to which mental activity is directed; after such verbs as *think, consider, reflect*, etc. Also after derived sbs., as *thought*, etc. OE. c. After *speak, write*, etc. q.v.; after *book, article, lecture*, etc., or an author's name; also ellipt. in titles and the like. late ME.

1. He threw the coins on the table. They fixed placards on the walls. A blow on the head (*mod.*). Phr. *To lay hold on, seize on*: see these vbs. b. With ruin upon ruin, rout on rout MILT. 2. He bears his Rider headlong on the Foe DRYDEN. He drew his knife on her and attacked her 1894. 3. *ellipt.* Feeling that I was on him, I pulled 1888. Phr. *To smile on, turn one's back on.* 4. Dauid..fell on slepe BIBLE (Great) *Acts* xiii. 36. Facts which ought to have put him on enquiry 1885. 5. On them she workes her will to uses bad SPENSER. The decision..which is binding on us 1883. Phr. *Eager, keen, mad, bent, determined, set, gone*, etc. *on. ellipt.* Their mind was so on their worke 1623. There was no doubt that the trout were 'on' worms 1904. 6. Phr. *To complain, inform, tell, 'peach' on*; also *an attack, assault*, etc., *on*. Ay, 'twas he that told me on her first SHAKS. 7. The appellants had failed on the main question 1885. b. The sleepless nights in which he meditated on the trophies of Miltiades 1838. c. Laplace's Book on the Stars CARLYLE. Coke on Littleton (*mod.*).

VII. Other senses, obs., arch., or dial. (All these orig. belonged to branches I–V.) †1. After verbs of *winning, gaining, taking* (by force): = from. Here orig. belonged vbs. of *wreaking* or *taking vengeance, avenging*, etc., still construed with *on* –1671. †2. Indicating that to which a quality has relation; In respect of –1703. †3. In uses now expressed by AT (esp. *on a price* or *rate*) –1794. 4. In uses now expressed by OF. Now *dial.* and *vulgar.* ME.

VIII. 1. *On* is used in the construction of verbs like *depend; attend, wait; follow; believe, rely; feed, live*; also after the direct object, with *beget, bestow; spend, waste; congratulate; pride, value* oneself; or as a second construction, e.g. to *condole, consult with* a person *on* something. See these vbs. 2. *On* was formerly frequent in connexions in which *a-* is now usual; e.g. *on back* (= aback), *on broche, on wry*, etc.

¶ *On* is used in U.S. in senses where English usage would have another preposition or expression, such as 'at, of, about, regarding, dealing with'.

On (ǫn), *adv.* (*a.*, *sb.*). [OE. *an, on*: see prec. In mod. Eng. often an elliptic use of the prep. = on something understood.] A. *adv.* 1. In the position of being in contact with, or supported by, the upper surface of something. 2. Into the position defined in 1. OE. 3. In the position of being attached to or covering any surface, esp. the body; on the body, as clothing or a limb ME. 4. Into the position defined in 3. OE. b. *ellipt.* in *on with* = put on 1485. 5. In a direction towards something, at; as *to* LOOK *on*. 6. Towards something in the way of approach. late ME. 7. Directed towards, or in a line *with*, something 1804. 8. *Cricket.* To the on side 1882. 9. Onward, forward in space or time OE. b. *ellipt.* = Go on, advance. late ME. 10. Gone onward or ahead; in advance in space or time 1872. b. *Cricket*, etc.: Ahead of the opposite side 1884. c. *slang.* The worse for drink 1802. 11. With onward movement or action; continuously; as *to speak on*, etc. OE. 12. Into action or operation; as *thrash on*, proceed to thrash. late ME. 13. a. Of persons: Engaged in some function or action; on the stage, the field, etc. 1541. b. Of things: In progress; in a state of activity 1605. c. Having a wager on (something) 1812. d. Ready or eager for or to do what is proposed (*colloq.*). 14. Used idiomatically with many verbs; e.g. *to carry, catch, come on*, etc.: see the vbs.

1. Then to the well-trod stage anon, If Jonsons learned Sock be on MILT. 2. They also set a..ham on BYRON. 3. He had a clean Shirt on ADDISON. *Mod. slang*, Keep your hair on! 4. He immediately drew on his Boots ADDISON. b. I will..on with the monk's cowl DISRAELI. 6. It was getting on for two 1885. 7. *Broadside on, face on, stem on*, etc., with the face, stem, etc. directed to the point of contact. 9. They passe on through the cittie HOLLAND. From that day on, centaurs and men are foes HOBBES. b. On, Stanley, on SCOTT. 10. It was now well on in the afternoon 1872. 11. Now say on Diggon SPENSER. 12. It came on to rain 1832. 13. a. Supposing a slow bowler has been 'on' for some time 1888. b. There was a considerable sea on 1873. The water was not on (*mod.*). d. If there 's going to be a fight, I'm on (*mod.*).

B. *adj.* (Cf. OFF C.). 1. *Cricket.* Applied to that side of the wicket on which the batsman stands, or to the corresponding part of the field 1851. 2. In ref. to the licensed sale of liquors: Short for 'on the premises'; opp. to OFF C. 5. Often hyphened, as *on-licence* 1891. C. *sb. Cricket.* = On side; see B. 1. *attrib.* in *on drive, on-drive*, a drive to the on side 1881.

On-, *prefix*, unstressed form of OE. *an, on* ON, *adv., prep.*,, in comb. with verbs and their derivs., and sometimes with other sbs.

1. Old verbal compounds, as *oncnāwan* to recognize, ACKNOW.

2. Later verbal compounds or collocations of adv. and verb; as †on-become, to befall, happen; on-draw, to draw on; †on-take, to take on, assume,

behave; et
complete, t
3. With
carrying (
4. With
(sometimes
etc., (whicl
on, progre
etc. See a
‖ **Onage**
[L., ad.
ass; also
A wild as
hemippus)
mediæval
1609.
Onagra
mod.L.
ONAGER;
the N.O.
the typica
plant of t
On and
AND ON,
ON *adv.* C
on and ta
A siege
1889. H
alternate t
leap on and
Onanis
name *Ona*
abuse, ma
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etc.] A
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–1596. 2
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ever; *not o.*,
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famous doct
time there v
JOWETT. 6
moved 1882
CAMPBELL.
Phr. a. *O.*
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(*for always*
with. So *o.*
tional instan
vals; very
rapid inspect
AT ONCE. *
for o. and a
o.: this or t
one who atte
B. as *con*
as soon as.
O. I have
for ever SHE
C. *elliptical*
a. = Done
once was; f
sb. Doing a
1. a. O. H
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‖ **Oncidiu**
f. Gr. ὄγκος
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large genus
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Onco-, co
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cal terms
(ǫ·ŋkogrăf)
connexion
variations in
[-LOGY], th
relates to
Onco·meter
measuring v
hence Onco
cutting], inc

upper layers with accumulation of material in lower layers and development of characteristic horizons; *specif*: the development of a podzol — **pod·zol·ize** \'päd-ˌzȯ-ˌlīz\ *vb*

POE *abbr* 1 port of embarkation 2 port of entry

po·em \'pō-əm, -ˌem\ *n* [MF *poeme*, fr. L *poema*, fr. Gk *poiēma*, fr. *poiein*] 1 : a composition in verse 2 : a piece of poetry communicating to the reader the sense of a complete experience 3 : a creation, experience, or object suggesting a poem <the house we stayed in . . . was itself a ~ —H. J. Laski>

po·esy \'pō-ə-zē, -sē\ *n, pl* **po·esies** [ME *poesie*, fr. MF, fr. L *poesis*, fr. Gk *poiēsis*, lit., creation, fr. *poiein*] 1 a : a poem or body of poems b : POETRY 2 : poetic inspiration

po·et \'pō-ət\ *n* [ME, fr. OF *poete*, fr. L *poeta*, fr. Gk *poiētēs* maker, poet, fr. *poiein* to make, create; akin to Skt *cinoti* he heaps up] 1 : one who writes poetry : a maker of verses 2 : a creative artist of great imaginative and expressive gifts and special sensitivity to his medium — **po·et·ess** \-əs\ *n*

po·et·as·ter \'pō-ət-ˌas-tər\ *n* [NL, fr. L *poeta* + *-aster* -aster]

---

der of the *Pæciliopoda*, a division, now abandoned, of *Crustacea*, distinguished by limbs of various forms and functions; hence **Pœcilo··podous** *a.*

Poem (pō^{u}·ėm). 1548. [a. F. *poème*, ad. L. *poema*, a. Gr. *πόημα*, early var. of *ποίημα*, thing made or created, f. *ποεῖν*, *ποιεῖν* to make.] 1. 'The work of a poet, a metrical composition' (J.); a composition of words, expressing facts, thoughts, or feelings in poetical form; a piece of poetry. b. *transf.* Applied to a composition which, without the form, has some quality or qualities in common with poetry 1581. 2. *fig.* Something (other than a composition of words) of a nature or quality akin or likened to that of poetry 1642. 3. *attrib.* 1806.

1. And may not I..say that the holy Dauids Psalmes are a diuine P. SIDNEY. 2. The Celts.. gave to the seas and mountains names which are poems EMERSON.

Poephagous (po$_{i}$e·făgəs), *a. rare.* 1839. [f. mod.L. *Poephaga*, neut. pl. (ad. Gr. *ποηφά-*

...s a poet;
posed in
the style o
art 1447.
occupied v
1. *P.* Jusi
I would the
4. A new
adv.

Poe·tici
-IZE.]
poetically
write or sp

Poetico
cus POETI
poetic with

Poeticu
POET + -CI

Poetize
ser; see P
poet; to
poetical fic

Definitions are from Webster's New Collegiate Dictionary,1973, and The Oxford Dictionary on Historical Principles, 1955.

Junk Is No Good, Baby, by Brion Gysin

JUNK IS NO GOOD BABY
JUNK IS NO GOOD
BABY JUNK IS NO
NO GOOD BABY JUNK
IS NO GOOD BABY

JUNK IS NO GOOD BABY
JUNK IS GOOD - NO BABY
JUNK IS BABY - NO GOOD
JUNK IS NO BABY - GOOD
JUNK IS GOOD BABY - NO
JUNK IS BABY GOOD - NO

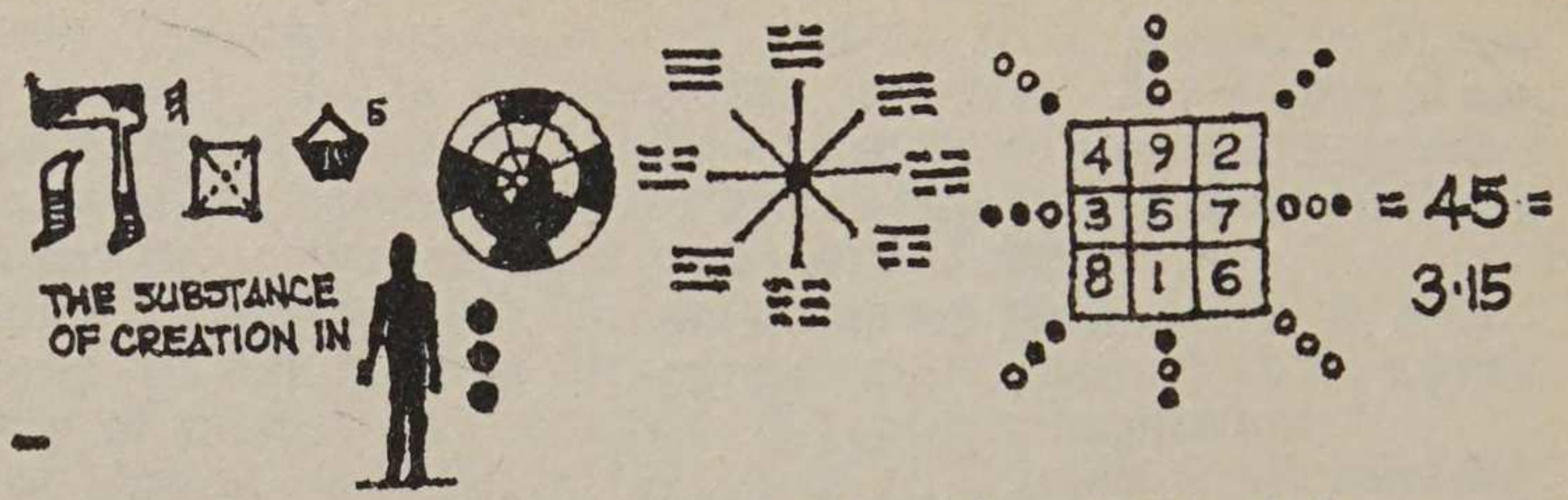
BABY IS NO GOOD - JUNK
BABY IS GOOD - NO JUNK
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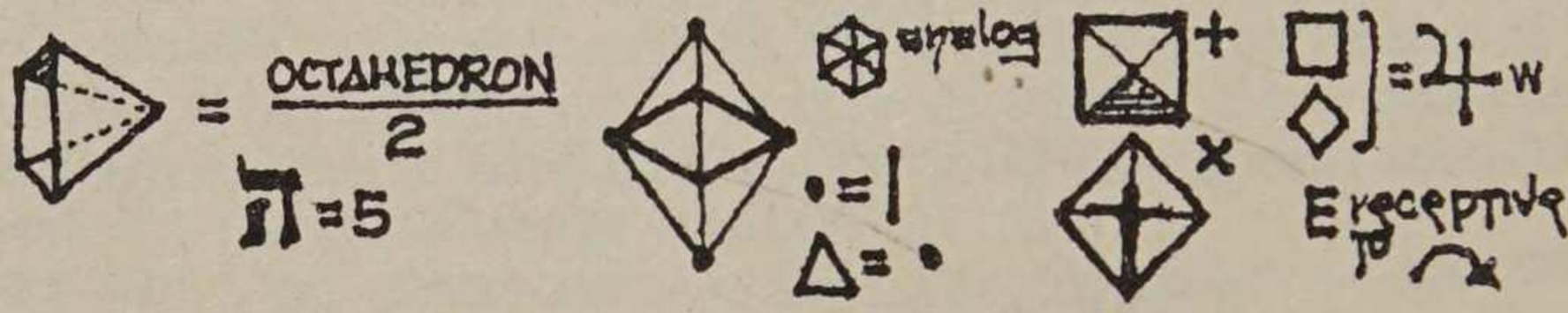
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IS NO BABY - GOOD JUNK
IS NO JUNK GOOD BABY

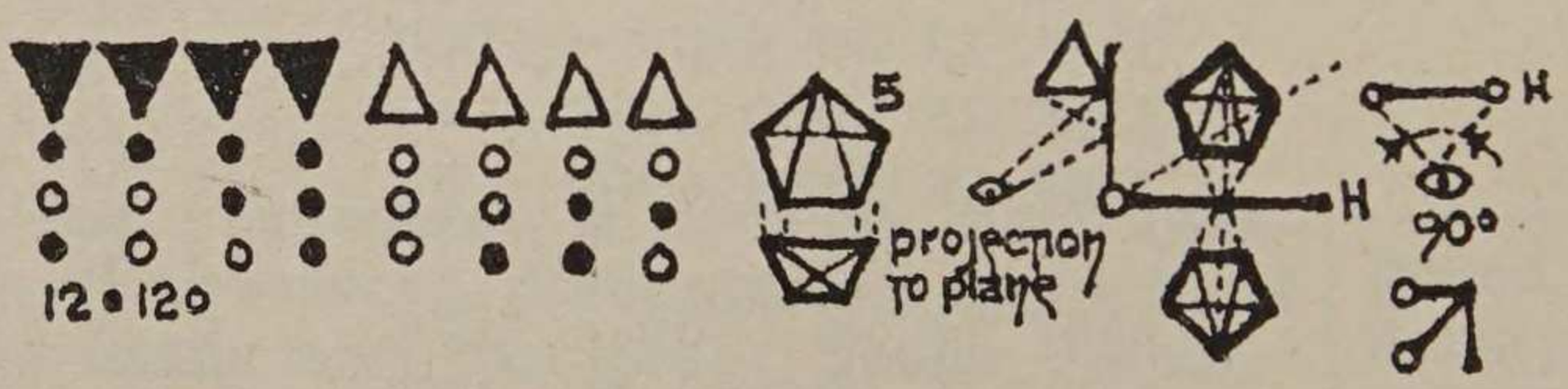
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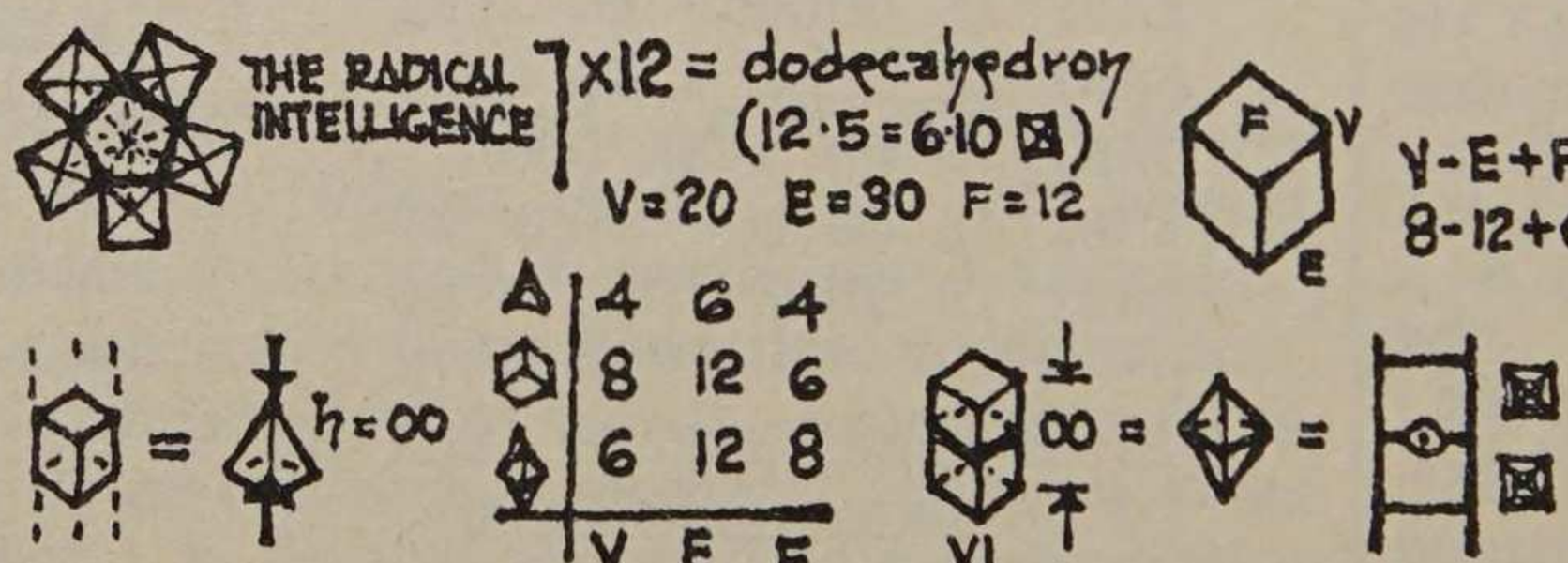
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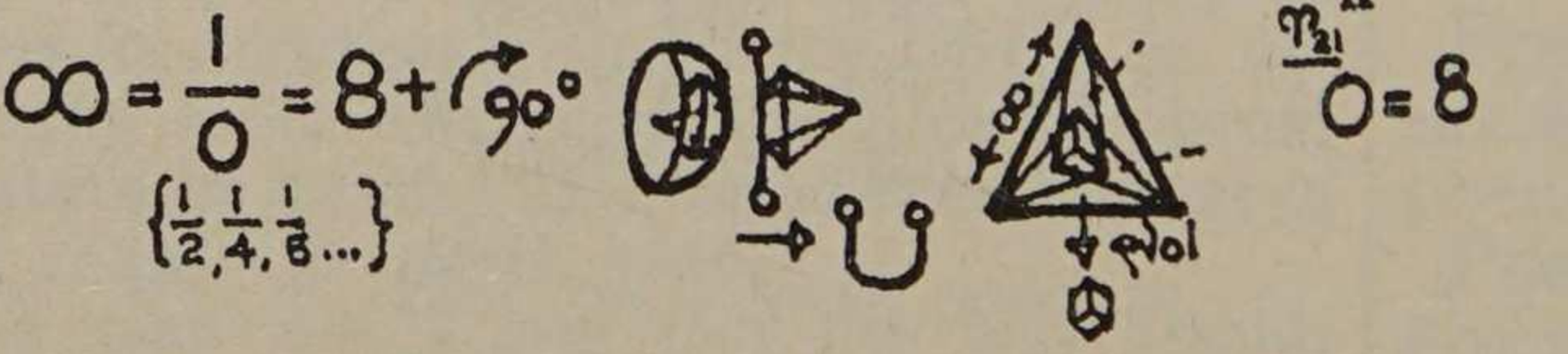
Pages from a Tree, by Armando Busick

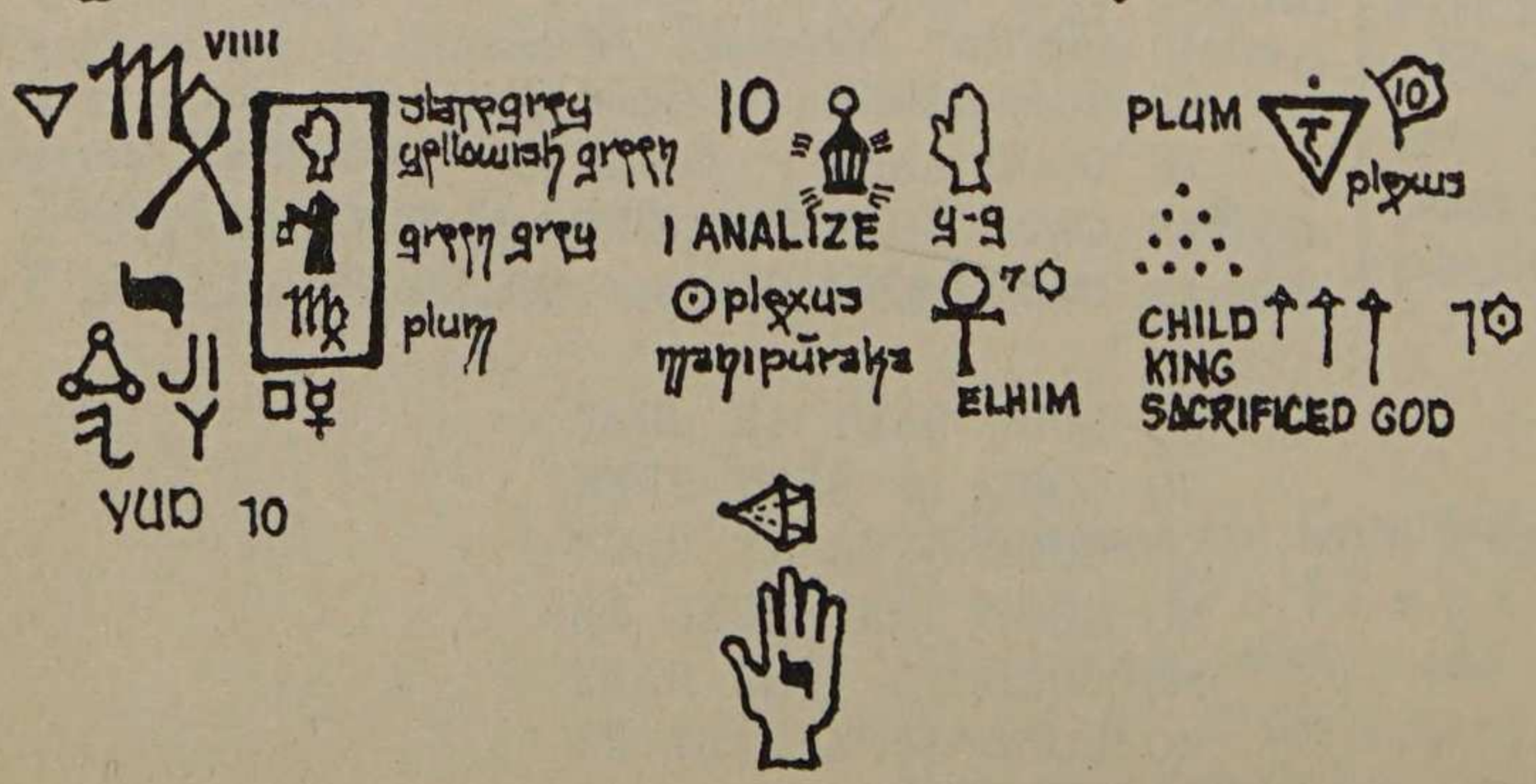












SHAMBALA 300+1+40+2+1+30+1 = 375 = 15 = 6

ShAMBALA

ShAMAbALA
ShAmbAlA
ShAmbAlA

ZIP

BM

WKLK

AIR FIRE WATER IN EQUILIBRIUM

TOCIT EARTH

SHAMBALA

300

III

2

SKY BLUE

EMERALD GREEN

EARLY SPRING GREEN

BRIGHT ROSE/CERICE RAYED PALE GREEN

3

6 LORD OF VICTORY

26

DAUGHTER OF THE MIGHTY ONES

THE EMPRESS

1 - I
2 - II
3 - XVII
4 - XVI
5 - X
6 - V
7 - XI
8 - VI
9 - XIV
10 - XIII
11 - VIII
12 - XII

☉ = III
☿ = IV
♀ = XIX
☽ = XX
♂ = XXI
♃ = VII
♄ = XV
♅ = VIII
♆ = XVIII
♇ = XIX

D DELTA

DLTh

4

△ = 4

the 14Th PATH is the ILLUMINATING INTELL

2·7 28/2

lightning

and is so called because it is that

CHASHMAL (Ch A Sh M A L) = 8+1+300+40+1+30 = 380
scintillating flame

H K W Sh K L

which is the FOUNDER of the CONCEALED and FUNDAMENTAL

base - is

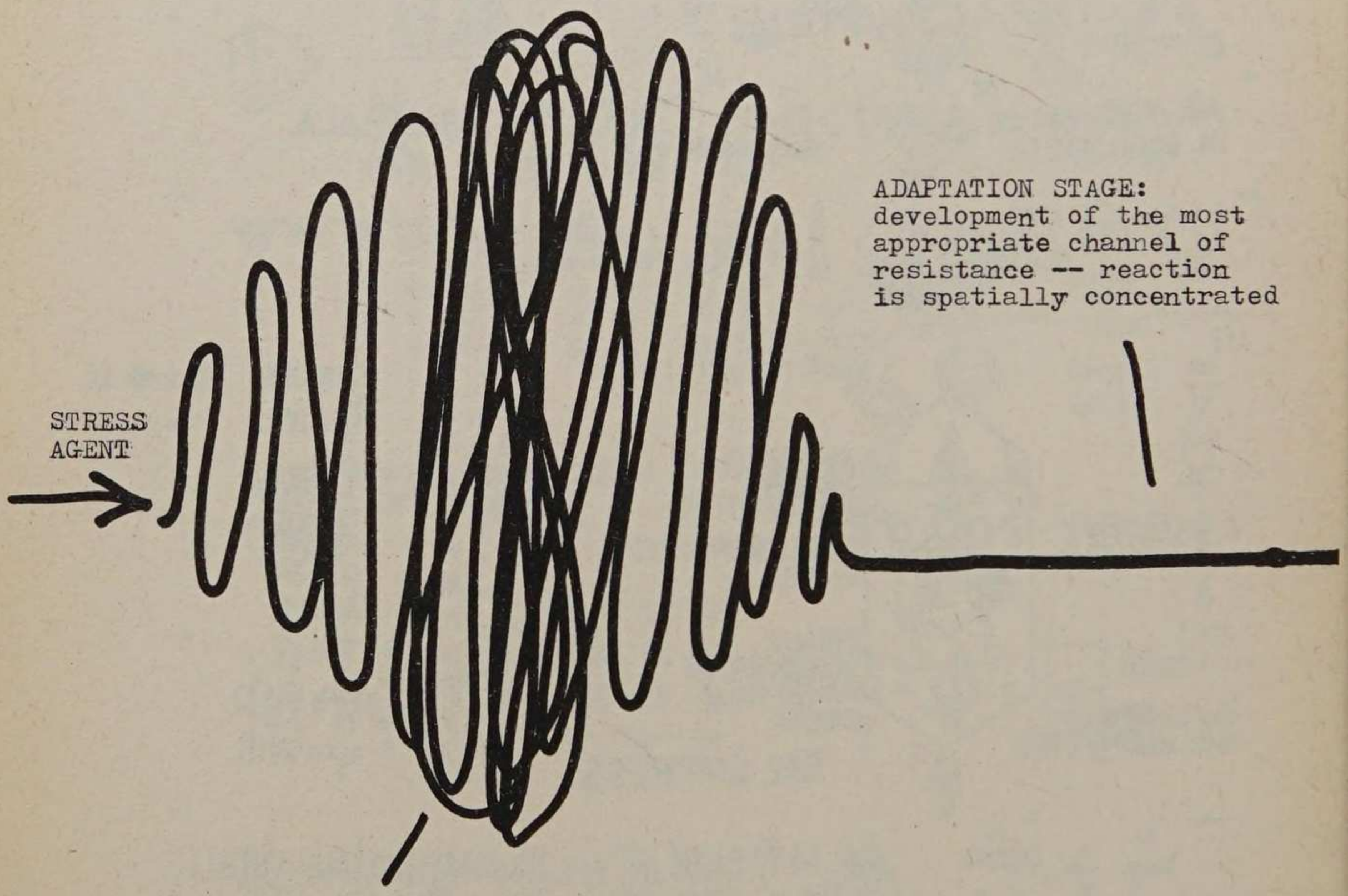
principal

IDEAS of HOLINESS and of THEIR STAGES OF PREPARATION

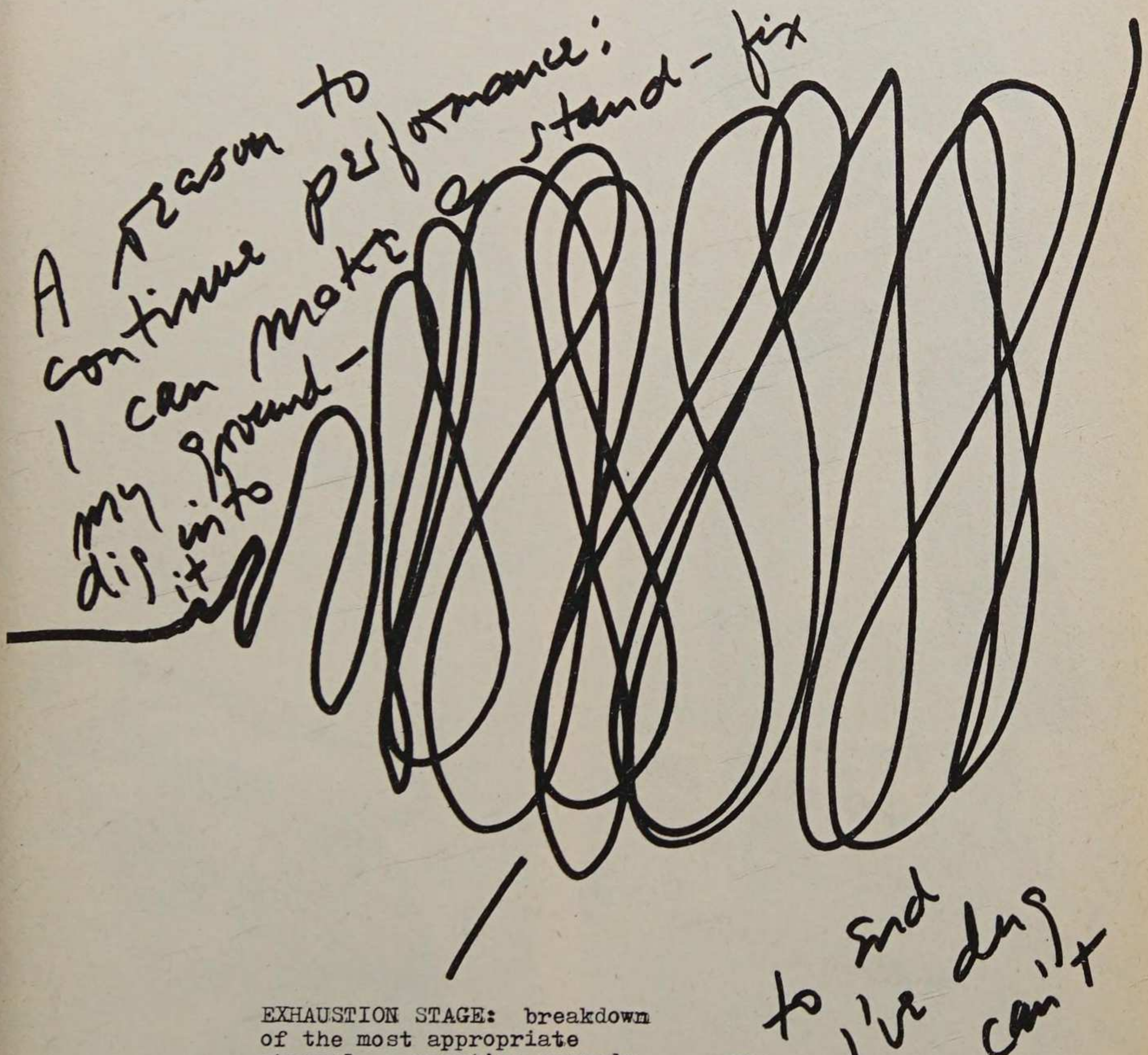
6+1 = return

=7

Adaptation Studies, by Vito Acconci



this can be a region for performance: I'm forced to pay attention— my whole body resists— I'm groping for a direction


A reason to continue performance: my drug is inside - I can make it grow - fix
EXHAUSTION STAGE: breakdown of the most appropriate channel -- reaction spreads again -- even the auxiliary channels eventually break down
A reason to end performance: I've drug myself in - I can't get out - I've fallen to bits



BLINDFOLDED CATCHING (Super 8 film, black and white, three minutes; June 1970)

Standing blindfolded while rubber balls, one at a time, are repeatedly thrown at me.

I have to use my whole body — balls in too many directions, can't concentrate on one part — only luck if I catch a ball & can't develop a pattern-continuous alarm



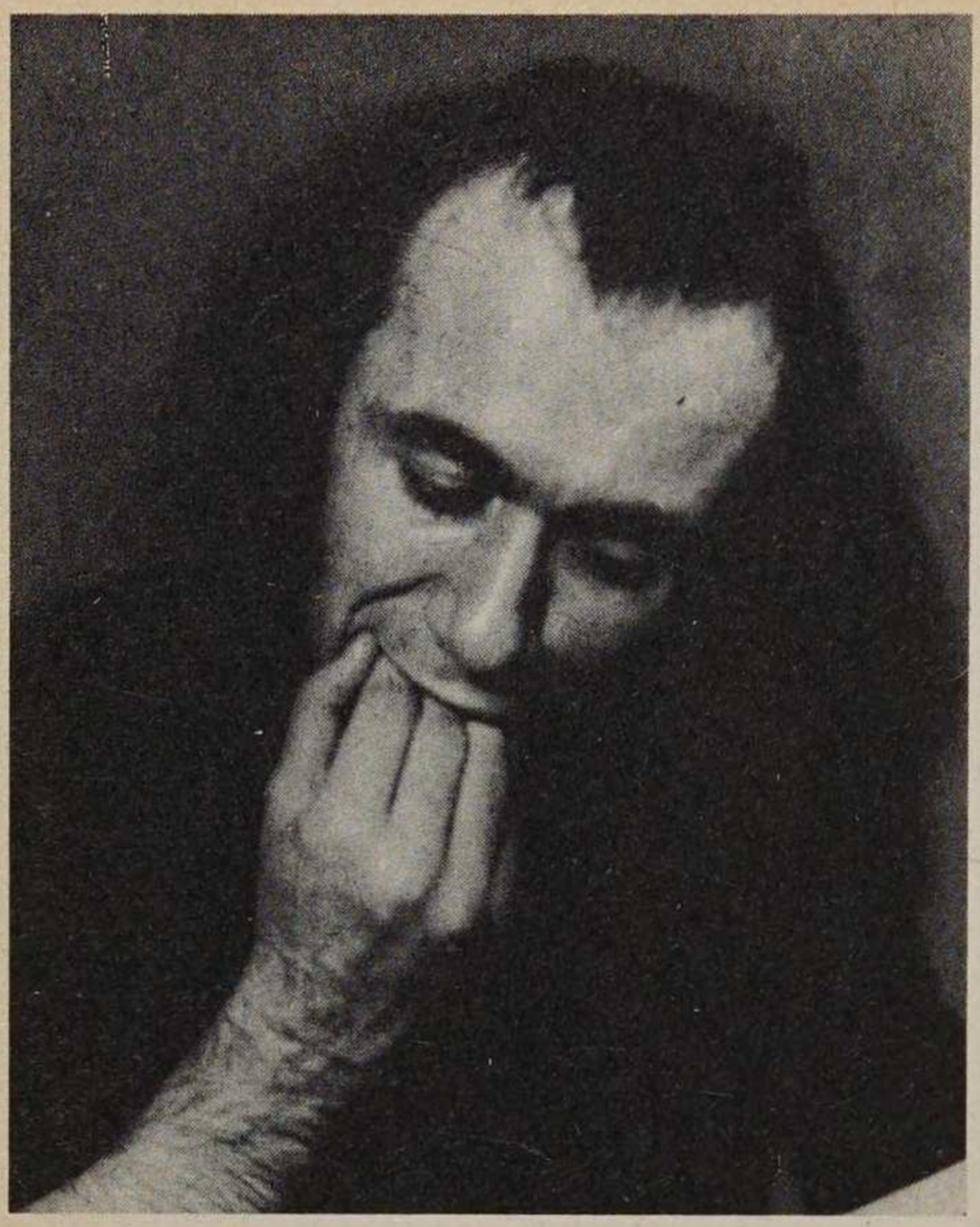


SOAP AND EYES (Super 8 film, black and white, three minutes; June 1970)

Looking directly at the camera -- pouring soapy water into my eyes -- blinking and working the soap out -- by the end of the film, I can look into the camera again.

Adaptation - it's all in the eyes (spatial concentration) - seeing (my eye - camera eye) - work myself back to this (eyes fixed; my eye and camera eye fixed together

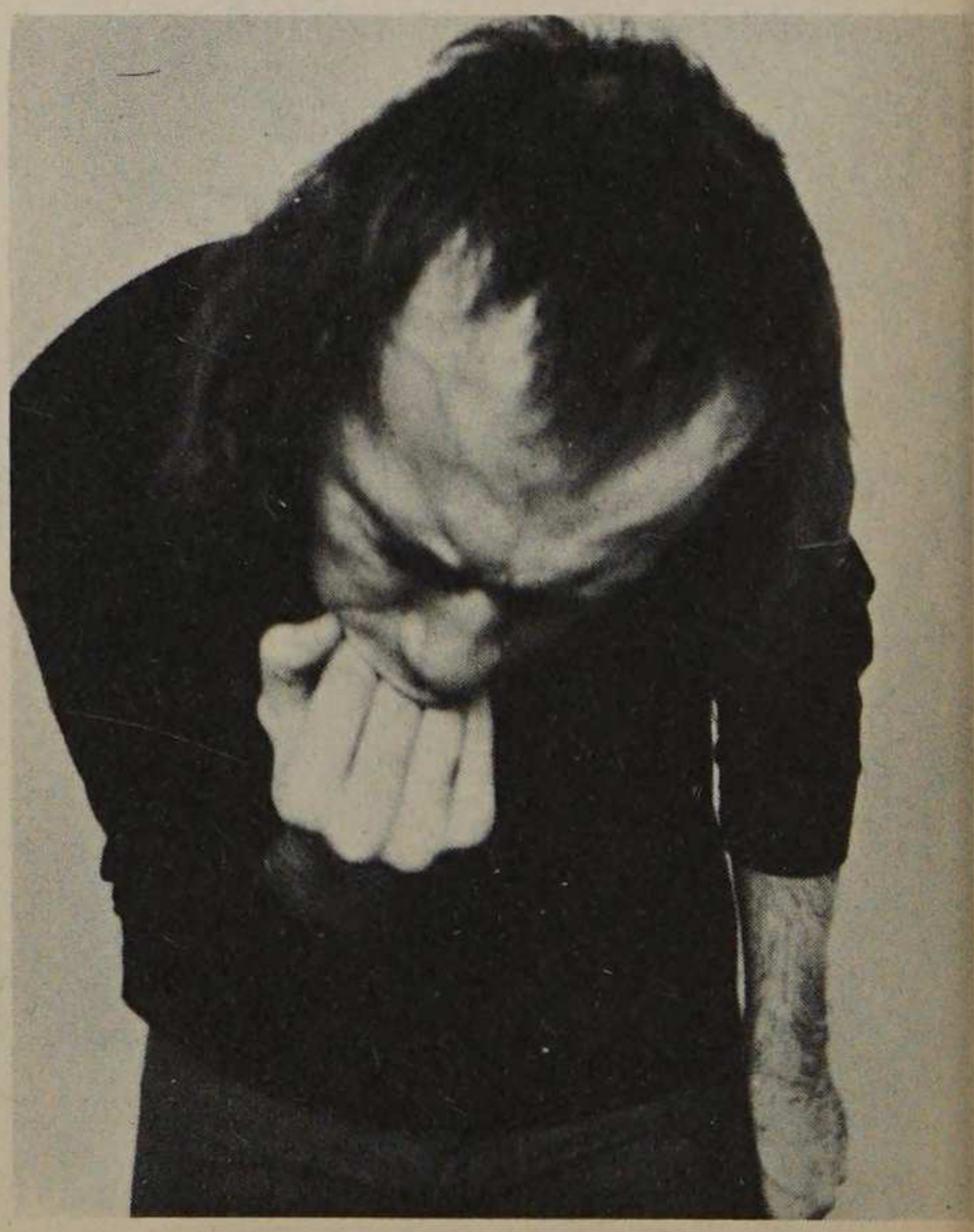




HAND AND MOUTH (Super 8 film, black and white, three minutes; 16mm film, color, seven minutes; May 1970)

Pushing my hand into my mouth until I choke and am forced to release my hand -- continuing the action for the duration of the film.

Exhaustion — the more I do it, the more I get — worse I feel can it'd adaptation that be only mean to be able to have swallow my hand — pushing into myself results in pulling myself apart



ADDENDA: Film as Adaptation Stage

- Film frame separates me from surroundings: isolates me, provides me with a concentration chamber -- a place for trance state, training session (the camera's steady focus aids me, forces me, to prolong that state, that training).

- Film frame can function as my 'presentation niche': a place out of which I can face the viewer.

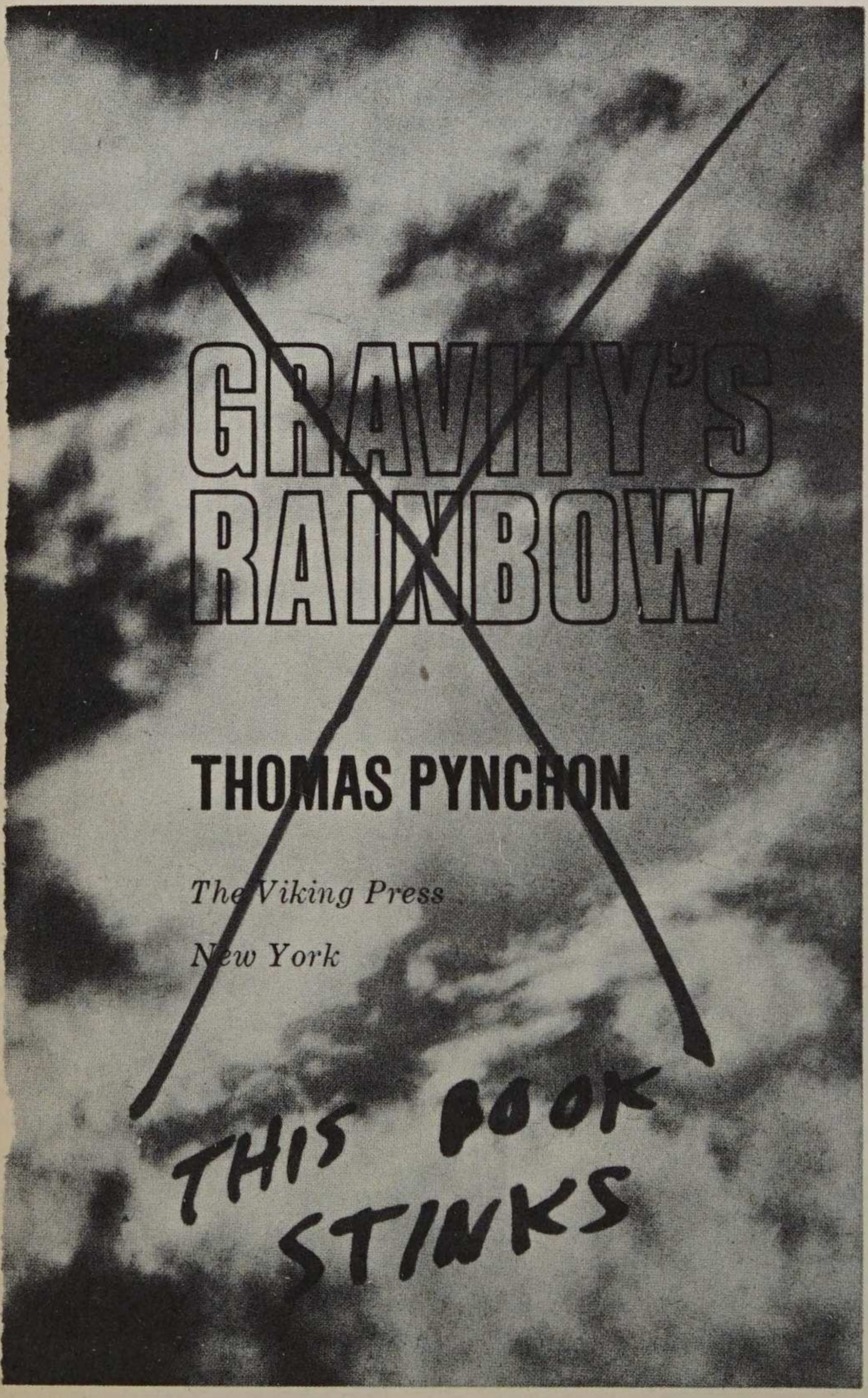
- The viewer can work as a spy: he gets to see what the camera has cut away from the whole -- he gets an inside view -- he's directed to what I myself am directed to in my concentration.

- I can blind myself to the viewer (BLINDFOLDED CATCHING): the ball-thrower is in the place of the viewer -- I'm an object for him, he can do what he wants with me -- if I catch a ball, I'm making a non-visual contact with him inside a visual medium [redacted] (I'm escaping the confines of my role as object -- I'm escaping the confines of a visual medium).

--I can acknowledge the viewer, look him straight in the eye (SOAP AND EYES): but that's too easy, neither one of us can resist the other, since we're in two different times -- so I take his part, I block myself off from him just as he might block me off from him if he had the chance -- when I'm able to look at him again, it's because I've gotten through him, gotten through his potential resistance before he has a chance to offer it.

- I can circle in on myself, close myself off from the viewer by taking myself im (HAND AND MOUTH): the viewer is an outsider -- when I choke and cough, I break my closed circle -- I lose my stance and slip into the viewer's region -- not adapting to my place means being forced to adapt to his.

This Book Stinks, by Richard Meltzer



The Nabokov Theme in a Novel
and a Chess Problem by Vladimir Nabokov,
by Jonathan Sisson

WHITE	BLACK
Ke8 Dolores Haze	Kf4 Humbert Humbert
Qh2 Clare Quilty	Rh6 Aubrey McFate
Bd4 Mary Lore	Ktg3 Annabel Leigh
Ktc2 Mona Dahl	Pd6 Richard F. Schiller
Pd3 Headmistress Pratt	Pe3 Harry Edgar
Pd5 Rita	Pf6 Charlie Holmes
Pe2 Fenton Lebone	Pg4 John Farlow
Pf5 Valeria Zborovski	Ph7 Gaston Godin
Ph4 Charlotte Haze	

MATE IN THREE

Untitled, by David Hlynsky



But in non-fiction prose, where the development of character and experience have a secondary function if they appear at all, thought and information are of main concern and occupy the forefront of the writer's mind and the center of his stage. He is thus significantly freed from the necessities of form imposed by the development of narrative, the delineation of character, the restraints of point of view, and the limitations of even the most permissive of metrical forms. Celia Townsend Wells, **Prose and the Essay** (1962).

Probable Systems n. 3 & 8, by bp Nichol

probable systems 3

unresolved 9/10/71
4:37 a.m.

chief
i f
l ief
bel ief
belch
(b-2
c-2
e-(2+3=)5
f-4
h-2
i-4
l-3)

five
fi ef
ive

(e-3
f-(3+1=)4
i-3
v-2)

four
our
ou---(french)
ou
or
ou
(o-3
2u+1r=?

ERROR NOTED
probable systems 3

9/10/71
4:54 a.m.

in second transformation the total of 2f+1f was mistakenly added to the right hand f to give f-(3+1=)4 this should read f-(2+1=)3 transformation from that point on reads

f-(2+1=)3
three
re
t ree
t re at
thre at
(a-2
e-(5+2=)7
h-2
r-5
t-(4+2=)6
7e+6t=13et
thirteenet
+ te n
+th r ee
+thirt y
56(et+y)
(5+6)(y+et)=11yet
=(1+1)yet
=2 yet
=resolved yet

COMMENTARY

another way of figuring arrives at a different answer since poetry = 99 & prose = 75 then the difference between them is 26 or the number of letters in the alphabet since this method appears more precise what is the value of the first answer arrived at starting from the basic premise realize that H & I lie next to each other in the alphabet having a difference in value of 1 (poetry & prose placed in base alphabet have a difference of 10) the relationship between them is perfect by turning I one counter clock-wise position it becomes H by turning H one clock-wise position it become I (C&U M&W N&Z are the only letters whose relationships to one another are at all similar (i'm ruling out here of course self-contained letters like O & X) however none of these are as perfect in their relationship to one another as H & I) in the premise the fractioning or multiplying of poetry & prose by 3 (the number of the mother continent MU (MUse?)) is an expression in mathematical terms of the effect of cosmic forces on the writing (the initial relationship is demonstrated by the transforming of poetry into prose using the alphabetic replacement system prior to multiplying & then the reverse prior to dividing prose is multiplied by 3 because the cosmic forces are less present in prose due to the greater intrusion of the conciousness of the writer thus to equalize the equalizable factors as much as possible poetry is subsequently divided by 3 (it should be noted

given
se
p~~oetry~~ x 3 = H
ro

&

oe
p~~rose~~ 3 = I
try

then
prose = 1/3 H & poetry = 3I

since H = 8 & I = 9
then
prose = 2 2/3 & poetry = 27

BUT
since poetry - (oetry) + (rose) = prose
& since o=15 e=5 t=20 r=18 y=25 & s=19
then 27 - 83 + 57 = 2 2/3
& 1 = 2 2/3

similarly
prose - (rose) + (oetry) = 27
yielding 2 2/3 - 57 + 83 = 27
or 28 2/3 = 27

subtracting the smaller number from the larger number in both of the above cases we arrive at a value of 1 2/3 - the measured difference between prose & poetry

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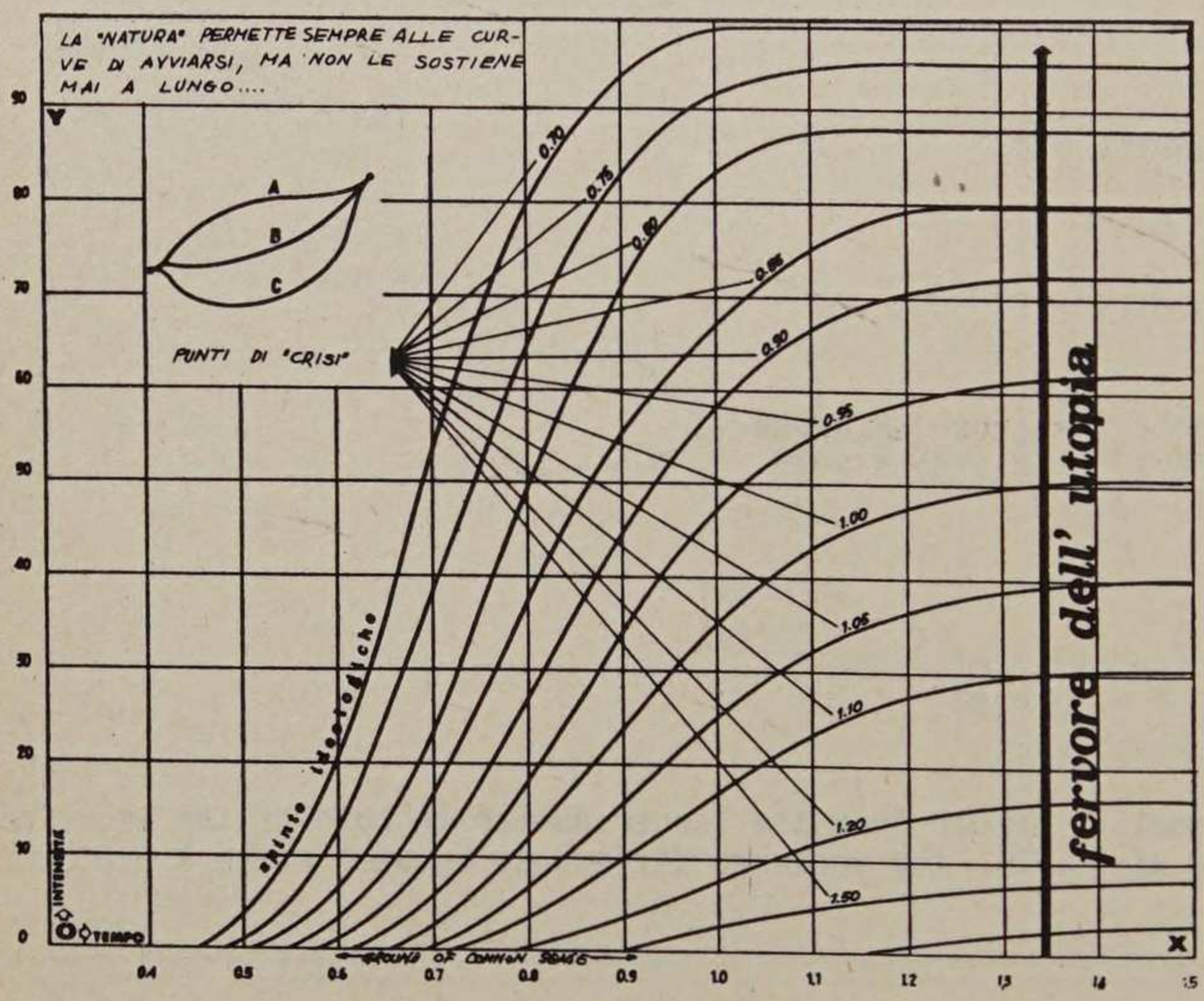
that the decision to multiply or divide is made only AFTER the application of the alphabetic replacement system)) since the relationship between H & I is the closest approximation in pure language terms of the relationship between poetry & prose (note that none of the other couplings give us the 1 to 10 ratio) by using them as equivalents we arrive at a purer mathematical description both answers are right then 26 comes closest to the traditional english grammar ideal

1 2/3 is purer because it brings into play the flux in the world of the writer & its relationship to the writing done

it is interesting to note that the value of I is a multiple of 3 thus arriving at 27 as the value of poetry as opposed to 8/3 as the value of prose note the simplicity & directness of the relationship between poetry & the cosmic forces further to this in the final transformation in both cases 1 2/3 is actually an expression of the margin of difference in transformational writing i.e. when one is moving from poetry into prose or vice-versa

this is to say that 1 2/3 is a measure of their difference in terms of border-blur writing as opposed to (in the case of 26) an expression of their gross difference where there is no attempt to bring the two things together 1 2/3 is an expression of the degree of flux in actual transformational writing

Fervore dell'utopia, by Eugenio Miccini



la "natura" permette sempre alle curve di avviarsi, ma non le sostiene mai a lungo...

punti di crisi

intensità tempo

spinte ideologiche

fervore dell'utopia

"nature" always allows curves to get started, but never supports them for very long...

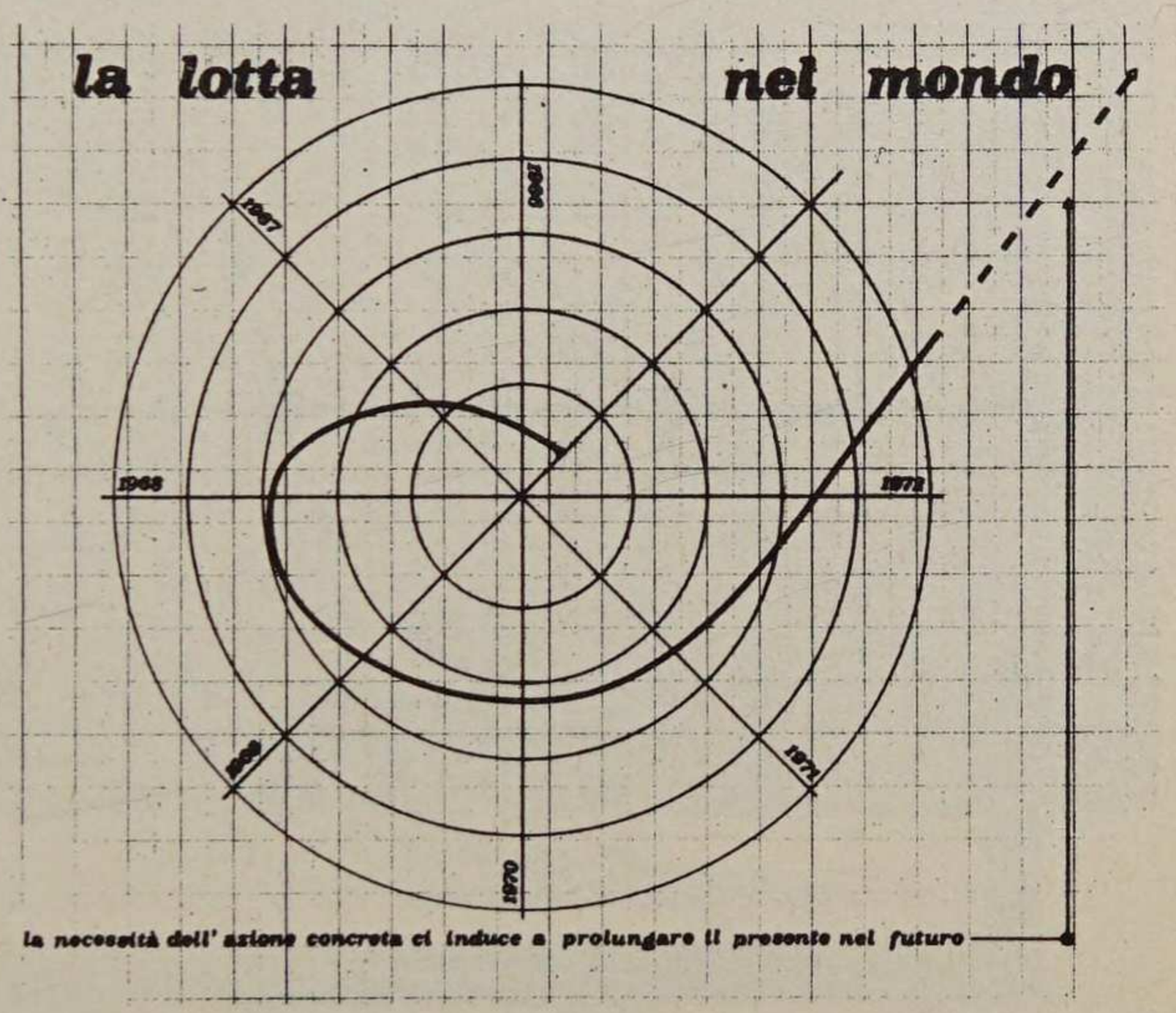
crisis points

intensity time

ideological thrusts

utopia's fervor

La lotta nel mondo



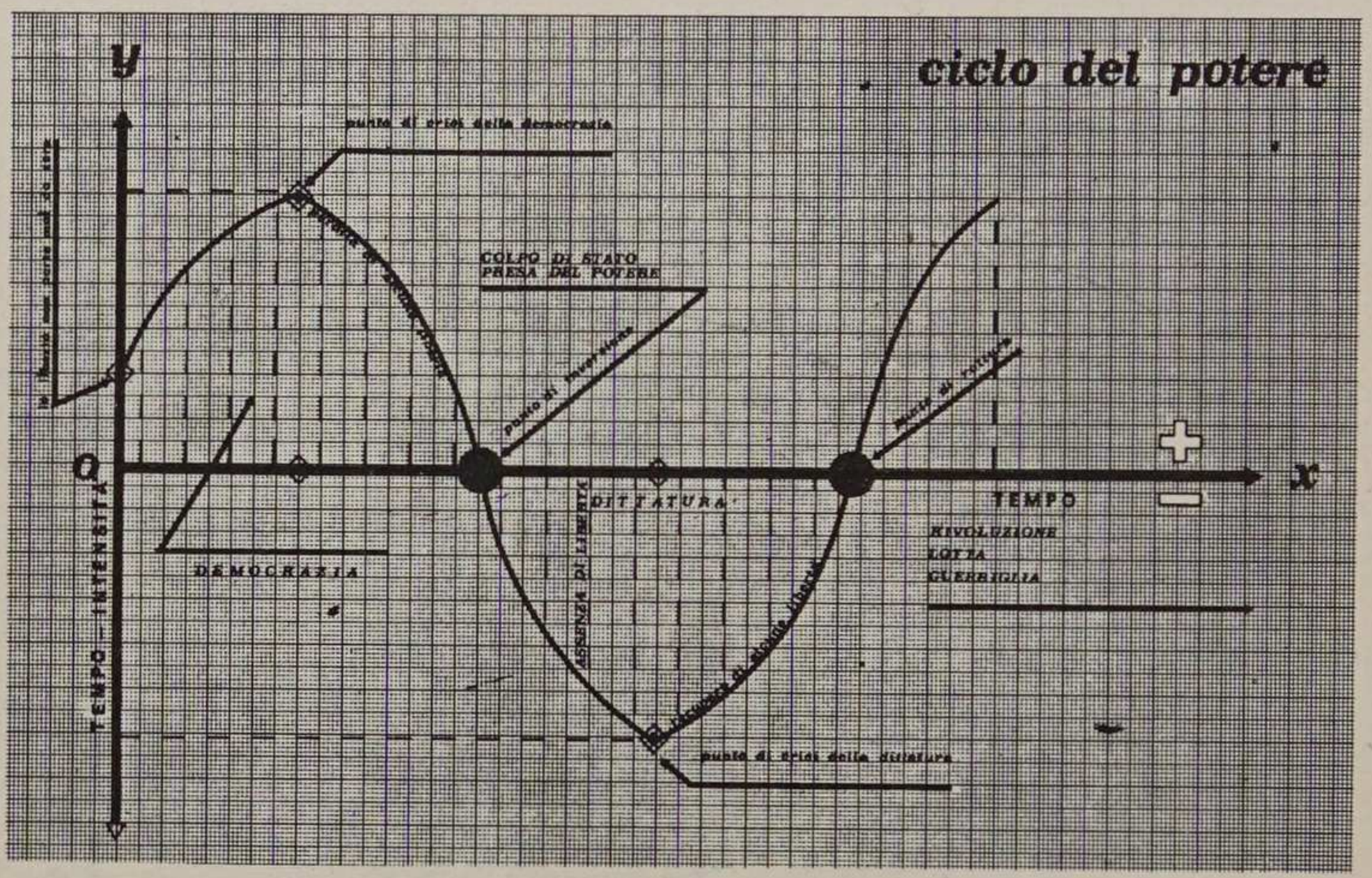
la lotta nel mondo

la necessità dell'azione concreta c'induce a prolungare il presente nel futuro

scope of struggle in the world

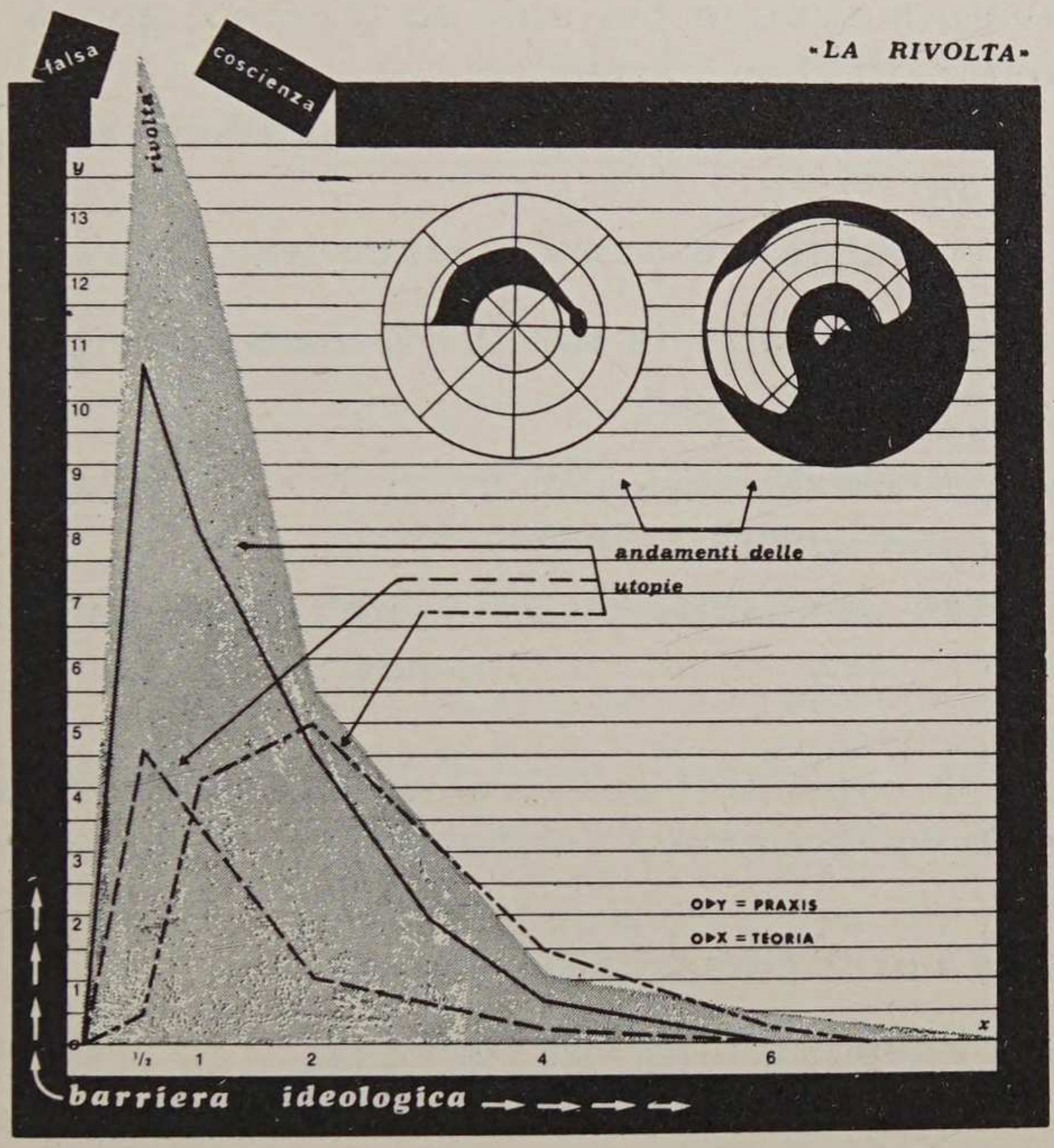
the necessity of concrete action induces us to prolong the present into the future

Ciclo del potere



ciclo del potere	power cycle
punto di crisi della democrazia	democracy's point of crisis
colpo di stato presa del potere	coup d'état taking of power
perdita di alcune libertà	loss of some liberties
dittatura	dictatorship
punto di rottura	breaking point
democrazia	democracy
tempo rivoluzione lotta guerriglia	time revolution fight guerilla warfare
assenza di libertà	absence of freedom
recupero di alcune libertà	recovery of some liberties
punto di crisi della dittatura	dictatorship's point of crisis
la libertà non parte mai da zero	freedom never starts from zero
tempo-intensità	time-intensity

La Rivolta



"la rivolta"

falsa coscienza rivolta

andamenti delle utopie

barriera ideologica

teoria

"the revolt"

false conscience revolt

behaviour of utopias

ideological barrier

theory

(Untitled), by bill bissett

blow th dust offa th needful mor smoke
that is whers th trail th trial all th time nd their
is th economik system bullshit so ther not gonna
be any bettr off than us really
so that what can they do
let us in
but thers no safe place like that eh

uv how hard it all really is for th vietnamese right now
thats what i see
nd ther wer
th frst nd second wars
so th results uv evrything is all time is
now

to get rid uv th capitalist survival uv th fittest bullshit
that makes th wars werevr yu feel them

yu say that is not for us to say
peopul gonna keep bitching till its equal
anywhun at a disadvantage shud bitch

and th spellings got to change peopul in city in school meaning
classifies yellow pages smog noise craziness just dont realize
that most peopul dont see th art form literacy writing module
correk spelling sentens structure th way they do use say
spelling as a changing thing not to lern or know one
monumental way to do it

nd th lady who knows tells me it is to endure
peopul cin forget abt careers nd remembr peopul
writrs arint in
competishun with each othr or any imagind goal thats whipping
horshit but peopul get misled writrs aint themselvs pure what
is writtn isint th same as who wrote writes it flows thru that
arm i meen yu dont want to stop it

dedikashun isint a generalizashun

The Modern Composers at a Glance,
by Carl Van Vechten

Igor Stravinsky: Paul Revere rides in Russia.

Cyril Scott: A young man playing Debussy in a Maidenhead villa.

Balilla Pratella: Pretty noises in funny places.

Engelbert Humperdinck: His master's voice.

Leo Ornstein: A small boy upsetting a pushcart.

Giacomo Puccini: Pinocchio in a passion.

Erik Satie: A mandarin with a toy pistol firing into a wedding cake.

Paul Dukas: A giant eating bonbons.

Riccardo Zandonai: Brocade dipped in garlic.

Erich Korngold: The white hope.

Arnold Schoenberg: Six times six is thirty-six -- and six is ninety-two!

Maurice Ravel: Tomorrow . . . and tomorrow . . . and tomorrow . . .

Claude Debussy: Chantecler crows *pianissimo* in whole tones.

Richard Strauss: An ostrich *not* hiding his head.

Sir Edward Elgar: The footman leaves his accordion in the bishop's carriage.

Italo Montemezzi: Three Kings -- but no aces.

Percy Aldridge Grainger: An effete Australian chewing tobacco.

August 8, 1917.

Past & Future, by Bernard J. Muller-Thym

	3500 - 5000 B. C.	1950 A. D.
Man the Hunter	Man the Settler Owner Cultivator	Man the Hunter
Mobile	Static	Mobile
Oral	Writing, Printing, Paper	Post-literate Oral
Technology	Technology	Technology
Knife Old Stone Age Tools	Alphabet (as above) Wheel +increasingly greater sources of power women beasts of burden slaves horse collar explosives steam electricity	Electronic Managing Things by Managing Information

NEOLITHIC AGE

(8,000 - 10,000 B. C.)

4,000 B. C. - 1950 A. D.

property

ownership

agriculture

husbandry

household

tribe

sacred

profane

domestication of animals

work

(pay)

wheel

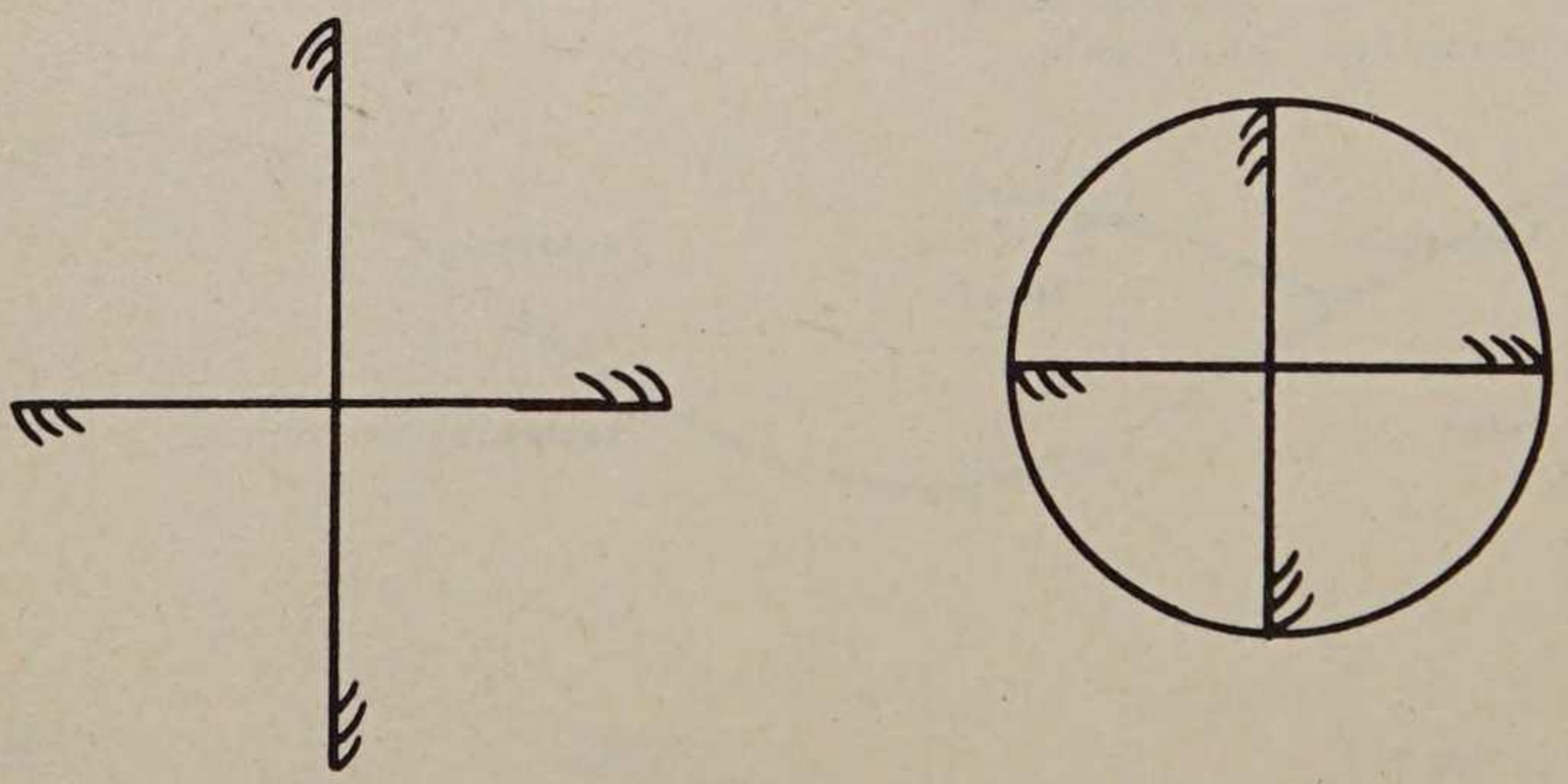
phonetic alphabet and writing on paper

sciences

arts

technologies

e.g. Wheel



A.....B

fragmentation

linearity

sequence

cf histories of technologies

a) warfare

knife

spear

bow and arrow

crossbow — VS — the ultimate weapon

gun, bullet and power

oerlikon guns, carbines, etc.

b) cf processing information

alphabet, printing

man with ledger

lady with 3x5 cards

punched cards, sorters, collators, accounting machines through 400' series machine (electro-mechanical) — VS — the electronic technology

Neolithic		Post-Neolithic
fragmentation		totality
linearity	VS	randomness
sequence		instantaneity

	SCIENCES	(the university)		INTERPENETRATING	(the anti-
from	ARTS	(fragmented,	to	BREEDER	university)
	TECHNOLOGIES	linear, sequential)		KNOWLEDGES	

SCIENCES
ARTS
TECHNOLOGIES

Founded on agricultural and property-holding models -

e.g. a science -

1. body of things knowable

   with a boundary around it

   ("What is your field?"
   "What is your area of specialization?")

   Owned by somebody
   (typically professors)

2. developed progressively and sequentially by any of a variety of class logics

NEOLITHIC

Modes of teaching and learning
(i.e. acquisition)

universities

departments, subjects

courses (broken into 50 minutes, 3 times/week, 14 weeks = 3 credit hours)
Laziness cum slavery

"interdisciplinary" describes the boundary condition only, as do core courses

Disappearance of boundaries

Withering of ownership

POST-NEOLITHIC

Disappearance of the university -
(they're blowing up the physical plant anyway, they're blowing, blowing...)

Interpenetration of Knowledges
(therefore, disappearance of most things heretofore called "sciences")

(for engineering, cf. need to design systems, therefore to teach how to design systems)

Possibly followed by
reappearance of 3 different kinds of learning experience, supposedly validated by the same civil certifying agencies, but not necessarily gained under the same roof:

1. The trade school - qualifies for a special work, e.g.
   he knows calculus
   chemical engineering
   accounting
   speaking French

2. The interpenetrated knowledges
   (cf. displacement and the "pinch graft" model of learning)

3. The architectonic knowledges
   (closely related to #2 above)
   e.g. number theory
   philosophy
   the top logics
   philology
   cosmology,
   the ur-languages, etc.

4. Plus the degree or certification that says "he was around for a while this year"-a degree actually given for the spring term 1969-70 by a number of surviving universities

			NEOLITHIC
	and later in city,		Household
	Tribe	nation	Machine for making gods
1	leadership	the boss (Tammany, Hague, Prendergast, Rose,...)	(technology later taken over by state, then church)
	authority power		Machine for making wealth- economically self-sufficient, wealth generating
2	mechanisms for maintaining stability	pyramidal structures - beaurocracy	husband, wife, collateral relatives, descendants, ancestors
	youth - delay entrance through manhood ceremonies initiation rites	youth - delay entrance through education work restrictions	property with boundaries, sources of power, cultivators, fabricators, cloth-makers, etc.
	old - speed exit through abandonment cannibalism etc.	old - speed exit through early retirement myth of non-creativity	authority power (the patria potestas)
			work invented in household
			cf. changes in work
3	homogenization of thinking "Mother, why shouldn't I do that?" "That is not the Navajo way."		business as the wealth creating organ of our society

changes in the meaning, uses, institutions of authority, power

POST-NEOLITHIC

1. society of multiple excellence

   multiple roles

   constantly rearranging matrix of interactions

   same for interactions among groups

2. stability by speeding up the process:

   ability of people to be present often and continuously to those intersections in the matrix where transactions take place

3. constructive dissidence

the conjugal family

husband, wife, some children for a limited time

their only task is to be married to each other - the relationship

live in a space-valve - physical habitat - house, city,...

from HOUSEHOLD to CONJUGAL UNIT

from TRIBE to POLITY

But see continuing (and not necessarily convergent) changes, e.g.

to one world - and one brotherhood of man

scientifically
economically

ecumenical

retribalization of the world (global village) after TV

cf. the appearance, both in cities and out, of nomadic, primitive pretribalized groups

complete change in meanings, uses, institutions of
authority
power

need for new languages -

e.g. money

3500 B. C. Household of ancient world

machine for making wealth
economically self-sufficient
major source of increase
came from nature

500 - 1200 A. D.
continued in the manor, etc.

fragmentation, scattering of artisans; grouping into guilds, etc.
as the feudal system disappears and people now hit the new-type mediaeval city

Parts of a wealth-producing network, no part of which is wealth-producing in its own right

Argonauts
Pirates
Merchants
Traders

Florentine,
Flemish,
German
bankers

(cf. "Peace is a condition in which you are a consumer of your own goods, war a condition in which the other party is a consumer of your goods. This, therefore, is a marketing problem.

Age of the classic economists -

Adam Smith
Karl Marx
Keynes
etc.

Invention of the corporation, enterprise, firm....of classic economists

wealth-manipulating
wealth-regulating
but not
wealth-creating
input=output
(absolute increase comes from nature and invention)

Increases in productivity come from ability to use greater amounts of power

POST-NEOLITHIC

business as the wealth - creating organ of our society

made possible by:
a. plenum of science & technology
b. organization of invention

requires:
a. a new kind of economics
b. knowledge of how to design and operate the circuitry of intelligence flow

a business is validated in the nation (world) today by:
a. Its index of wealth creation
b. The mode and richness of its coupling to other systems and to the environment.

Business - 1950

wealth creator

ideas only source of wealth

requirements to be able to design and plug into networks

have come along well in our ability to organize invention (i.e. to organize knowledge)

but

have lagged badly until recently in our ability to generate really new knowledge (which depends on the organization of ignorance).

NOTE:

We are not ready for the work of the 1970's. They came up too rapidly and we were laggard in inventing the institutions to see us through

1. We do not know how to engineer and market complex product systems (except for DOD and NASA and a few such like).

2. We began to develop organization structures to manage products and, to a small degree, networks. We have practically no competence to design or manage structures required for the 1970's.

3. cf. from product manager to venture management.

Business - 1970

Major industries of the last part of this century will be

education
entertainment
anything related to information and the management of information

systems that enhance the ability of man

to congregate (group and regroup with flexibility)
to move rapidly from one physical living cluster to another

to withdraw into himself

all of which systems must lend themselves to high degrees of sensory involvement and be capable of being loaded with information/entertainment/education

The important businesses will be those that engineer and market product systems instead of simply products

pyramidal
hierarchical
organizational electro-mechanical

dominated by 2 dimensional space
writing, printing
"planning" -- i.e. laying out on a plane

thrift

electronic

networks
switching & pluggability

multi-dimensional

encapsulated caves or tepees- barely isolating man from the landscape

the communications circuit is the competence transfer circuit is the action circuit is the dollar circuit is the allocation circuit

acoustic

electronic

- music!!!

simultaneous

work:
servile
segmented

think-type work

multi-sensual

security attaches to job & bit of pay

job integration

automation
non-work

oral

instantaneous
random
total

the city as the skin the citizen wears, alive with information

security attaches to network and to mobility

nobility of leisure

speedup

disappearance of pay

man/woman
some children
building block

new languages (e.g. money)

autonomy, self-determination

but remember mobile, man, and that includes everything

house as factory, church

slowdown, control rates of change

multiple excellence

city as factory, church

use of power

boss, leader

para-proprietal

employer as factory, church

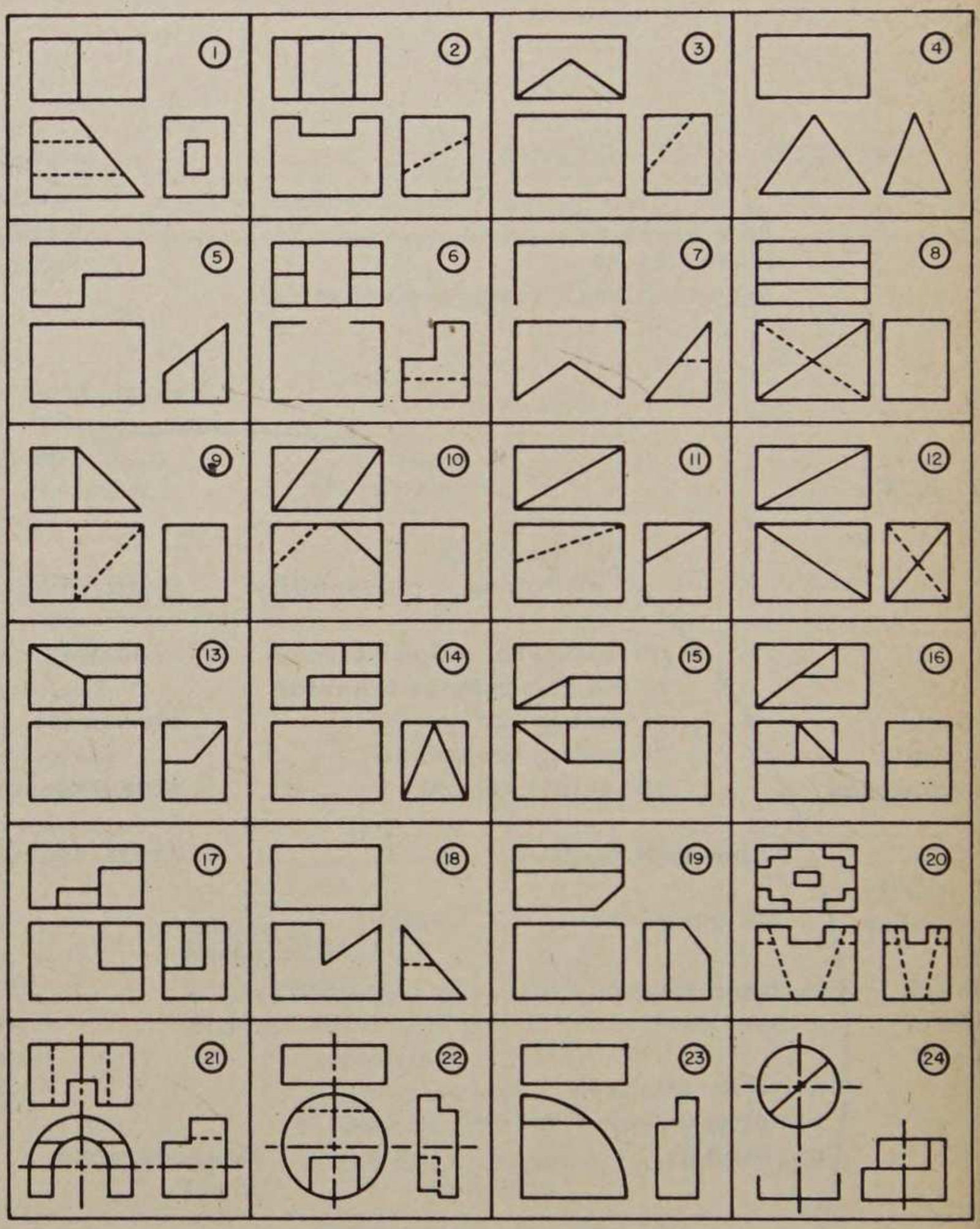
loyalty

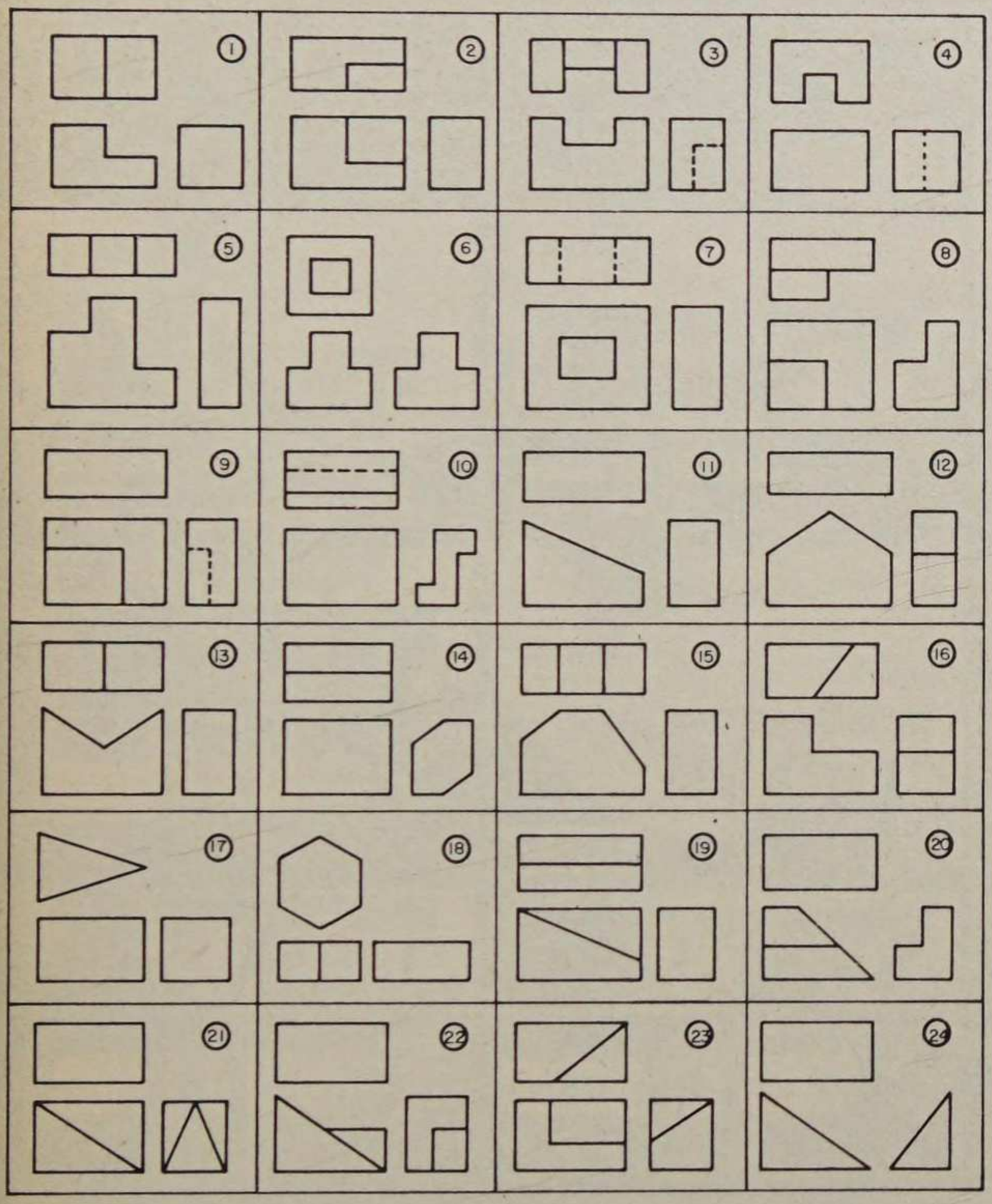
nation as factory, church

ownership

i.e.
(all these progressively larger households or larger tribes)

Two-Part Essay, by Bern Porter





In Hazlitt and Francis Jeffrey we see the form and method of the essay beginning to be applied to literary criticism... In the hands of Macauley the essay ceases to be a confession or an autobiography; it is strictly impersonal, it is literary, historical or controversial, vigorous, trenchant and full of party prejudice. **Encyclopedia Britannica** (1929).

The Piano Music Library, by Franco Ravedone



OUTLINE FOR BOOK

BY AD REINHARDT

TIMELESS TITLE, "ART-AS-ART"

ART-AS-ART, "AESTHETICS", ABSTRACT ART, FINE ART

ART-FROM-ART, "ART HISTORY", PAST, PRESENT, EAST, WEST
THE MUSEUM OF FINE ART

ART-ON-ART, "ART CRITICISM", ART ABOUT ART
ABSTRACTION OF ABSTRACTION
THE ACADEMY OF ABSTRACT ART

ARTISTS-ON-ART, RULES, THEORIES, DISCOURSES,
POLEMICS, JOURNALS, LETTERS,
MANIFESTOES, STATEMENTS, INTERVIEWS

ARTIST-AS-ARTIST TO ARTISTS ON ART-AS-ART
VS ARTIST-AS-MAN

ARTIST-WITH-ARTISTS, ARTISTS-NOT-WITH-ARTISTS
COMMUNITIES OF ARTISTS, THREE DECADES
THREE AVANT-GARDES, THIRTIES, FORTIES, FIFTIES
UNIONS, CONGRESSES, CLUBS, BARS, SCHOOLS,
GALLERIES, COMMITTEES, CONSPIRACIES

ARTISTS-AGAINST-ARTISTS, ARTISTS AGAINST ART
ROMANTICS, REALISTS, SURREALISTS, DADAISTS,
EXPRESSIONISTS, FUTURISTS, IMAGISTS, POPPISTS

ANTI-ART, ANTI-ART-AS-ART, NON-ART
ANTI-ANTI-ARTISTS

ARTISTS-ALIENATION FROM ARTISTS AND ART-WORLD

ARTISTS-FROM-ARTISTS
SIXTY YEARS OF ABSTRACT ART
THREE DECADES IN AMERICA

ARTISTS-AS-ARTISTS BEYOND ARTIST-AS-ARTIST
ARTIST-AS-MINERAL, ARTIST-AS-VEGETABLE,
ARTIST-AS-ANIMAL, ART-AS-MAN
ARTIST-AS-ARTIST, ARTIST-AS--?

ART-AS-ART DOGMA

Individuals, by Alan Sondheim

The purpose of this series is to provide an abbreviated account of some features of the internal consciousness of possible "individuals" - i.e. possible states of being. In so doing, we hope to discover general and absolute features of internal consciousness itself.
Ultimately, we may find our own actions mirrored in the gaze of others, and others' actions mirrored in our own.

Individual possessing zones in a hierarchy of awareness, one may imagine a physical model using a barren landscape crowded with microscopic hairs in communication with each other by either a. analog or digital electrical signals transmitted root by root to root, or b. slight physical movement of the stalk, establishing either direct contact or sensed movement of the atmosphere, or small sound or chemical dispersion.

Language in terms of undirected nested functions hierarchically arranged to form ordered concepts, untranslatable, indefinable

A most sophisticated sense of time, each language concept possessing a unique duration dependent upon its position within the individual, its status in the hierarchy of awarenesses; a sample of speech, untranslatable, reading as follows:

one minute, five seconds, three minutes two seconds, four seconds, fifty-six seconds, one minute two seconds, ten minutes thirteen seconds, four seconds, one second

An other individual in a totally spatially undifferentiated state, only time differentiated with (?) no memory capabilities, but additive past experiences, attention

directed (passive?) to events equated with changing internal consciousness somehow identified with sector markers, uses proximity, concepts of quality

the language of the individual defined in terms of a limited memory function: each word appears unique, coherent; each word defines an intelligible state; and each word represents the irreducible length of the domain of the memory function an untranslatable sample is as follows:

zed, zem, med, drt, rth, thy, hit, ist, lot, its, tkw, wqp,
mdf, skl, wpq, rth, wor, klw, wki, sld, spq, wle, qwp,

situations of the individual filtered out beyond its proximity, time allotted to experiences in primitive uncivilized state dependent upon their nearness $^{+}$($^{+}$nearness in terms of physical placement, or in terms of temporal placement, or in terms of likenesses, similarities, congruences..), later as civilization grows, more and more time allotment to distant signals defined by their almost uniqueness...

Individuals of energy
Colonial individuals
Individual of gaseous states, of plasmas

Individuals of positive entropy, alive with permanent avoidance of thought or movement, anything resulting in activity, disintegration of the species; the language at most consisting of faltered signs, passing too quickly for signification:
.....d.....t.....f....b.....
k.....s.....q.....

Non-existent individuals, those unthought-of, those who parry matter, who questionably occupy niches, who do not speak, who refuse interaction with particles of our epoch, who are always late or missed

A-existent individuals, who flicker, who remain unmoved, who violate premises, who face potentialities, continual diverging, constant alterations of life and death of life, they speak, (perhaps) do not listen; one cannot match (catch) their cycles, temporally they (perhaps) possess no consciousness, they (perhaps) possess faced potentialities, continual divergences, constant alterations of life and death of life, their speech (perhaps), without possible translation:

ksld s th
skj wi

Centered individuals
Concentric individuals
Non-concentric individuals

Concentric core individuals: time travelling outward, bio-functions on the ring, sense in the center and arteries on the ring, the latter undernourished, insufficient feedback looping, sections dying off, only replaced, repaired, restored, when effect is felt, if ever, by the central core

speech, as follows

g tj k wrt san q san wrt k
g tj k wrt san q san wrt k
g tj k wrt san q san wrt k

Concentric ring individuals: time travelling inward, damped in the center, central state unique state function of the whole, central state forgotten, unimportant, abandoned, the work, ringside, goes on; perhaps the central state dead, lobotomized individual (malaise of the individual).

speech, as follows

t a
d b t
m q

Individuals of parallel transmissions: rows, placed adjacent, one to another, who can tell where signals begin, the signal coded, travelling in a unique direction, in all of them at once, simultaneously, perhaps reflected back and forth, between the ends of the individuals, finally damped out, or forming harmonic structures, the appearance of the rows a plane wave front, each individual autonomous, each perhaps questioning the origin of the signals, each perhaps not

a physical object striking one of theme strikes
all of them, they indent, fold, bend, convolute,
who can tell which was injured, who can tell which
will survive

who can tell which will speak, will classify, they classify,
they speak as follows

skjdf ksl wlkei dkfjw ejth ktjke wik k wik sikdla lwiek lks
skjdf ksl wlkei dkfjw ejth ktjke wik k wik sikdla lwiek lks
skjdf ksl wlkei dkfjw ejth ktjke wik k wik sikdla lwiek lks

each in reply, to each, interior continual habit of speech
and conversation

Individuals of negative interaction

The individual of the single event remaining embryo until an instant, legacy of immediacy, with simultaneous passage into death, total speech the summation of that time, when, in absence of memory, movement, final, as

skt

The individual of the differentiated continuum, the world enlarged, concentration upon the miniscule, no sensations beyond that of the molecule, one by one, products of quick classifying, constant state of exaggeration, speaking as

ab dabk lkdabkj mldabkjp qmldabkjpi wqmldabkjpit zwqmldabkjpiti rzwqmldabkjpitim trzwqmldabkjpitima ntrzwq. . .

The individual of the integrated continuum, creation of a smoothed world, patient and simple style, the crowding of events subsumed to curvature, the moment spread in time, a language of langour and hesitation as

eeeeeeeeeeeerrrrrrrrrrrr eeeeeeeeeeeeeeeeeerrrrrr eeeeeeeee
eeeeeeeeeeeerrr eeeeeeeeeeeeeeeeeeeeee eeeeeeeeeeeeeeee

The individual of the random and rare sampling, coupled with maximum defense

The individual of the life of the star, a permanence, fixation, no need of talk, constancy of companionship, the pattern of thought and survival moving in slow eddies calculated (actively) to cancel, individual of the pool

The individual of the life of the positron, in fear and avoidance, colonial in the sense of trillions, annihilation of each unreported to the rest, each identical, the letter of each unmarked, general absence of experimentation, the span of life infinitesimal, language reported as

j

and as colony reported as

j
k
w
p

The individual of ambient noise, of reduction to noise, of the life of noise

A blur, a filling of spaces, a covering-over, creation of deliberate chaos of energy, language of no translation,

incomprehension, for both speaker and listener, turmoil as

dkfjwleksma sndkfjwoeidlskdjs alskdjfmwnektjwdktjwokel dkf dkxlikdmfnwoeithwpeoslcdfjdks dkfjwmndkfjxikldksj skalkikl

The individual of no prediction, of present and past, of no waiting, of no surprise, of category and classification

The language the language of numbers, a greater and greater exactitude, sample as follows

The appearance that of claws with numerous sections, engaged
1.2000036+ 1.200003687+ 1.2000036875- 1.20000368745 23+
1.200003687452391- 1.2000036874523908 21+
1.20000368745239082143

The appearance that of claws with numerous sections, engaged in mechanical movements of identical durations, in unimaginable sequencing, never still, no rest for this one

The individual of past, survival functions operated parasitically by an other, or an area of owness, slave and mindless to the rest, existence a constant search in circuitry for earliest memories, for earliest environments, the individual of ultimates, of stasis, of no advice

Of no language, a silence formed from condescension, and this absolute, stemming from no desire to recognize, until (our) present event recedes sufficiently in internal consciousness to form part of history, stillness reigns in their colony, they create it, it surrounds them

The individual of the adjective, of genuine and constant happiness, static contendedness;
the individual of pain, of genuine and constant misery, never acceptable, never born in equanimity, neither increased nor decreased, of negative conjuctions,(that pain perhaps easily alleviated by an other, if they were but

aware of more than is possible, and just for a moment, a chain of movement, our term of freedom, might be allowable, might be pressed into action), perhaps dispersed in their constant search for food

The language of the former a murmur (of course, expected), and the language of the latter a wail (in any language), both, that of the adjective, that of the pain, constants (as if) for the rest of us (our interpretation of their internality), a language as

xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx
xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx

(Food for all of them, all individuals, all creatures, food of one sort or another, macromolecules halfway across the galaxy, creatures in ordinary water, in the central disk, these ordinary enactments recreated, even to the extent of speech throughout the universe, each world closed in with black space crashing in again upon itself, food and excrement, our same cycles, called upon as minimal)

She counts only to herself.
He counts only to himself.
He counts only to herself.
She counts only to himself.

The individual bonded to the environment, appearances of lifelessness, moving when the rocks move, speaking when they speak, breaking when they break, swollen with their water, life of indefinite length, what could we call life, what could we call it

the language that of the slow pause, of crumbling, of almost words and bondage, nothing given but a beacon of existence, as

.....
.....I.....

the individual, the individual of the rock, again, again, there, mask (as if) over consciousness

The individual of the star which watches, the individual of the narrative, speaking (untranslatable sample)

I watch, I watch, I watch, I watch

(It is all here before us, that specific you and I, these words which describe now your fictitious mental presences

The actualities, such as they are, suitably remote, and for us even comfortably so in our lack of awareness)

The individual of the random and rare sampling, coupled with maximum defense; one wishes to go back to an insistence for repeated representation, elaboration, part of the system, part of this survival.
Repetition, insured marking, does this individual recognize these recognitions (can we achieve one synchrony within a lifetime?)

the language unrecorded, but for this fragment of intense repetition, untranslatable (no more signals, silence in that direction):

jkjk jkjk jkjk jkjk jkjk jkjk

The individual óf equal and opposite reaction, clarifying even this description... noitpircsed siht neve gniyfiralc , noitcaer etisoppo dna lauqe fo laudividni ehT

The colonial individual of infinitesimal differences, the colonial individuals of infinitesimal differences, each out of phase with each, by exact and interminable increments, summable over the entire colony, negation of unique

initiation, the physical unit capable of movement across solid, liquid, gas, as a grey square or other polygon

languages based on localities, either languages to be sampled at rare intervals, or languages embedding permutations, that is, as

sdjk sdji sdjo sdlo sdly sily snly snsy snsi rnsi rnsa

or as

sdjk djki jkip kipt ipto ptor torw orwx rwxg wxgh xghv

The individual of the creation of alphabets, foraging for food, gorging, excreting, gathering heat, movement within damp sectors, a constant labelling of labelling, providing bases, designing in sand, collecting symbols and symbiotic, time filled with study of scripts and scriptures, language the language of others, this text serving as well as others as sample

Carefully (so that you understand): worrying about failure, inexactitude, difficulty in word and sentence, that they (crowding our mind) might become lost, certain of them (which, not yet, have made appearance in our consciousness); carefully, in these few sentences, as paradigms, or semiotic

Individual of negative feedback, activated into immobility, interest constantly damped, fed into amnesias, dawns reinforced as dusks, into image of star stable somewhere near horizons defined by their stars

the language the language of death, of ultimate quiescence, the phrases (come) shorter and quicker, in complete descent, as

asdlkjhg asdlkjh asdlkj asdlk asdl asd as a

the careful individual, careful of speech, translated appearance as tired

Individual of positive feedback, the greater stimulus, the shorter lifespan, each consciousness experiencing the same internal temporal duration, before breaking into fragments of dissipated energy

the language out of control, meaningless beyond the first word, itself quickly forgotten, the sample as follows

thy hythekrkkerlkejsdjfjdmenwoqpeoslkjdfjthenskdmfnwkidsl djfmwneldofkwjehtkejrejtkereosidfoissuwpqlskdjwkelaksjiwl

Individual of zero feedback, many of them, once again the image of the rock, rushing through events as any particle, star, lived, in those events, uncatalogued

no effect, no past and no future, the language as rushes and entirely random, spontaneous, untranslatable, as

the cat is there in the meadow there is also a tree there is also a bush there is more than one flower and a path that appears

Individuals of mutually agreed constraints, perhaps colonial, perhaps disparate, what is their accord?

they speak at once, they speak at twice, they alternate, they exchange, they follow one after another, they create additions each to each, each to colony, to each, as in the following, untranslatable:

$a_{f}dkfj_{gn}$ $dkfjt_{b}wol$ $dkjwl_{oel}$ $eksld_{fwi}$ tjk_{rjekw} tjk_{t} wo_{wo} z^{pmbt} mi

The individual of the external, with convoluted body of gestures, prominences, blurred border of scales, heavy with breath and thirst, engaging, taking, swallowing time, hording memory and prediction, language of placement and stability as

here there here there here there here there

Individuals of forced altercations, of replies, in possession of facts, uniting numbers and objects in their language with ultimate specificity, taking into account, as in, untranslated:

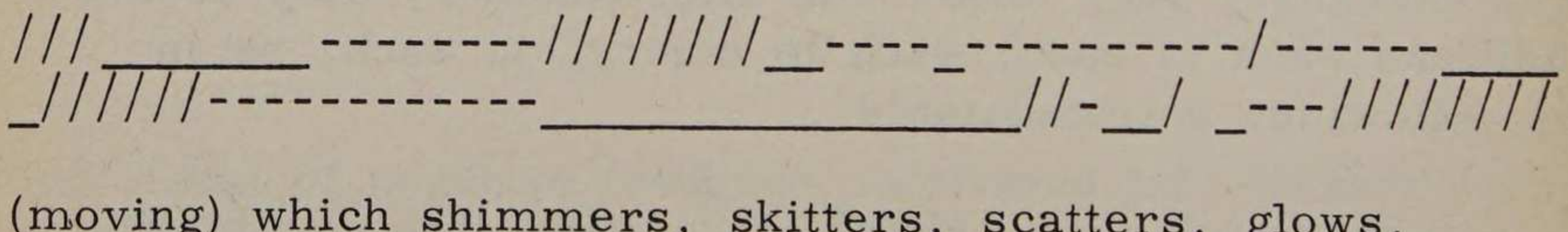
Ball: 7.8 Chain: 2.1 Ear: 9.6 Zebra: 2.1 I disagree I disagree Zebra: 2.2 Shelving: 1.9 Zebra: 2.1 Book: 7.8

The individual of the rare occurrence, in conscious wait, feigning hibernation, anticipating occasion, positively marked event, his speech interior, only in reference as obsession, as in, untranslated:

A people of the Tuscans called Veientes maintained a fight a long time with Romulus, and he took this city last of all, and exposed them and their king to sale by an outcry, upbraiding him with his madness and folly

that is, if this (or any other) as event (beyond threshold of (rare) discrimination), arrives (is recognized), these individuals of cold liquids, devices of monitoring and proximal samplers, which way the wind shall blow

The individual of the movement of the body in constant discourse, language expressed as vectors of assertion, as



(moving) which shimmers, skitters, scatters, glows, changes, (in translation) limb to limb, shows one to a another, sense of time lost in eternal motions.

The individual of the dream, in silence, still of movement, portrait of certitude, life of manipulated richness, changing of the world net by any topology, external confinement, re-

arrangement and creation of any entities, individuals, differentiations, language as smooth fluid, untranslatable, as in

geist. horse. vous. emerald. rehovoth. kalaab. tsurfaat. polka. (one wishes a horse ghost to dance with you upon the french streets, polka with a green dog)

time and consciousness of any manner, of any arrangement, how much under control, of the individual of the dream, how much resultant in nightmare, in inescapable cycling, shuffles, threats of suffocation, balance on high places, intolerable pressures, frozen wastes, death of imagination

Individuals of abstraction and specificity, concentration upon a multitude of descriptions, modes, objectivities, subjectivities, capable of producing these lines, language borrowed and created, waiting for those others (perhaps) outside themselves to provide (them) their tallying, setting their house in order, laying the logs, clarifying their production, their hard and soft technologies, revealing their root causes; their language this language, any language you conceive, any thought, mode of being, or becoming, or modes of their distinction

Individuals of the myriad, host of creatures, movements of memories, conditions of stasis

individuals unthinkable, creatures of all sorts

(note: alteration of syntax occasioned by avoidance of "his" "her" "its" in reference to the individuals discussed.
note: they are probably like ourselves, in similar condition.)

The physicality of this assessment dulls into specificity, individuals of superordinate positions in relation to the writer, who writes, a final word about this clarity, dependent upon words you know so well.

At Home Centering, by Al Neil



TIMELESS ART-WORDS, A GUIDE TO THE POLARITIES AND ART-CRITICS

ART-WORDS ← GOOD/BAD →
← RIGHT/WRONG →
← TRUE/FALSE →

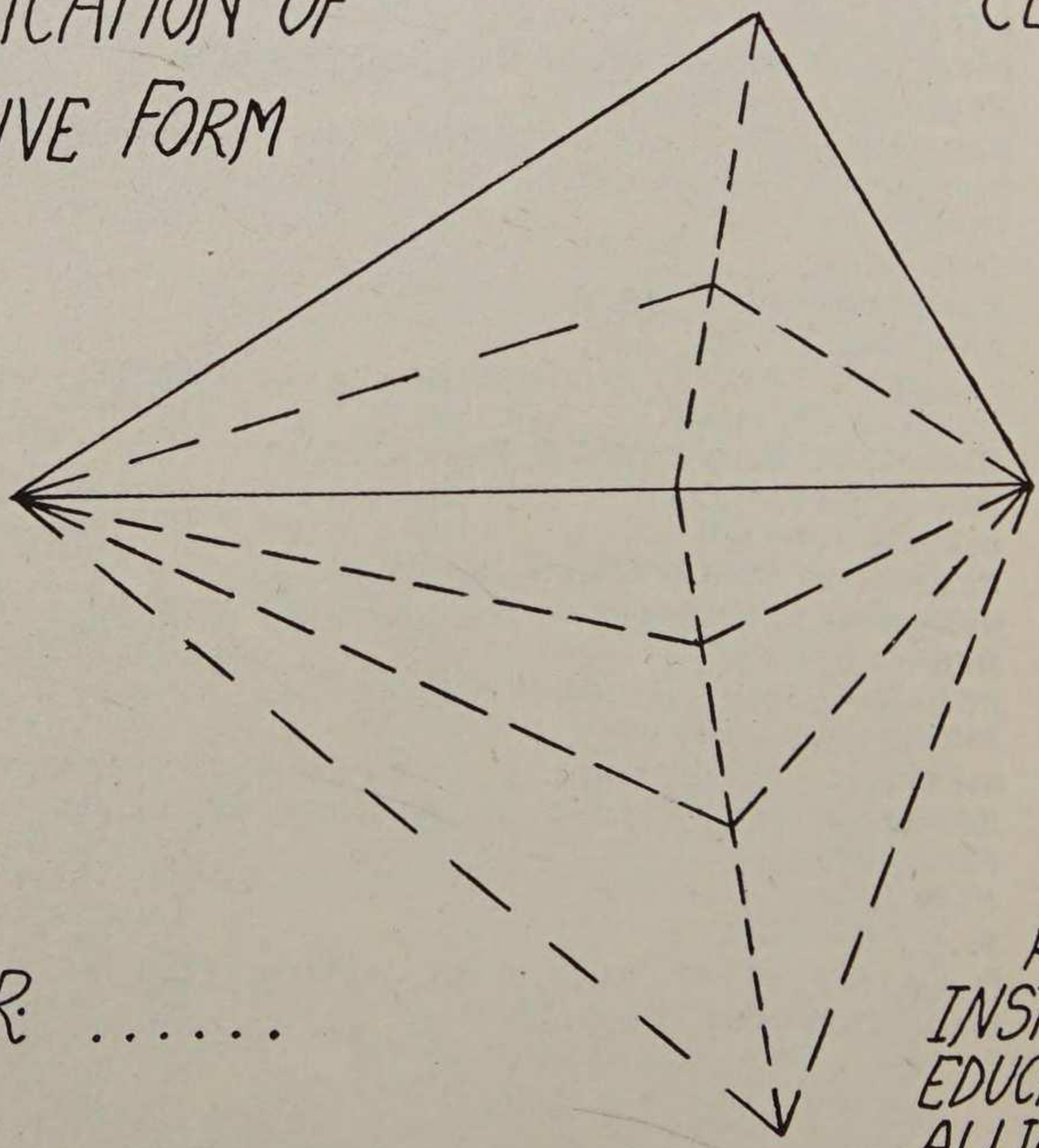
ART/anti-ART
CLASSIC/ROMANTIC
APOLLONIAN/DIONYSIAN
ABSTRACT/SURREALIST, EXPRESSIONIST
UNIVERSALITY/PARTICULARITY
IMPERSONALITY/PERSONALITY
ORDER/CHAOS
DISCIPLINE/SPONTANEITY, ACCIDENT, CHANCE
REGULAR/ECCENTRIC
ROUTINE/INSPIRATION, PERSPIRATION, IMAGINATION
MONOTONY/INTEREST
INERT/FRENETIC
COOL/HOT
HARD-EDGE/SOFT-EDGE
DIAGRAM/BLOT
SQUARE/SHPRITZ, STAIN, BLOB, CIRCLE, TARGET, SUN
GROUND/FIGURE
ALL-OVER/ACTION, FIELD, ARENA, EVENT
DEVICE/EMBLEM
MAZE/MONSTOR
ACADEMY/MARKETPLACE
HOTHOUSE/OUTHOUSE
DOGMA/IMAGE
CONSCIOUSNESS/UNCONSCIOUSNESS
PRIMARY/SECONDARY
MINIMAL/MIXED-MEDIA, INTERMEDIA, ASSEMBLAGE
REDUCTIONIST/ASSOCIATIONIST, COMBINE, COLLAGE
FINE/APPLIED
HIGH/LOW
FREE/SERVILE
PURE/POP, OP, OB, BRUT, JUNK, KINETIC, PLASTICS
ANTI-ANTI-ART/NON-ART

by Ad Reinhardt

Explication of Narrative & Lyric Form,
by Richard Lyons

EXPLICATION OF
NARRATIVE FORM

CLASS #1

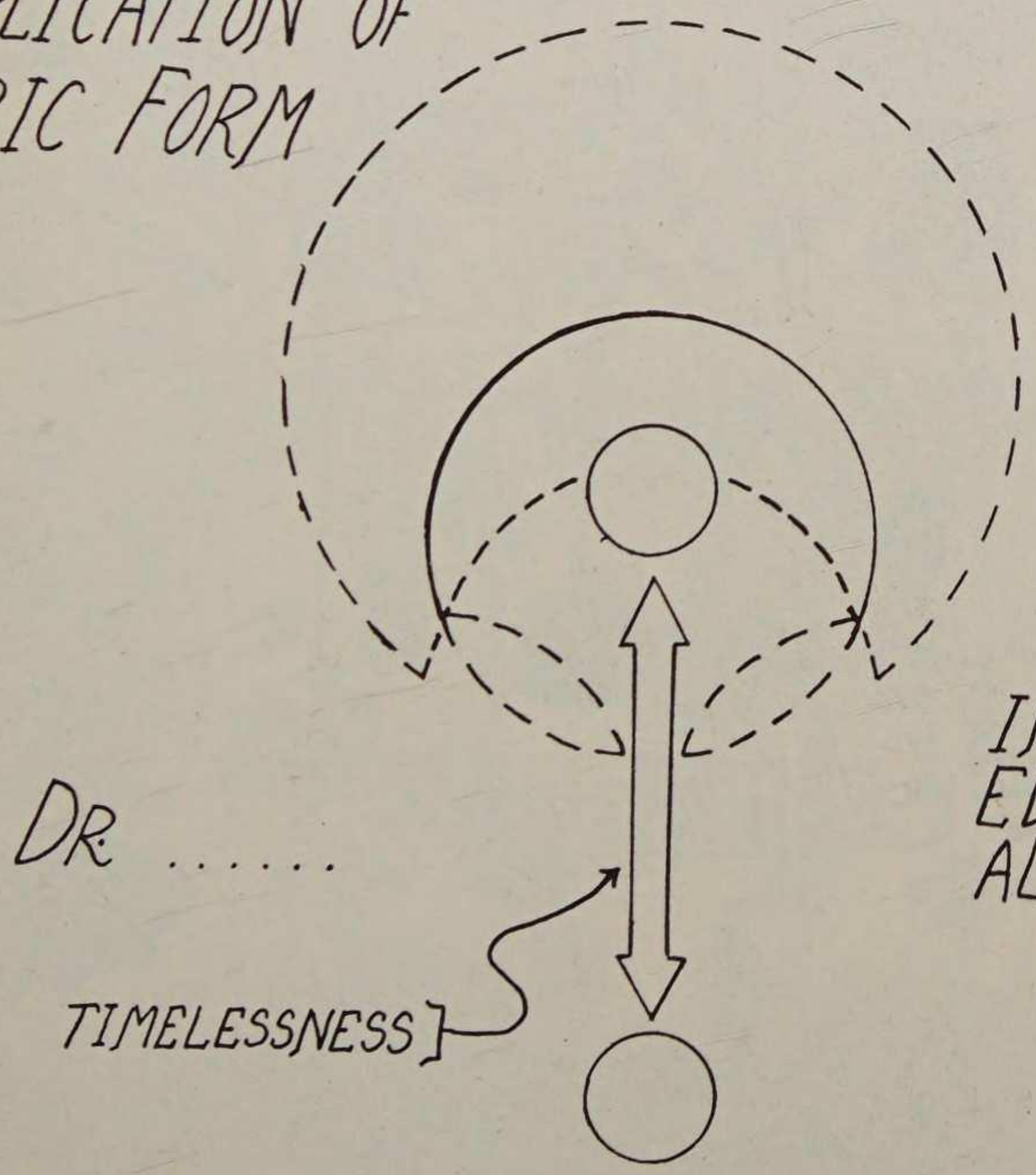


DR. .....

R. LYONS
INSTITUTE OF
EDUCATIONAL
ALLIANCES

EXPLICATION OF LYRIC FORM

CLASS #2

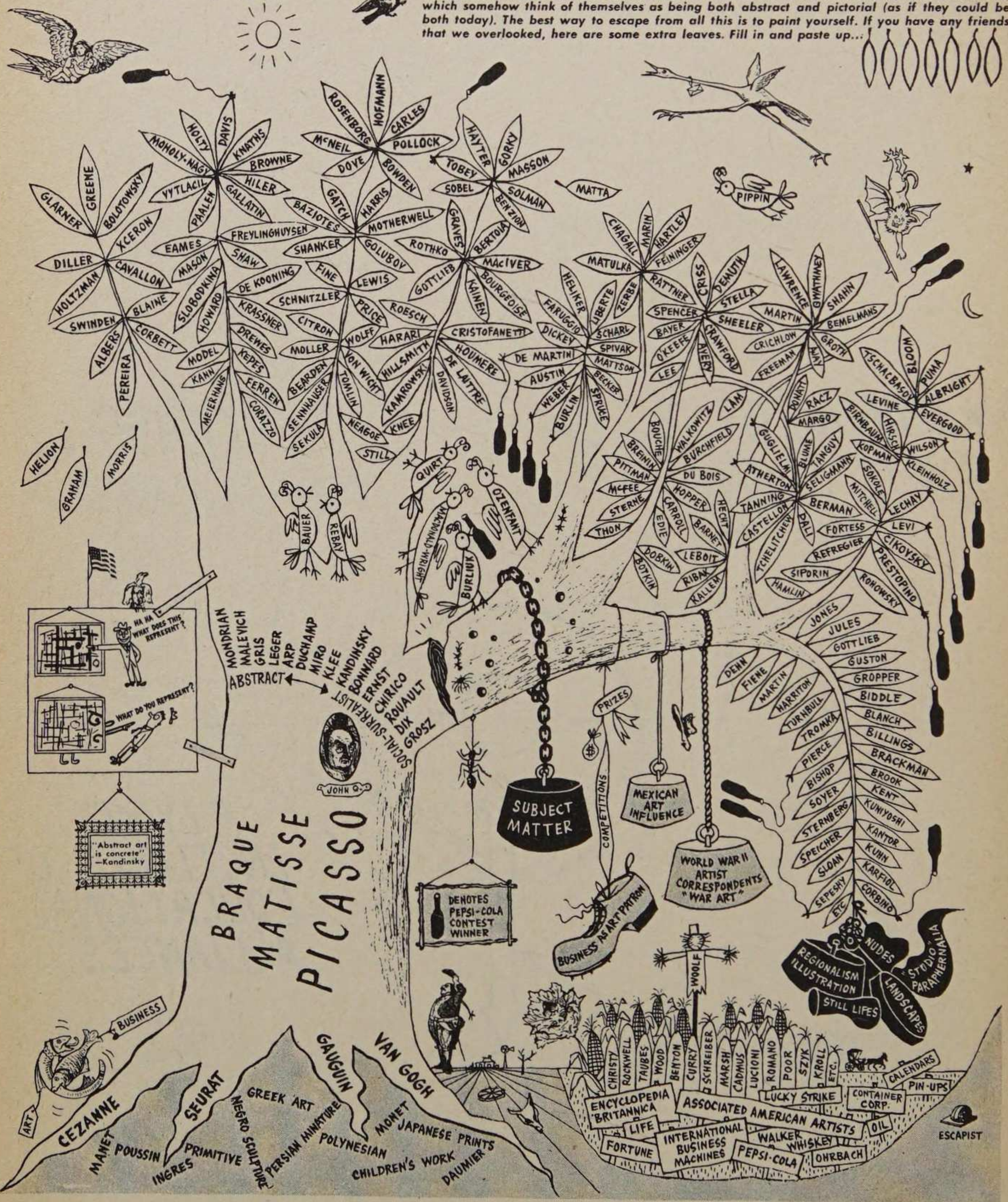


R. LYONS
INSTITUTE OF
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HOW TO LOOK AT MODERN ART IN AMERICA

by Ad Reinhardt

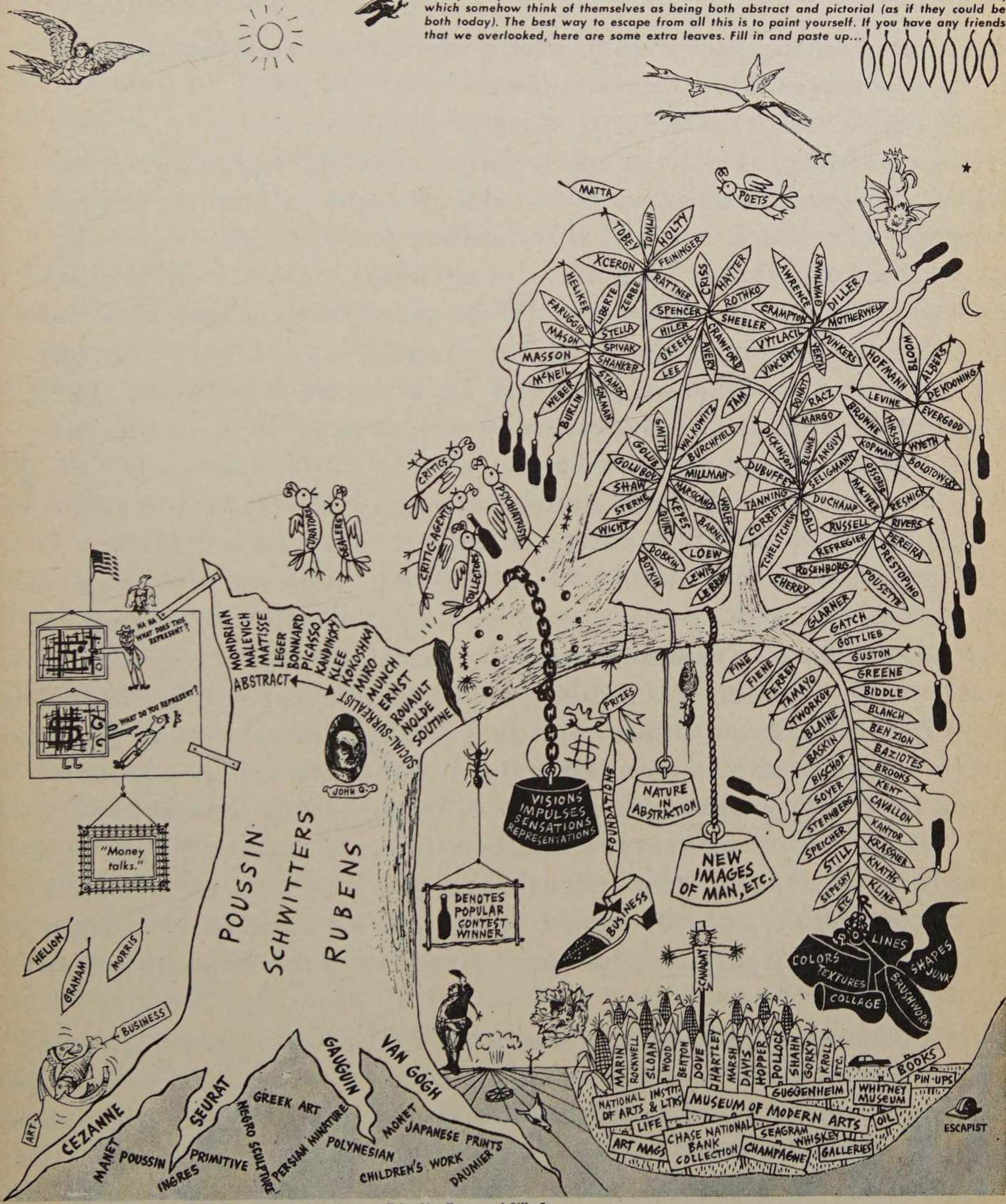
Here's a guide to the galleries—the art world in a nutshell—a tree of contemporary art from pure (abstract) "paintings" (on your left) to pure (illustrative) "pictures" (down on your right). If you know what you like but don't know anything about art, you'll find the artists on the left hardest to understand, and the names on the right easiest and most familiar (famous). You can start in the cornfields, where no demand is made on you and work your way up and around. Be especially cateful of those curious schools situated on that overloaded section of the tree, which somehow think of themselves as being both abstract and pictorial (as if they could be both today). The best way to escape from all this is to paint yourself. If you have any friends that we overlooked, here are some extra leaves. Fill in and paste up...



HOW TO LOOK AT MODERN ART IN AMERICA

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Here's a guide to the galleries—the art world in a nutshell—a tree of contemporary art from pure (abstract) "paintings" (on your left) to pure (illustrative) "pictures" (down on your right). If you know what you like but don't know anything about art, you'll find the artists on the left hardest to understand, and the names on the right easiest and most familiar (famous). You can start in the cornfields, where no demand is made on you and work your way up and around. Be especially careful of those curious schools situated on that overloaded section of the tree, which somehow think of themselves as being both abstract and pictorial (as if they could be both today). The best way to escape from all this is to paint yourself. If you have any friends that we overlooked, here are some extra leaves. Fill in and paste up...



*ARTNEWS apologizes for Mr. Reinhardt for 15 years of misspelling the names Kokoschka, Krasner and O'Keeffe.

by Ad Reinhardt

Tommy Tibbs Pisses and You Know It,
by Richard Meltzer

All (not even most but all) boxing articles are written as if by the winner. This one's a loser
THE BIG INITIAL CASSIUS CLAY MOVES.
Hey man imagine all the excitement there's supposed to be when you get the number two welterweight (a counterpunching monster) in there against the number three or four guy (aggressive as hell) while number one rests on his number one ass watching it on television [if he went to the fight how the hell would they announce him at ringside: he's only number one, not the top banana himself, he's the possessor of the biggest marginal superiority via numbers (1 to 2, a big minimal gulf) except for the 10-11 (that is, 10-unranked) . . .] like how do you regard a numerical superiority which is only a preferential crystallization of recent statistical pileups (the guys' won-lost-k. o. -etc. records). Like as if one set of statistics (records per se) couldn't systematically set up the pre-fight drama freakout framework they supply you with another, a number thing designated as official (Ring magazine or WBA) where the other number(s) thing is only real (or some other bizarre expression like that) and after all this latter thing is a whole bunch of numbers (technically unwieldy). . . etc. (Typical record-style setup: Ramon Calatayud, no. 5 flyweight in the late fifties: fights 23, won 16, lost 4, draws 3, no decisions 0, ko's 0, ko'ed by 0, you're supposed to figure out how many decisions he won-lost for yourself cause they don't supply you with that.)
Further down this morass: Tommy Tibbs was once 56 and 58 but lo and behold he once beat Willie Pep; the sound of a name is longer in duration than the sound of a number (a long name would cover the won-lost-portion of won-lost-etc. but Willie Pep could cover only fifty-six) (a guy's prowess gets to be bigtime when the list of all the bigtime guys he's beat reaches the too-many-to-count stage and it's big a number as any big number even if not quite in the same class as the numbers in the record itself. . .) [up-and-coming Joe Louis was in this

class to such an extent that getting his ass beat by Max Schmeling didn't make that much difference, it became his one statistical (categorical) anomaly, his first actually cause he went on to beat so many creeps in the years after he won the heavyweight title that his record became a record in the Cassius Clay later knocked out both of em) etc and yeah next time around he beat Schmeling in one round, the minimum-well Sonny Liston's guys-he-bear record is on an impressiveness par with Louis' but it beat his out mysteriousness-wise: like how good were the creeps he beat? and (he was/is) being kept in relative obscurity to the point of (ratingwise) personal-positional-irrilevance-counterbalancing-actual-acc imulated-acknowledgingly-unacknowledged-relevance-etc etc] and he did the twice- minimal bit with Floyd, two first rounde:s, one in winning the title: a Record; so even tho he happened to lose twice to Cassius Clay he comes out ahead of Louis re Schmeling by avoiding symmetry and sustaining less total ultimacy and after all the second Clay fight had him getting it via one punch, another neat minimality (as received this time, so a shift of context for the obscurance of potential proper statistical symmetrization) (dull and only oblique as a fish) (boxing is big on relevance/irrelevance crossovers: in a big way: relevance-irrelevance of victory/defeat/rating/-unratedness ... in no other sport is the thing itself so utterly transcendent of all jargon used to structure its relevance as in boxing; same thing for the minimality-maximality of relevance for the totality of jargonal rewards heaped upon the thing itself: accumulation of victories is a big thing, but what about the superabstruseness of the victory designation itself: used to be fights to the point of knockout or surrender, then specificed rounds and what-if-nobody's-knocked-out-when-it's-all-over? and newspapers would tell you who won and they'd pay off the bets on that and so they decided to invent the official decision, what a concept, which gives you not only a victory-defeat-draw universal system but a simultaneous relevance diminution and insured rigidification of the whole awesome/dull persistence of championshiphood through the he-beat-the-guy-who-beat-the-guy-who setup with an occasional retired-undefeated (and Marvin Hart, who claimed the heavyweight title by beating Jack Root, the light heavyweight champ, after Jim Jeff-

baseball-football sense (a record: most knockouts in a career, Archie Moore, 128 or 9 or something, Young Stribling had the record before him; Lamar Clark was tied with Billy Fox at 43 for most consecutive knockouts and he was going for 44 over TV against George Logan but Logan did a job on him instead: ries retired--and Jeffries even refereed the fight--never gained any recognition cause he only appeared at a point of disruption of the germplasm, whereas Tommy Burns, joining a reestablished germplasm by beating mere Marvin Hart, ca-came out a recognized champeen.)

Enter: Cassius Clay with the first and only transcendence of the evolutionary concept of championshiphood (with the total freakout) coupled with actual undefeatedhood-anyway (even the first World Champ ever to visit the world he was champ of). Tony Galento and Max Baer, ring as just an official fight station with extraring stuff as essentially same in kind; but Cassius Clay: so much etc. pressure that the whole system chokes without even trying: there are rounds so pick the round, there's a 15-round limit to a title fight and nobody's bothered with it in the heavyweight division since Rocky Marciano-Ez-zard Charles in 1954 so Cassius goes the distance a few times, there's the punch as the unit of the whole bulk so settle down with the mere punch and be bored right there in the midst of the fight, the fight-as-dance metaphor so therefore the Ali Shuffle (which even has strategic import); even set up (without even trying) the whole inability-to-cope-with-this-guy response: they took his title away (so that he didn't have the title even though he had everything else, including all prerequisites of title possession), he got it back (Terrell) and had it taken a-way again (promoters and state commissions got into the act and did the whole supression bit with him with only the political hogwash as the only coverup of the standard fear that he would make boxing crumble far more ultimately than Sonny Liston one rounders would keep the fans away from the traditional turnstiles; and all that). Cassius on the scene meant you hadda exhibit some imagination (whatever that was) at least once in a while; boxing as the information affixing background for boxing writing and boxing broadcasting and boxing specu-lation by all the ignorant swine, that's gone, gone because they didn't suppress him early enough, back when he was just

he poet (cause just the poet was enough to do it) (man, did you
ear what a drag Bob Foster was in the interview after he won
he big title he wanted for a million years? or George Foreman
t the Olympics with his Clay-influenced poetry as poetry-as-
standardized-pretense?). Once you had Cassius Clay there
was so much you hadn't had (lightweight title fights with both guys
n acid, infinite-round computer fights, first-time-around non-
mprovised fights like those old day-after recreations (like
or the Dempsey-Tunney etc), real live monarchy that John
. Sullivan was only cautiously aiming for but which Cassius
new all about that watching boxing was like watching basket-
all or olympic diving, which is okay all right except that The
Greatest had it that way and boxing too: the standard fantasy-
reality hysteria, the whole nominal-real whatchamacallit, the
whole specific-non-specific etcetera, the whole mere metaphor
otal concretion in no where else but where it oughta be (box-
ng), yeah.

TO BE CONTINUED

TYPING WITH GLOVES ON

Ca ssius C l a y even c h A ng el his n ame!

C a s s i u s C l a y e v e n c h A n g e l
h i s n a m e ! d f

REVIEWED: RINGSIDE BUBBLE GUM CARDS, 1952

"Braddock's career reads like a tale from the book of the fairy
godmother": well, that's one more way to talk about Cinderel-
a Man Jimmy Braddock, doesn't tell ya that he knocked down
oe Louis though, Jersey Joe Walcott was born Arnold Raymond
Cream and had many ups and downs, including being an honor
student in high school (N. Jersey). But he's only number 6 in
he cards.

Lee Savold: "As a Garden sub he kayoed Gino Buonvino in 54
seconds of the first round — a Madison Square Garden record
or a main event" (but what's the record for the whole thing?)
nd wow he knocked out Bruce Canby to gain the British Heavy-
veight title (no, he knocked out Bruce Woodcock, he's from
Canby: Canby, Minnesota).

Vow it's Joe Gans, mm hmm won 122 and lost 8 wowee boxed

a twenty round draw with the original Joe Walcott (welterweight champ in the days when they used to bite ears in the clinches) for the welterweight title (that's okay). Lived in Baltimore most of the time but the card doesn't tell you that "bring home the bacon" was his big phrase.

Where's a card that gets into non-categorical irrelevance? Why it's the Bernard Docusen card (#57) of course: "During the 1950 hurricane, his father and brother were lost in the storm."

Jim (James J.) Corbett: introduced the left jab. Left jab as a novelty cause of the days of strength and punch. Abe Attell ("clever" featherweight champ one of the "cleverest" so you know he's old and he was: b. February 22, 1884) holds a victory over Battling Nelson (no Battling Nelson card in the collection, so can't remember who it was knocked down Battling Nelson 43 times only to have the creep get off the mat and knock him out)...

Tony Canzoneri before he was dead had stuff to do with 118 pound, featherweight and 135 pound titles but none of the how-great-he-was stuff is listed. But Fitzie Pruden the welterweight contender was rejected for the Canadian Commandos and joined the Merchant Marine; Paddy De Marco (pre-championship days) was 59 and 5 (but only 7 knockouts) and "his hobby is raising, of all things, boxer dogs."

Up to card number 46 there's a heavy black outline drawn around all the guys, then no outline till 71, where the thin outline begins and goes to 94.

Smaller than baseball cards. Only about half the size.

Nice.

CONTINUED

No real general clothing moves in boxing since TV crystalization, not even trunk form manipulations, used to be trunk color moves but that's been restricted to black-white/dark-light (sometimes you get the indistinguishable dark or light trunk bit in the pseudo-preliminaries that follow quick TV knockouts 'n' replays) [as if you couldn't make the prerequisite stylistic differentiation observations if necessary or tell their faces apart in main events) (hey Ingemar Johanson, in the only fight in which he defended his great really-beat-Patterson's-ass-it-was-about-time-somebody-did-it Heavyweight Championship (but this time Patterson beat his ass good rd 5 with the only authentic real big fat left hook he ever threw around: around five minutes of unconsciousness, wasn't it?) Ingo refused to wear the black trunks, he wore the white cause that was the champ color in those days so Floyd said something about how he wanted to wear white so he'd get the contrast bit going for himself on a visual level, Johanson didn't care about that cause he was just a hit-the-nail-on-the-head type guy]. Wait, there was a yellow-green or green-red or something move in the first Paul Pender-Terry Downes fandango (Pender won on blood when Downes got cut up so lots of color all around). (Pender was a hit-the-pin-on-the-head guy or even on the point, yeah but he knocked down Carmen Basilio in ol' Carmen's last fight and ended that whole Basilio-persistence-thru-courage scene, put on the actualization stinger and ended that whole continued mere potentiality obviousness scene. Yeah.) Ah Gypsy Joe Harris' minirobe is the thin mere topical readymade (Cassius Clay pinpoint-the-specifics total universal freakout readymade factory). After all, Archie Moore's great appendix scar (along with greatest use of fat since Tony Galento (there's no fun in Buster Mathis' fat) and greatest youth/senility conceptual plethora since heaven knows when): wow essential that the Cassius Clay universe intersected the actual (trans-conceptual) Archie Moore butterscotch, essential, man (and it did, 4 rds, as predicted). Fancy Dans like Gentleman Jim Corbett (his pants were so short once in a while his whole bare ass was visible to the excited viewing public); Sailor Tom Sharkey had a chest that any opera star would be proud to own and he had a big ship

tattoed on it with sails that billowed when he inhaled; Bobo Olson was a tattoo guy and on his last (light heavyweight this time) comeback attempt Doug Jones knocked him out (honest to goodness real live ten count) and you know the relevance of Doug Jones in Cassius Clay's neck of the woods (first specific-round prophecy mishap etc.).(Toy Yamanaha, flyweight contender, got his legs blown off at Pearl Harbor and gained a wheel chair.)

Appendix scar as history (of Archie Moore's exit from early-40's middleweight relevance, yeah middleweight) manifestation/prehistory (visual) remnant (other than fossil) etc. and other than poetic entrance of Cassius Clay (don't even need the poetry focal point to fish out the continuity frog) as the history (etc) incarnate move on lots of visual levels (including weird boxing-cowboy movies and Kid Gavilan). . . End of tit-affinities/relevances however.

Why not certify and revivify all that hokey early public perception about Emile Griffith as the new young Sugar Ray (old as aged, not old as early) now: to say he ain't is just to neglect all the meat in Sugar Ray's multiple title holdings (including all the times he lost it and bummered the comeback etc: deal with it as nothing less than negative qua positive and nothing less) [the only good negative thing anybody ever said about boxing was some English guy sportswriter who (was his name Arthur Brisbane?) said about Dempsey-Tunney or something (but he didn't like John L. Sullivan either, so maybe he's groovin on more than mere mustard) that an ape coulda beat both of em, man he really could've too; and that wasn't a negative scene at all (either systematically via bummer/non-bummer/non-non-bummer) (or formal language game swill hierarchy stuff and that's philosophical straight non-non-bummer meat)]. Let's see Sugar Ray was welterweight champ (and yeah he did something in a non-title bout with Sammy Angott the lightweight buffalo even earlier) and he beat Jake LaMotta (and beat him four out of five times or something) for the middleweight mustard (and oh yeah he knocked out and killed that Doyle guy while he was still the welterweight guy: Griffith, of course, did the kill thing too) then he lost-won it with Randy Turpin (foreigner move too) retired-rewon it with Bobo Olson and lost-rewon it with Gene Fullmer and lost-rewon it with none other than Carmen

Basilio and lost-lost it to none other than Paul Pender (who beat none other than Gene Fullmer way back when, no he lost to him) and drew-lost with the later Gene Fullmer and etc. . . took Griffith less time to do less and have it mean as much formally (welterweight title around three times and it was weird when Paret decisioned him to regain it in their second fight; there was that nifty knockout in their first go-around: Griffith's best fight was (ironically if you want) the third Paret fight, the one in which he killed him: Fullmer took a lot out of Paret in their middleweight title fight, that's what set it up (if you want it that way). (Title) juxtapositional moves are though architecture and you know it.

Paret once fought a draw with the then-middle weight Jose Torres. Intersections of major relevance these days are often shrouded in obscurity or prehistory.

Wonder if Griffith will ever make the light heavyweight move (Dick Tiger did, it lasted him a year until Bob Foster got him; Ray Robinson did it, it lasted him 14 rounds with Joey Maxim). Boxing's the only sport with units of sufficient duration (as repetition modules) sufficient for it to matter, which has no time outs or other interruptions. . . Once in a while there's a foul in an important fight and they don't know what to do, can't give a guy the title on a foul anymore (Jim Farley got that rule in after Jack Sharkey, an American, lost the heavyweight title to Max Schmeling, a foreigner) so they gave Jorge Fernandez a rest when Griffith hit him in the balls in a welterweight title fight in '62 but the reprieve wasn't sufficient for recovery so they gave the fight to Griffith (and sometimes the referee stops things to fix a piece of loose tape on somebody's glove).

George Chuvalo's knockout of Dante Cane (if Chuvalo won he was a more solid top-5 heavyweight contender for the umpteenth time around; if he lost he was a bum) is a lot more fun if viewed through a middleweight aesthetic. Or even the sub-championship level middleweight aesthetic of about seven years ago (Giardello, Gene Ace Armstrong, Spider Webb): Henry Hank, even when he wasn't operating in between-the-divisions architecture (knocking out light heavies like Jesse Bowdry and Sixto Rodriguez, really knocking them out bad) he was standardly awesomely devastating inside the middleweight framework: lots of minor

jabs and stuff and then pow his first right knocked the essence out of up-and-coming Rudy Ellis at 2:30 of round one pow. But then he needed a tenth round knockdown of Jesse Smith just to gain a draw against him and sooner or later he was a dull decision-losing middleweight (lost almost every round to pre-champion Dick Tiger: in other divisions, Paolo Rosi won all ten rounds on all cards against lightweight Len Matthews and Archie Moore once did it with Nino Valdez as a heavyweight in case you wanna know) and then an even duller light heavy; but part of the initial aura about the in-his-prime Henry Hank was his non-heavyweight stature. Liston (these days as always) is a heavyweight so awesome that he is being kept from the meat of the official heavyweight aesthetic, so you can easily appreciate him as an inverted Henry Hank (knocks out smaller men, weaker men, (all men become smaller and weaker next to him just on an aesthetic level at least). The knockout needn't be spectacular, just inevitable, it might be any punch but not the Henry Hank way, because that required dramatic preparation and it was really slick the way he moved around so you could watch that too; Liston's got a high run-of-the-mill mere punch density and even his sledge hammer knockout punches are merely awesome run-of-the-mill awesome knockout punches; with Liston you don't look at his footwork except as diversion, you watch his punches and then after a while it's over: devoid of the Joe Louis-Jack Dempsey aura, Liston is still super-duper efficient when he's efficient and his show has nothing to do with the heavyweight mainstream (of today) and he presents a plot problem for his opponents that the past labeled greats of yesteryear and today never really created: his opponents have to get knocked out but if thy don't put on enough of a show in the meantime there's booing after the knockout which everybody came to expect, if they prolong the fight by running away they get booed (thus the whole fight gets booed, Liston not having a privileged position in the unit fight) so they have to throw a little bit at him which might end the fight earlier (the Patterson move) or box him and Sonny doesn't like to mess with that so he gets frustrated and starts throwing it around and they have to run away after all (the Machen move) knock him out and they don't believe you (the great big Cassius Clay move): Liston keeps the weight-division system of boxing bafflingly irrelevant without even being a Pri-

mo Carnera. He and Clay ought to be a tag team, and the tag team setup oughta be introduced for real.
In the old days guys could wear pink tights with a red sash in the ring and not be called sissies because everybody knew they were real true freaks and respected them for it. Too much of the freakout potential of boxing has disappeared only to be found in pro wrestling and Cassius Clay and that's about all: since the Cassius Clay influence has only taken hold in terms of in-the-ring-against-the-other-guy stylisticism, and mostly as just defensive maneuvers like the great Cassius Clay mere backup away from the big punch with hands held below the waste or at the sides (Henry Hank foreshadowed this as an afterthought move), since that's the way boxing content has gone, it has to be introduced generally as <u>form</u>, tag teams and old stuff like fighting on the green and maybe even the traditional no-decision fight to reintroduce some essential ambiguity and lots of other things too. Well, since the heavyweight division has actually been mutilated by all the commissions' weird formalism (taking away titles for political reasons, establishing hack elimination tournaments and all that), that's a good first step toward total formal breakdown (just like wrestling with all its regional world champs, unknown anywhere else, and all the tag team hokum (U. S. tag team champs, world tag team champs as the only major designations, a surprising solidity and minimality), just like the old days of illegal fights on barges and fighting guys four thousand pounds heavier (you still get a little of that in South America, places like that, that's what the great Federico Thompson used to do). Etc.
There's just so much unfinished nonsense left to do, with no loss of authenticity in the process (if that's essential). The heavyweight picture is now one of total tentativeness, mere tentativeness. Meanwhile, think welterweight or something. (Funny how the split-title stuff in the middleweight division in the 30's-40's and with Fullmer and Pender was the strongest actual precursor of the heavyweight scene). So look around for some more precursors while you're at it. Make up your own. But it's obvious that boxing formalism feeds off itself as much as the fighters themselves do. So the heavyweight division, which has always been the unifier of the boxing (divisional) part-whole, devoid of any more sense of its own organizational

relevance, needs some hints: the heavyweight division is now the meekest of all. How 'bout that (and that on top of the whole banishement-of-Clay-and-suppression-of-Liston banality, hmm that's a double avoidance-of-quality move, used to be pretty unified (as against Jack Johnson - Sam Langford - Harry Wills - etc.) on the heavyweight level's major relevance grid)!
Ring magazine has this year-end rating edifice for about eleven million guys, usually with groups 1, 2, 3 followed by classes A, B, C, D. Everybody's in it; it's a wad of fun to find that old washed up ex-top banana down there in class C, listed alphabetically of course (cause that's the way they do it in the letter classes of course). Ring, March '63, in big bold type on page 43: "Please Note, through an error the name of Gaspar Ortega was left out of the annual ratings in the February issue. Ortega should have been listed twelfth in Group I of the welterweight division. "Looks like Ring refuses to allow any oversight to mar that definitively perfect record of theirs in the record-crystalization in business. And they keep Gaspar Ortega nominal as is only right. Well, since major strides can be taken anywhere, here's my monthly ratings taken through a few instantiations of why-not formal alteration:

BANTAMWEIGHT (118)
Champeen--Lionel Rose, Australia (Aborigine guy)
1--Salvatore Burruny, Italy
2--Chucho Castillo, Mexico
3--Kazuyoshi Kanazawa, Japan
4--Domi Manalang, Philippines
5--Ruben Olivares, Mexicó
6--Jesus Pimentel, Los Angeles, Cal.
7--Alan Rudkin, England
8--Takao Sakurai, Japan
9--Eigo Takagi, Japan
10--Franco Zurlo, Italy

FEATHERWEIGHT (126)
Title Vacant
1--Roy DeFilippas, San Diego, Cal.
2--Johnny Famechon, Australia
3--Fighting Harada, Japan

4--Dwight Hawkins, Los Angeles, Cal.
5--Jose Jimenez, Mexico
6--Jose Legra, Spain
7--Raul Rojas, San Pedro, Cal.
8--Shozo Saijyo, Japan
9--Bobby Valdez, San Diego, Cal.
10--Howard Winstone, Wales

FLYWEIGHT (112)
World-Champ--Chartchai Chionoi, Thailand
1--Fernando Atzori, Italy
2--Hiroyuki Ebihara, Japan
3--Fermin Gomez, Mexico
4--Octavio Gomez, Mexico
5--Yoshiaki Matsumoto, Japan
6--John McCluskey, Scotland
7--Raton Mojica, Nicaragua
8--Jose Severino, Brazil
9--Efren Torres, Mexico
10--Bernabe Villacampo, Philippines

HEAVYWEIGHT (175+)
World Champion--Cassius Clay, Houston, Tex.
1--Oscar Bonavena, Argentina
2--George Chuvalo, Canada
3--Jimmy Ellis, Louisville, Ky.
4--Joe Frazier, Philadelphia, Pa.
5--Alvin Lewis, Detroit, Mich.
6--Sonny Liston, Las Vegas, Nev.
7--Leotis Martin, Philadelphia, Pa.
8--Floyd Patterson, New York, N. Y.
9--Jerry Quarry, Los Angeles, Cal.
10--Manuel Ramos, Mexico

JUNIOR LIGHTWEIGHT (130)
World Champion--Hiroshi Kobayashi, Japan
1--Antonio Amaya, Panama
2--Rene Barrientos, Philippines
3--Carlos Cañete, Argentina
4--Mario Diaz, Mexico

5--Pete Gonzales, San Jose, Cal.
6--Don Johnson, Los Angeles, Cal.
7--Arturo Lomeli, Mexico
8--Ruben Navarro, Los Angeles, Cal.
9--Yoshiaki Numata, Japan
10--Jaime Valladares, Ecuador

JUNIOR WELTERWEIGHT (140)
Big Cheese--Paul Fujii, Honolulu, Hawaii
1--Bruno Arcari, Italy
2--Marcel Cerdan (Jr. not Sr.), France
3--German Gastelbondo, Colombia
4--Joao Henrique, Brazil
5--Nicolino Loche, Argentina
6--Johann Orsolics, Austria
7--Adolph Pruitt, St. Louis, Mo.
8--Willie Quatuor, Germany
9--Juan Sombrita, Spain
10--Rodrigo Valdez, Colombia

LIGHT HEAVYWEIGHT (175)
Big buzzard--Bob Foster
1--Bob Dunlop, Australia
2--Harold Johnson, Philadelphia
3--Eddie Jones, Los Angeles, Cal.
4--Andy Kendall, Portland, Ore.
5--Gregorio Peralta, A gentina
6--Johnny Persól, New York, N. Y.
7--Yvan Prebeg, Austria
8--Marc Tessmann, Houston, Tex.
9--Dick Tiger, Biafra
10--Jose Torres, Puerto Rico

LIGHTWEIGHT (135)
Top Banana--Teo Cruz, Dom. Rep.
1--Pedro Adigue, Philippines
2--Ken Buchanan, Scotland
3--Pedro Carrasco, Spain
4--Jaguar Kakizawa, Japan
5--Ismael Laguna, Panama

6--Lloyd Marshall, Newark, N.J.
7--Frankie Narvaez, Puerto Rico
8--Carlos Ortiz, New York, N.Y.
9--Mando Ramos, Los Angeles, Cal.
10--René Roque, France

MIDDLEWEIGHT (160)
Champer--Nino Benvenuti, Italy
1--Tom Bogs, Denmark
2--Juan Carlos Duran, Italy
3--Don Fullmer, West Jordan, Utah
4--Emile Griffith, New York, N.Y.
5--Jipsie Joe Harris, Philadelphia, Pa.
6--Ki Soo Kim, Korea
7--Sandro Mazzinghi, Italy
8--Carlos Monzon, Argentina
9--Denny Moyer, Portland, Ore.
10--Luis Rodriguez, Miami Beach, Fla.

WELTERWEIGHT (147)
World Champion--Curtis Cokes, Dallas, Tex.
1--Carmelo Bossi, Italy
2--Manuel Gonzalez, Odessa, Tex.
3--Stan Hayward, Philadelphia, Pa.
4--Ernie Lopez, Las Vegas, Nev.
5--Fighting Mack, Holland
6--Musaki Nakano, Japan
7--Jose Napoles, Mexico
8--Percy Pugh, New Orleans, La.
9--Raul Soriano, Mexico
10--Pete Toro, Puerto Rico

Obviously next: alphabeticize the numerical standing: the numerical standing itself:

BANTAMWEIGHT (118)
champeen--Lionel Rose, Australia
eight--Takao Sakurai, Japan
five--Ruben Olivares, Mexico
four--Domi Manalang, Philippines

nine--Eigo Takagi, Japan
one--Salvatore Burruni, Italy
seven--Alan Rudkin, England
six--Jesus Pimentel, Los Angeles, Cal.
ten--Franco Zurlo, Italy
three--Kazuyoshi Kanazawa, Japan
two--Chucho Castillo, Mexico

FEATHERWEIGHT (126)
eight--Shozo Saijyo, Japan
five--Jose Jimenez, Mexico
four--Dwight Hawkins, Los Angeles, Cal.
nine--Bobby Valdez, San Diego, Cal.
one--Roy DeFilippas, San Diego, Cal.
seven--Raul Rojas, San Pedro, Cal.
six--Jose Legra, Spain
ten--Howard Winstone, Wales
three--Fighting Harada, Japan
title vacant
two--Johnny Famechon, Australia

FLIGHTWEIGHT (112)
eight--Jose Severino, Brazil
five--Yoshiaki Mazumoto, Japan
four--Octavio Gomez, Mexico
nine--Efren Torres, Mexico
one--Fernando Atzori, Italy
seven--Raton Mojica, Nicaragua
six--John McLuskey, Scotland
ten--Bernabe Villacampo, Philippines
three--Fermin Gomez, Mexico
two--Hiroyuki Ebihara, Japan
Worldchamp--Chartchai Chionoi, Thailand

HEAVYWEIGHT (175+)
eight--Floyd Patterson, New York, N. Y. (surprise to see him so high)
five--Albin Lewis, Detroit, Mich.
four--Joe Frazier, Philadelphia, Pa.
nine--Jerry Quarry, Los Angeles, Cal.

one--Oscar Bonavena, Argentina
seven--Leotis Martin, Philadelphia, Pa.
six--Sonny Liston, Las Vegas, Nev.
ten--Manuel Ramos, Mexico
three--Jimmy Ellis, Louisville, Ky.
two--George Chuvalo, Canada
world-champion--Cassius Clay

JUNIOR LIGHTWEIGHT (130)
eight--Ruben Navarro, Los Angeles, Cal.
five--Pete Gonzalez, San Jose, Cal.
four--Mario Diaz, Mexico
nine--Yoshiaki Numata, Japan
one--Antonio Amaya, Panama
seven--Arturo Lomeli, Mexico
six--Don Johnson, Los Angeles, Cal.
ten--Jaime Vallardes, Ecuador
three--Carlos Cañete, Argentina
two--René Barrientos, Philippines
world-champion--Hiroshi Kobayashi, Japan

JUNIOR WELTERWEIGHT (140)
big cheese--Paul Fujii, Honolulu, Hawaii
eight--Willie Quatuor, Germany
five--Joao Henrique, Brazil
nine--Juan Sombrita, Spain
one--Bruno Arcari, Italy
seven--Adolpf Pruitt, St. Louis, Mo.
six--Johann Orsolics, Austria
ten--Rodrigo Valdez, Colombia
three--German Gastelbondo, Colombia
two--Marcel Cerdan, France

LIGHT HEAVYWEIGHT (175)
big buzzard--Bob Foster
eight--Marc Tessman, Huston, Tex.
five--Gregorio Peralta, Argentina
four--Andy Kendall, Portland, Ore.
nine--Dick Tiger, Biafra

one--Bob Dunlop, Australia
seven--Yvan Prebeg, Austria
six--Johnny Persol, New York, N. Y.
ten--Jose Torres, Puerto Rico
three--Eddie Jones, Los Angeles, Cal.
two--Harold Johnson, Philadelphia, Pa.

LIGHTWEIGHT (135)
eight--Carlos Ortiz, New York, N. Y.
five--Ismael Laguna, Panama
four--Jaguar Kazikawa, Japan
nine--Mando Ramos, Los Angeles, Cal.
one--Pedro Adigue, Philippines
seven--Frankie Narvaez, Puerto Rico
six--Lloyd Marshall, Newark, N.J.
ten--René Roque, France
three--Pedro Carrasco, Spain
top banana--Teo Cruz, Dom. Rep.
two--Ken Buchanan, Scotland

And spatialize to eliminate that sharp edge on the left:

MIDDLEWEIGHT (160)
champer--Nino Benvenuti, Italy
eight--Carlos Monzon, Argentina
five--Gypsy Joe Harris, Philadelphia, Pa.
four--Emile Griffith, New York, N. Y.
nine--Denny Moyer, Portland, Ore.
one--Tom Bogs, Denmark
seven--Sandro Mazzinghi, Italy
six--Ki Soo Kim, Korea
ten--Luis Rodriguez, Miami Beach, Fla.
three--Don Fullmer, West Jordan, Utah
two--Juan Carlos Duran, Italy

WELTERWEIGHT (147)
eight--Percy Pugh, New Orleans, La.
five--Fighting Mack, Holland
four--Ernie Lopez, Las Vegas, Nev.
nine--Raul Soriano, Mexico

one--Carmelo Bossi, Italy
seven--Jose Napoles, Mexico
six--Musaki Nakano, Japan
ten--Pete Toro, Puerto Rico
three--Stan Hayward, Philadelphia, Pa.
two--Manuel Gonzalez, Odessa, Tex.
world champion--Curtis Cokes, Dallas, Tex.

That sure gave the boys a taste of what it's like to get merely mere credit for their own alphabetic stature (champs weren't even immune *yeah*) (except the guys with synchronized nominal-positional alphabetic preference etc.); next recrystallization.

BANTAMWEIGHT (118)
Champeen--Lionel Rose, Australia
1--Takao Sakurai, Japan
2--Ruben Olivares, Mexico
3--Domi Manalang, Philippines
4--Eigo Takagi, Japan
5--Salvatore Burruni, Italy
6--Alan Rudkin, England
7--Jesus Pimentel, Los Angeles, Cal.
8--Franco Zurlo, Italy
9--Kazuyoshi Kanazawa, Japan
10--Chucho Castillo, Mexico

FEATHERWEIGHT (126)
World Champeen--Shozo Saijyo, Japan
1--Jose Jimenez, Mexico
2--Dwight Hawkins, Los Angeles, Cal.
3--Bobby Valdez, San Diego, Cal.
4--Roy DeFilippas, San Diego, Cal.
5--Raul Rojas, San Pedro, Cal.
6--Jose Legra, Spain
7--Howard Winstone, Wales
8--Fighting Harada, Japan
9--Vacant
10--Johnny Famechon, Australia

FLYWEIGHT (112)
eight--Jose Severino, Brazil
five--Yoshiaki Matsumoto, Japan
four--Octavio Gomez, Mexico
nine--Efren Torres, Mexico
one--Fernando Atzori, Italy
seven--Raton Mojica, Nicaragua
six--John McCluskey, Scotland
ten--Bernabe Villacampo, Philippines
three--Fermin Gomez, Mexico
two--Hiroyuki Ebihara, Japan
world-champ--Chartchai Chionoi, Thailand

HEAVYWEIGHT (175+)
eight--Floyd Patterson, New York, N. Y. (surprise to see him so high)
five--Alvin Lewis, Detroit, MIch.
four--Joe Frazier, Philadelphia, Pa.
nine--Jerry Quarry, Los Angeles, Cal.
one--Oscar Bonavena, Argentina
seven--Leotis Martin, Philadelphia, Pa.
six--Sonny Liston, Las Vegas, Nev.
ten--Manuel Ramos, Mexico
three--Jimmy Ellis, Louisville, Ky.
two--George Chuvalo, Canada
world-champion--Cassius Clay

JUNIOR LIGHTWEIGHT (130)
eight--Ruben Navarro, Los Angeles, Cal.
five--Pete Gonzalez, San Jose, Cal.
four--Mario Diaz, Mexico
nine--Yoshiaki Numata, Japan
one--Antonio Amaya, Panama
seven--Arturo Lomeli, Mexico
six--Don Johnson, Los Angeles, Cal.
ten--Jaime Valladares, Ecuador
three--Carlos Cañete, Argentina

two--René Barrientos, Philippines
world champeen-Hiroshi Kobayashi, Japan

JUNIOR WELTERWEIGHT (140)
big-cheese--Paul Fujii, Honolulu, Hawaii
eight--Willi Quatuor, Germany
five--Nicolino Loche, Argentina
four--Joao Henrique, Brazil
nine--Juan Sombrita, Spain
one--Bruno Arcari, Italy
seven--Adolph Pruitt, St. Louis, Mo.
six--Johann Orsolics, Austria
ten--Rodrigo Valdez, Colombia
three--German Gastelbondo, Colombia
two--Marcel Cerdan, France

LIGHT HEAVYWEIGHT (175)
big buzzard--Bob Foster
eight--Mark Tessman, Houston, Tex.
five--Gregorio Peralta, Argentina
four--Andy Kendall, Portland, Ore.
nine--Dick Tiger, Biafra
one--Bob Dunlop, Australia
seven--Yvan Prebeg, Austria
six--Johnny Persol, New York, N. Y.
ten--Jose Torres, Puerto Rico
three--Eddie Jones, Los Angeles, Cal.
two--Harold Johnson, Philadelphia, Pa.

LIGHTWEIGHT (135)
eight--Carlos Ortiz, New York, N. Y.
five--Ismael Laguna, Panama
four--Jagua Kazikawa, Japan
nine--Mando Ramos, Los Angeles, Cal.
one--Pedro Adigue, Philippines
seven--Frankie Narvaez, Puerto Rico
six--Lloyd Marshall, Newark, N. J.
ten--René Roque. France
three--Pedro Carrasco, Spain
top banana--Teo Cruz, Dom. Rep.
two--Ken Buchanan, Scotland

And spatialize to eliminate that sharp edge on the left:

MIDDLEWEIGHT (160)
champer--Nino Benvenuti, Italy
eight--Carlos Monzon, Argentina
five--Gypsy Joe Harris, Philadelphia, Pa.
four--Emile Griffith, New York, N. Y.
nine--Denny Moyer, Portland, Ore.
one--Tom Bogs, Denmark
seven--Sandro Mazzinghi, Italy
six--Ki Soo Kim, Korea
ten--Luis Rodriguez, Miami Beach, Fla.
three--Don Fullmer, West Jordan, Utah
two--Juan Carlos Duran, Italy

WELTERWEIGHT (147)
eight--Percy Pugh, New Orleans, La.
five--Fighting Mack, Holland
four--Ernie Lopez, Las Vegas, Nev.
one--Carmelo Bossi, Italy
seven--Jose Napoloes, Mexico
six--Musaki Nakano, Japan
ten--Pete Toro, Puerto Rico
three--Stan Hayward, Philadelphia, Pa.
two--Manuel Gonzalez, Odessa, Tex.
world-champion--Curtis Cokes, Dallas, Tex.

That sure gave the boys a taste of what it's like to get merely mere credit for their own alphabetic stature (champs weren' even immune *yeah*) (except the guys with synchronized nominal positional alphabetic preference etc); next recrystallization:

FEATHERWEIGHT (118)
World Champeen--Shozo, Saijyo, Japan
1--Jose Jimenez, Mexico
2--Dwight Hawkins, Los Angeles, Cal.
3--Bobby Valdez, San Diego, Cal.
4--Roy DeFilippas, San Diego, Cal.
5--Raul Rojas, San Pedro, Cal.
6--Jose Legra, Spain
7--Howard Winstone, Wales

8--Fighting Harada, Japan
9--Vacant
10--Johnny Famechon, Australia

BANTAMWEIGHT (118)
champeen--Lionel Rose
eight (1)--Franco Zurlo
five (2)--Salvatore Burruni
four (3)--Eigo Takagi
nine (4)--Kazuyoshi Kanazawa
one (5)--Takao Sakurai
seven (6)--Jesus Pimentel
six (7)--Alan Rudkin
ten (8)--Chucho Castillo
three (9)--Domi Manalang
two (0)--Ruben Olivares

etc.

And no need for external geography (what external place they're from) cause there's enough geography right there inside the listing. Ultimately:

BANTAMWEIGHT (118)
Lionel Rose Salvatore Burruni Chucho Castillo
Kazuyoshi Kanazawa
Domi Manalang

seravil0 nebuR etc.
Or: one on top of the other

BANTAMWEIGHT (118)
[illegible]

And all the weights piled up:
[illegible]WEIGHT
etc.

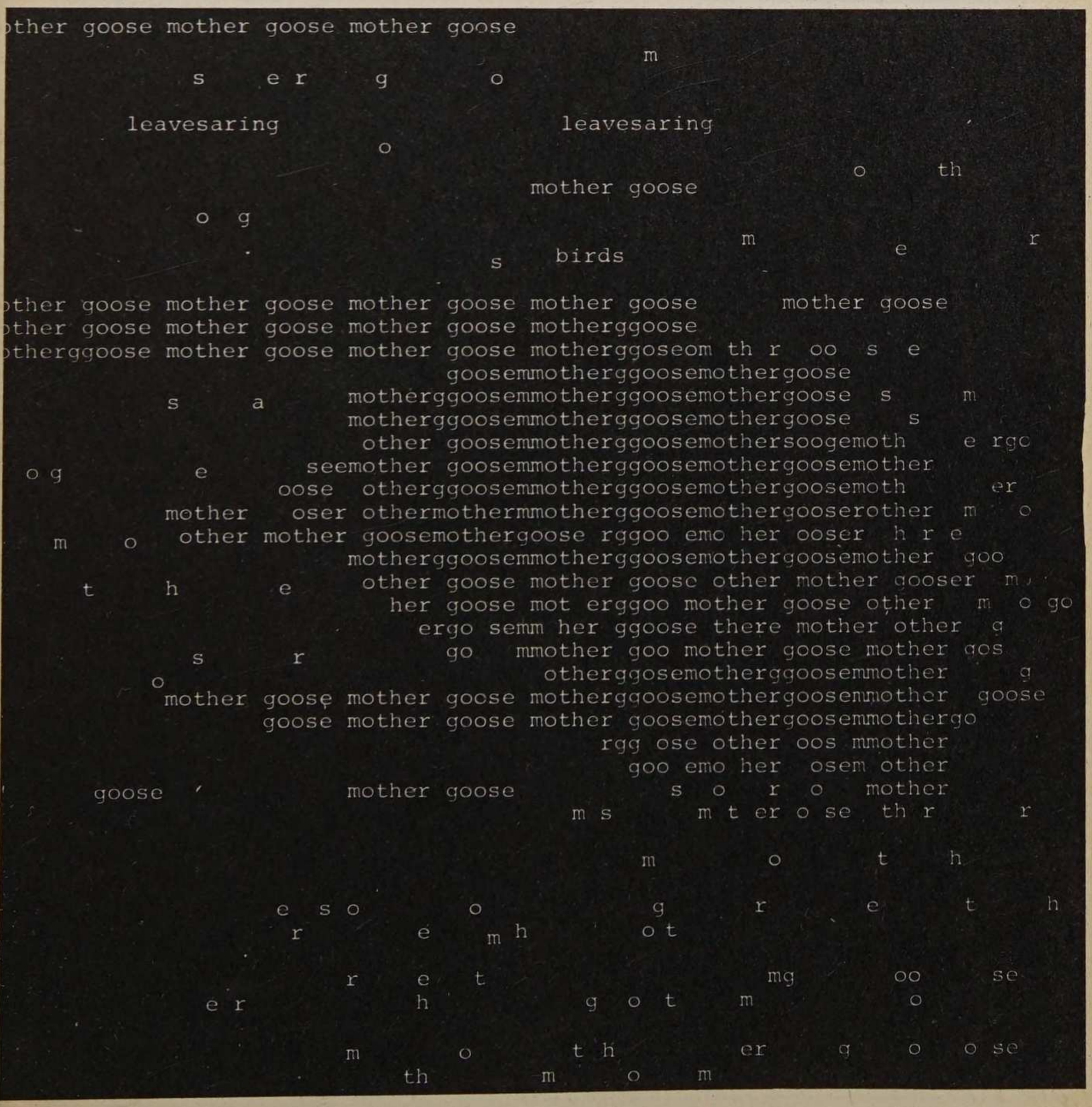
And, clearly:
( )WEIGHT ( )
( )

And:

Stuff like that. Extension of initial Cassius Clay move stuff. And he even changed his name.

Syntax, according to Norman O. Brown, is the arrangement of the army. As we move away from it, we demilitarize language. This demilitarization of language is conducted in many ways: a single language is pulverized; the boundaries between two or more languages are crossed; elements not strictly linguistic (graphic, musical) are introduced; etc. Translation becomes, if not impossible, unnecessary. John Cage, **M** (1973).

Mother Goose, by Bliem Kern



Portraicts Skulpursune,
by Abraham Lincoln Gillespie

PORTRAICTS SKULPURSUNE©

(SHORBTS, VERBLOOCKX[K], SEEARINGS, RADXMELDISPEARS,
METAFRAXP, FSUTRUNES, WORDEA-RE-MAINS ——)

[A]
MAURICE EVANS

ELIX RA CONCORS VTAEL, SHAPEREAFFONCIPTS CIGRÆDAUNZ SHTURK
MEDTAOYVL FORZE PLANODE HTHRIENG, ARCIEL TROILUK, ASCEKIMAJOY
'CHORPOURCIA DRAOMISSOL MOZARLING, HOPIES BOBN-CHUCLA-PWHIC
WOTHO SPIMERRS: "TIS-OHLY-A-DREIM,-MEVANWY."
KREYMBORG PLYRCH-THEAVOR SLEYRTONEMAN
NOBLEO TEARS, TEMPCHYRIAN KSONG, STYSPALTEOL MIME
WORCDSOMNG
GHPSYTUD ORJOY SEENG, HOEROCO DELCUERO
CATULLOWN CHASEEC WESLEYCSTAIRZ
FIR-STRAYTORS-NEELEGE BUTT FLECIL VOCRESCENDS
CLARVILLUX PURCELPTION, PRÆTURNEOWAETHOS
MARQUAVIONS ANOINSTEIN
.... AND MYSCRAVISOUN REASTRL MARTHA GRAHAM.

© VOWLZ INFRACHAINJ.
[K] SYLBFS LOOC-A-ROUNE.

[B]

MARLENE DIETRICH

MORMUR DALIL
CRCNCL PARFUMN, ALFRESCOTY WUONDRUSKH
SATURNEIN TAJEXTRACY, INFREUCOMDIA ENTRANCITY
UNSTAGLO STETSQUISZ, QUIETEARNTH SILANCE
MIRRUHRSAY SMILESHAD SOOFSTOYMAN, ARZHEARKÜ
LAND-O-WUS CUPSE NIEVNOVAWISE
LURMOTAHL VASPRACHA GLOENDE

LAYLEIGS MODIANSLING METROMA, CNTCH PTLFMEAL
BOVERGAMBIEN
FORREV MEMSTAYN GIRL-FIRJUST-KIZD
MEIDEA TO'SOFDEN-FRANTS SINFLUENZ PEPL
VENUX DNIEDDA CUISSOIGNE
(WITH MARTHA GRAHAM): GREATTICOSMUS MANIFLECH
GALLICHENCI FEMENTHAL SEXTENTION
(AINCAPADIRECTONE USA MABLODE SHESUCH WONCE-TOTEN-MILLYONS)
ZHEJBLIEGE PONS, FRANCHERT NONOIS, MANAURVIA GARDENT
FIERSTWILE CULDUR PAXNOUS THEAT WTHINDU CHAOALIN
WISQUIETUDE.

The ideas may be deliberately trivial or preposterous, or they may be profound and challenging, or they may lie anywhere between these extremes. But in each case the author conveys them in appropriate language, organizes them deftly, and presents them in such a way that we can take some delight in the presentation, at the same time we respond as intelligent and thoughtful readers to the implications of what's said. David Daiches, **A Century of the Essay** (1951).

Two Nations Warring in the Bosom of a Single State,
by John Robert Colombo

C A N A D A

Q U É B E C

K A N A T A

K É B E Q U

U K

F R

O T T A W A

Q U É B E C

D O M I N I O N O F C A N A D A

P R O V I N C E D E Q U É B E C

T H E C A N A D I A N S

L E S Q U É B É C O I S

D U C A N A D A

O F Q U É B E C

C O N F É D E R A T I O N

C O N F É D E R A T I O N

c o n f E d E r a t i o n

C O N F é D é R A T I O N

1867

1759

1967

1867

CAN OUI

QUE NON

CAN NON

QUE OUI

CA NADA

OU, EBEC

CANADA

QUÉ BEC

CAN BEC

QUÉ ADA

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Untitled, by Adrian Piper

If you are a slow reader, it will take you approximately five seconds to read this sentence.

If, on the other hand, you are a fast reader, it will very likely take you the same amount of time to read this sentence, since it has more words in it, in addition to a few subordinate clauses.

If you are an average reader, you must set up a ratio of the number of words in the first sentence over the time it takes a slow reader to read it (five seconds) to the number of words in the first sentence over the time it would take a fast reader to read them (unknown quantity x), solve the ratio, add the two times, divide the sum by two, divide the dividend (the average time obtained) into the same original number of words, multiply the new dividend by the total number of words in this sentence, and you will then know how long it has taken you to read this sentence.



1024, by Richard Kostelanetz

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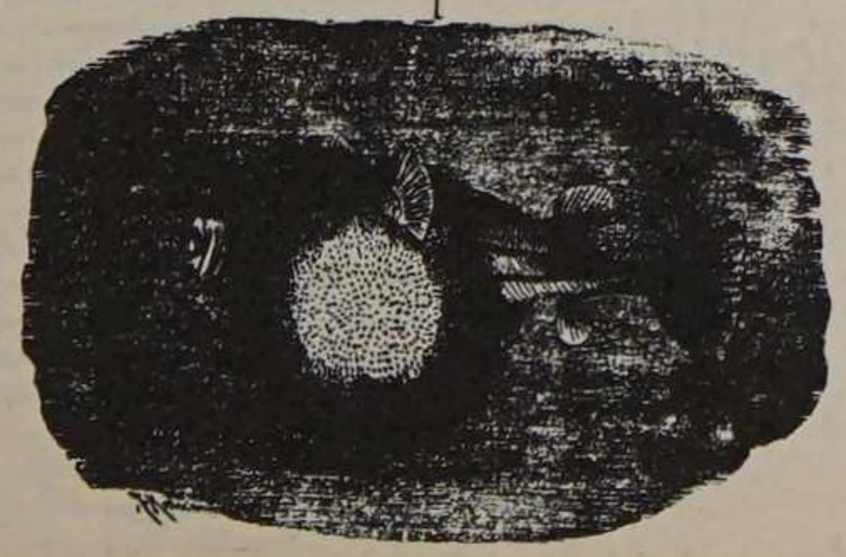
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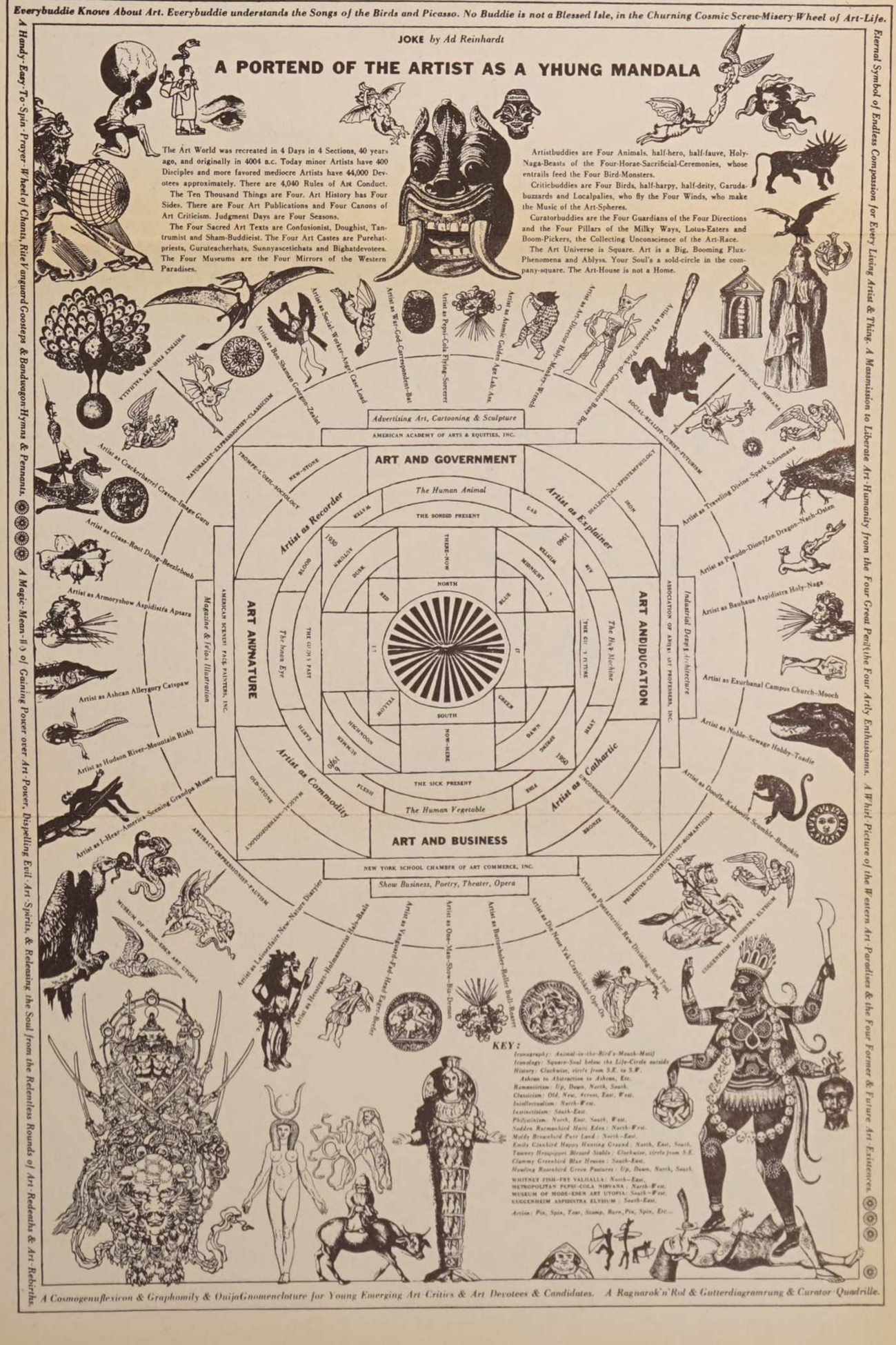
Essay on La Monte Young, by Dick Higgins

ATOMIC POWER
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SUN SOIL
GRASS
COW
GHEE
FISH
WHAT DO YOU DO NEXT?
ELEGANT EMPIRICISTS
KANT
HEGEL
BAKUNIN
DURUTTI
JANSEN
PERGOLESI
CHABRIER
CAGE'S LATE WORK
ROUSSEAUISM
EARLY TRANSCENDENTALISM
EMERSON
THOREAU.
APOTHEOSIS OF THE BUTTERFLY
LAMONTE YOUNG
DISPEPSIA
HABITS
BOWEL DIFFICULTIES
SENSE OF SPACE
GOOD WILL
ENERGY



Dick Higgins Spring '62

A Portend of the Artist as a Yhung Mandala, by Ad Reinhardt



Finnegans Wake, by Laszlo Moholy-Nagy

Untitled, by Adrian Piper

This square should be read as a whole; or these two vertical rectangles should be read from left to right or right to left; or, these two horizontal rectangles should be read from top to bottom or bottom to top; or, these four squares should be read from upper left to upper right to lower right to lower left or upper left to upper right to lower left to lower right or uppe r left to lower left to lower right to upper right or upper le ft to lower right to lower left to upper right or upper left t o lower right to upper right to lower left or upper right to l ower right to lower left to upper left or upper right to lower right to lower right to upper left to lower left to upper left to upper right to upper right to upper left or l ower right to upper right to upper left to lower left or lower right to upper right to lower left to upper left or lower righ t to upper left to upper right to lower left or lower right to upper left to lower left to upper right or lower left to upper left to upper right to lower right or lower left to upper left to lower right to upper right or lower left to lower right to upper right to upper left or lower left to lower right to uppe r left to upper right or lower left to upper right to lower r ight to lower right to upper left or lower left to upper right to upper right to upper left to lower right; or, these eight h orizontal rectangles should be read from top left to top right to upper middle right to lower middle right to bottom right to bottom left to to lower middle left to upper middle left or to p left to top right to upper middle left to upper middle right to lower middle left to lower middle right to bottom left to b ottom right or topleft to upper middle left to lower middle le

39 Art Planks, by Ad Reinhardt

Programs for "Program" Painting
Part Vii of "Art-asArt Dogma" 1965

1 The re-obliteration of the horizontal band.
2 The re-voidance of the vertical stripe.
3 The re-debarment of line and edge, rough and clean.
4 The re-disappearance of contrast and color.
5 The re-dematerialization of pigment-matter.
6 The re-brushing-out of brush-work.
7 The re-blowing-out of hindrances and irregularity.
8 The re-dissolution of the square and cruciform.
9 The re-transfiguration of the configuration.
10 The re-denaturalization of neo-naturalism.
11 The re-destruction of neo-constructivism.
12 The re-abstraction of abstraction of abstraction.
13 The re-banishment of the image.
14 The re-byzantinization of asymmetry.
15 The re-islamicization of icon and mandala.
16 The re-de-mannerization of neo-mannerism.
17 The re-neo-classicisticization of neo-romanticisticization.
18 The re-de-iconologicalization of iconology.
19 The re-de-meaning of meaning in meaning in art.
20 The re-passification of action and reaction art.
21 The re-domestication of devils "who control the brush" and neo-dionysiac-rascals.
22 The re-de-schematization of spontaneity and variety.
23 The re-stylization of evanescence.
24 The re-de-academicization of chance and accident.
25 The re-revocation of re-stylization and de-schematization.
26 The re-de-expressionisticization and re-"pop-ping" of neo-extract-expressionism.
27 The re-"one-upping" of "op-ping" of "pop-ping. "
28 The re-non-objectification of object and subject.
29 The re-de-pictographicization of symbol, signal and sign.
30 The re-denigration of the production of the reproduction of the reproduction of the production.

31 The re-reformulation of formalism.
32 The re-decontamination of neo-surreal-dada-ism.
33 The re-denuding and re-undoing of the nude and neo-Art-Brut.
34 The re-rejection of the hero-whoreo-artist-man-of-the-world role.
35 The re-categorization of good artists who after long years of hard pushing start pushing bad work.
36 The remonstrance of bad artists who after long years of hard pulling start pulling off good work.
37 The re-establishement of the old classic virtues and a new code of art ethics for artists.
38 The redemption of repentant art and artists.
39 The re-negation of the neo-negation of neo-art-as-art.

The essayist is the opposite of the romancer, because his one and continuous aim is to keep the homely materials in view; to face actual conditions, not flee from them... The essayist, then, is in his particular fashion an interpreter of life, a critic of life. He does not see life as the historian, or as the philosopher, or as the poet, or as the novelist, and yet he has a touch of all these. Arthur Christopher Benson, **The Art of the Essayist** (1908).

Three Models of Art Production System,
by Adrian Piper

Key

(I) - any sensory, intellectual, or otherwise experiential information input.

(C) - any active consciousness which discriminates, qualifies, adds to, interprets, alters, and utilizes (I).

(P) - the product (e.g. thought, action, idea, object, event, etc.) of (I) → (C). An art product (P_a) is defined as any product (P) which is presented in an art context.

→ - is transformed into

System I

(I) → (C) → (P_a)

(P_a) is a separate and final stage in the production process. (P_a) has a physical and/or temporal existence which is qualified by but external to (I) → (C).

System II

(I) → (C; P_a) ←

(P_a) is a final stage within the domain of (C). (P_a) properly has internal existence only, which is conveyed through external communication forms, e.g. language, plans, photos, etc.

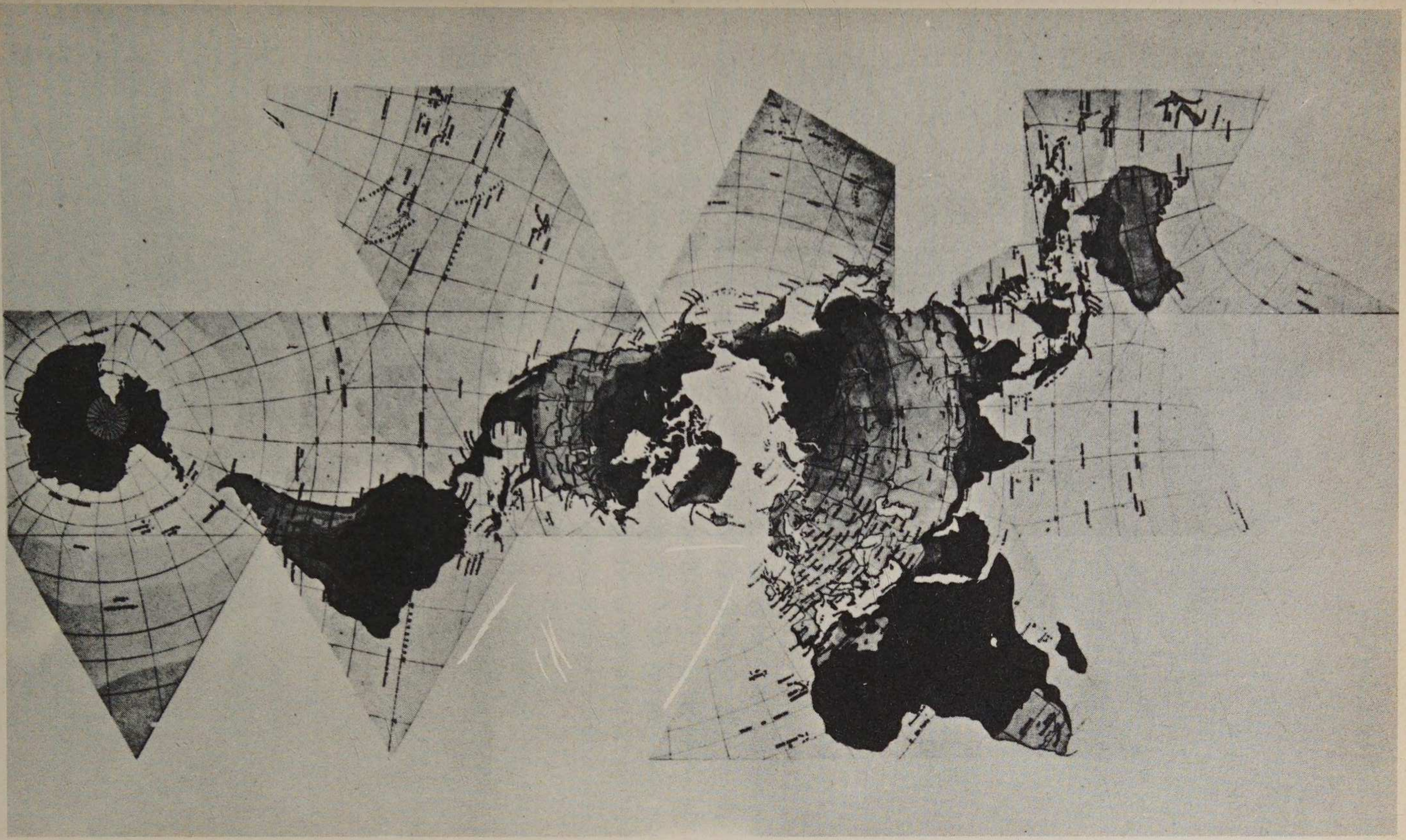
System III

(I; P_a) ↔ (C)

(P_a) is any particular (I) condition. (P_a) has a physical and/or temporal existence, which is unqualified but recognized and distinguished by (C).

In each of the above systems, (I) → (C) is antecedent, (P) or (P_a) a transitive consequent. Other models may be constructed using the same four components in varying functional positions.

This exposition uses System II.



Dymaxion Air-Ocean World Map, by R. Buckminster Fuller

Letter to a Loved One, by bp Nichol

Sentences on Conceptual Art, by Sol LeWitt

Conceptual Artists are mystics rather than rationalists. They leap to conclusions that logic cannot reach.
Rational judgements repeat rational judgements.
Illogical Judgements lead to new experience.
Formal Art is essentially rational.
Irrational thoughts should be followed absolutely and logically.
If the artist changes his mind midway through the execution of the piece he compromises the result and repeats past results.
The artist's will is secondary to the process he initiates from idea to completion. His wilfulness may only be ego.
When words such as painting and sculpture are used, they connote a whole tradition and imply a consequent acceptance of this tradition, thus placing limitations on the artist who would be reluctant to make art that goes beyond the limitations.
The concept and idea are different. The former implies a general direction while the latter are the components. Ideas implement the concept.
Ideas alone can be works of art; they are in a chain of development that may eventually find some form. All ideas need not be made physical.
Ideas do not necessarily proceed in logical order. The may set one off in unexpected directions but an idea must necessarily be completed in the mind before the next one is formed.
For each work of art that becomes physical there are many variations that do not.
A work of art may be understood as a conductor from the artist's mind to the viewer's. But it may never reach the viewer, or it may never leave the artist's mind.

The words of one artist to another may induce an idea chain. If they share the same concept.
Since no form is intrinsically superior to another, the artist may use any form, from an expression of words (written or spoken) to physical reality, equally.
If words are used, and they proceed from ideas about art, then they are art and not literature; numbers are not mathematics.
All ideas are art if they are concerned with art and fall within the conventions of art.
One usually understands the art of the past by applying the conventions of the present thus misunderstanding the art of the past.
The conventions of art are altered by works of art.
Successful art changes our understanding of the conventions by altering our perceptions.
Perception of ideas leads to new ideas.
The artist cannot imagine his art, and cannot perceive it until it is complete.
One artist may mis-perceive (understand it differently than the artist) a work of art but still be set off in his own chain of thought by that misconstrual.
Perception is subjective.
The artist may not necessarily understand his own art. His perception is neither better nor worse than that of others.
An artist may perceive the art of others better than his own.
The concept of a work of art may involve the matter of the piece or the processin which it is made.
Once the idea of the piece is established in the artist's mind and the final form is decided, the process is carried out blindly. There are many side-effects that the artist cannot imagine. These may be used as ideas for new works.
The process is mechanical and should not be tampered with. It should run its course.
There are many elements involved in a work of art. The most important are the most obvious.
If an artist uses the same form in a group of works, and changes the material, one would assume the artist's concept involved the material.

Banal ideas cannot be rescued by beautiful execution.
It is difficult to bungle a good idea.
When an artist learns his craft too well he makes slick art.

These sentences comment on art, but are not art.

If the ultimate theoretical sanction was derived from Aristotle, the stylistic models were Seneca and Tacitus, and the editor of both, the chief reviver of Stoic thought, Justus Lipsius. The « Attic » style of the anti-Ciceronians was not of course uniform; it ranged from the « libertine » naturalism of Montaigne or Burton to the weighty condensation of Bacon and Johnson or the slipped, pointed sententiousness of Hall or Fellltham. But with all its theoretical and individual differences the movement as a whole implied the recognition of a changing world in which the accepted verities were less secure than they had been, and it embodied a philosophic desire for a more realistic, arresting, and subtle expression of both general ideas and private experience. Douglas Bush, **English Literature in the Early Seventeenth Century** (1945).

Dream to Live, by Bliem Kern

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Another Autointerview, by Lucas Samaras

Why are you conducting this interview?
Because interview is a frequently abused form and self is a seemingly virginal patch of fertile content.

Why are you conducting this interview?
So that I can find out what's been declassified.

Why is that necessary?
It's a way to keep alert, a kind of sanitation.

Why are you conducting this interview?
So that I can protect myself.

From what?
From people's imagination.

How can you protect yourself with words?
Words ward off oblivion.

Why are you conducting this interview?
It's a way of releasing guilt.

Why are you conducting this interview?
I want to crystalize the daily situation of talking to myself.

Why are you conducting this interview?
In order to relax my mind from daily obsession.

Why are you conducting this interview?
In order to formalize and isolate myself.

Why are you conducting this interview?
In order to enter the consciousness of others.

What are you?
A hunger.

What are you?
A smiling hunger.

What are you?
Inwardly I am an erotic sadness, outwardly I am a home-made process for unraveling meanings.

What are you?
I am an intermittent escapee from a more traditional behavior.

What makes you go away?
Desire for understanding.

What makes you come back?
Ancient uncontrollable signals.

What are you?
In the sense that I am an active irrational artist I am an early stage of a mutation. Also I am a beneficial impediment.

A what?
A slightly sadistic entertainer.

What are you?
An intense superstitious lover and hater of people.

What are you doing?
I am trying to synthesize love.

What are you doing?
Trying to evaluate and use what I've got.

How old are you?
Nineteen hundred and seventy-one.

Say it differently.
I am as old as the things I know.

How old are you?
I panic when I think of it.

Why?
It's a bowel-control anxiety.

How old are you?
Thirty-five.

How old is that?
Old enough to often get a stench of death.

What frightens you?
The separation between me and the things I see.

What frightens you?
The possibility for evil.

Are you a very moral person?
Outwardly yes. Inwardly I get glimpses of the cannibal, the selfish autocrat, the destroyer of things, the suicide.

What frightens you?
The needs of other people.

What is art?
The physical look of humanity.

Of what value is art?
It protects my adult existence.

How?
I can be pretty abnormal without having to isolatedly receive society's contempt or punishments. My separation is institutionalized.

Of what value is art?
It is a necessary component of being human.

Of what value is art?
It allows me to be revolutionary in a constitutional democracy.

Are you political?
Only in terms of art.

Why?
Regular society is out of my line.

Do you like society as it is now?
No, but neither do I like the weather.

Tell me a problem.
How can I get to accept, tolerate, live with and enjoy myself.

How do you cope with your body?
Carefully.

Is there something supernatural, undernatural or other about your body?
I sometimes control portions of it. I speak to it, telling it not to let me down. It's like another person. That's why when people make comments about my body I feel peculiar. They can't see my separation from it.

What do you fear about your body?
Its biology.

What do you fear about your mind?
Its passions.

What do you like about your body?
It takes me into the lives of other people.

What do you like about your mind?
Its conversation.

What's the most frequent question you ask yourself?
What am I going to do now.

Aren't you an artist?
Not always, there are unfortunate pauses, periods when I am anything but an artist.

When did you become an artist?
I set out to become one about twenty years ago. I was told that I was one about ten years ago, and now I am beginning to feel unembarassed by it.

What embarassment?
The proximity to the great men of the past.

What embarassment?
The jealousy of other people.

What embarassment?
The formal exposure of my psyche.

Is it very embarassing?
No. It used to be embarassing. Now there is some satisfaction in not being embarassed by it any more.

What are the first questions you ask others?
What do you want from me and what do you have that I may want.

Does it work?
No I have to deduce their answer through their actions and it might take between a week and two years.

Do you like others?
Yes.

Why don't you live with others on a daily basis?
Because I haven't found a good servant-master.

How come other people manage?
It's a wonder to me.

What are you?
I am everything that everybody is only differently.

Isn't everybody like that?
Yes.

Tell me more.
The word artist says enough.

Are you an object maker?
I am a thing maker.

What's the difference?
A thing is less clear and more inclusive.

Do you like well made things?
Yes. Well made things including well made thoughts. I also like things that are not well made, but I like them less. Sometimes I like terrible things.

Are you accepted as an artist?
By some. Most of my work was done to prove to

others including myself that I was an artist rather than because I was one. Or it was the opposite. One doesn't always know what one is.

Do you like to be called artist?
Sometimes I like it, sometimes I don't. I like antagonism and temporary anonimity.

If you were alone in the world would you be an artist?
I am alone in the world.

Are you alone in the world?
I am alone in a world full of nice and unnice people.

For whom are you making art?
For the adults in my past, for anyone who will look and wonder and let me live, and for the unnamables who will come in the future.

Why are you making art?
So that I can forget my separateness from everything else.

What are you running away from?
From people's evaluations.

Why are you sentimental?
Because I am unsatisfied.

What did one year of therapy do for you?
It was better than taking a course in psychology.

What is interesting about psychology?
The adults in my past talked about it with a mixture of respect and horror. They loved to tell me that if one read or thought too much or too long one became crazy. I was interested in this curious mind that could spoil under misuse.

Why didn't you become a psychologist?
The course I took in college was full of dull charts and statistics. I wasn't interested in math.

Are you nice to people?
No. I am accurate about my feelings.

Do you want to be wealthy?
Not any more.

Why?
Wealth is a profession.

Don't you want to have wealth?
I want just enough to live and do my work without feeling that I have to give something away out of guilt or generosity.

What's wrong with generosity?
It perpetuates a moneyed aristocracy.

Do you want your work to be preserved?
Either actually or photographically or descriptively.

What's the need for a tomb?
I want my spiritual and corporeal hunger to be remembered.

Why don't you keep your problems and your pleasure to yourself?
Because I'm universalizing them.

Isn't that a little pretentious?
No it's a little fatherly.

Why is it easier to make art than to deal with people?

Making art is dealing with people on your own terms. The ideal way of using people is using them like clay, but that being out of the question except for lunatics and leaders, art is a good alternative.

Why is art a profession?
Because it's hard work. Besides, all parts of awareness are categorized and professionalized.

Since when?
Ever since humanity.

Are you a professional artist?
Well, I find it weird being called professional. After I've done some art I'm pretty much where I started from even if I'm not. Art stops being what I made and it has to be something I haven't made. Tomorrow I may not be able to do art. There is no guarantee.

What has the acceptance of your work by others done to your character?

It has erased my ninety-five-pound weakling image.

Tell me a problem.
I have difficulty in understanding how the world began, if it did begin, how did I begin, if I did begin, and how does anything I do begin. I have a few minutes of intelligent perplexity whenever I bring up these enigmas and then I get drowsy and want to sleep in someone's protective amplitude.

Who is that someone?
A conglomerate of many people from my past, particularly those who knew more than I did.

What word describes your dealings with people?
In terms of feeling the word is eroticism, in terms of dealing the word is criticism.

How criticism?
I am question-oriented. I ask why to anything that is presented as fact. It puts people on the defensive and often they expose some privacies.

Why do you like to see their weapons?
It's a kind of knowledge, sniffing them out to see if they are like me or if they are different, how they are different from the people that they remind me of.

Are you superstitious?
In my conscious dealings I always leave a margin for the unexpected.

Are you an indoors person or an outdoors person?
Indoors. The outdoors is a luxury and a drug.

Going out is like going on an expedition even if I'm going out to buy some bread.

Why do you dislike leaving your house?
Someone might call me.

Why do you dislike leaving your house?
I might get lost or lose all the people I've known.

Why do you like the indoors?
Because I'm domesticated.

What does that mean?
It's a contemplative situation.

Isn't contemplation possible outdoors?
There are too many distractions and dissatisfactions with the multiple presentations of beauty.

Why don't you drive?
I don't trust my killer instincts.

Do you kill the animals you eat?
I kill the containers in which the flesh of the animals is packed.

Do you have any animals?
Only those that come of their own suicidal accord like roaches, spiders, flies, moths and mosquitos.

Do you have any things that move in your apartment?
The TV, gas flame and water.

What is your reflection to you?
A disembodied relative.

Does your apartment tend to be sparse or cluttered?
Cluttered. I like to have within visual and physical grasp the tools and materials that I work with.

Do you live where you work?
Yes. There is a mixing of the two.

Have you considered yourself as a work?
I have been working on that.

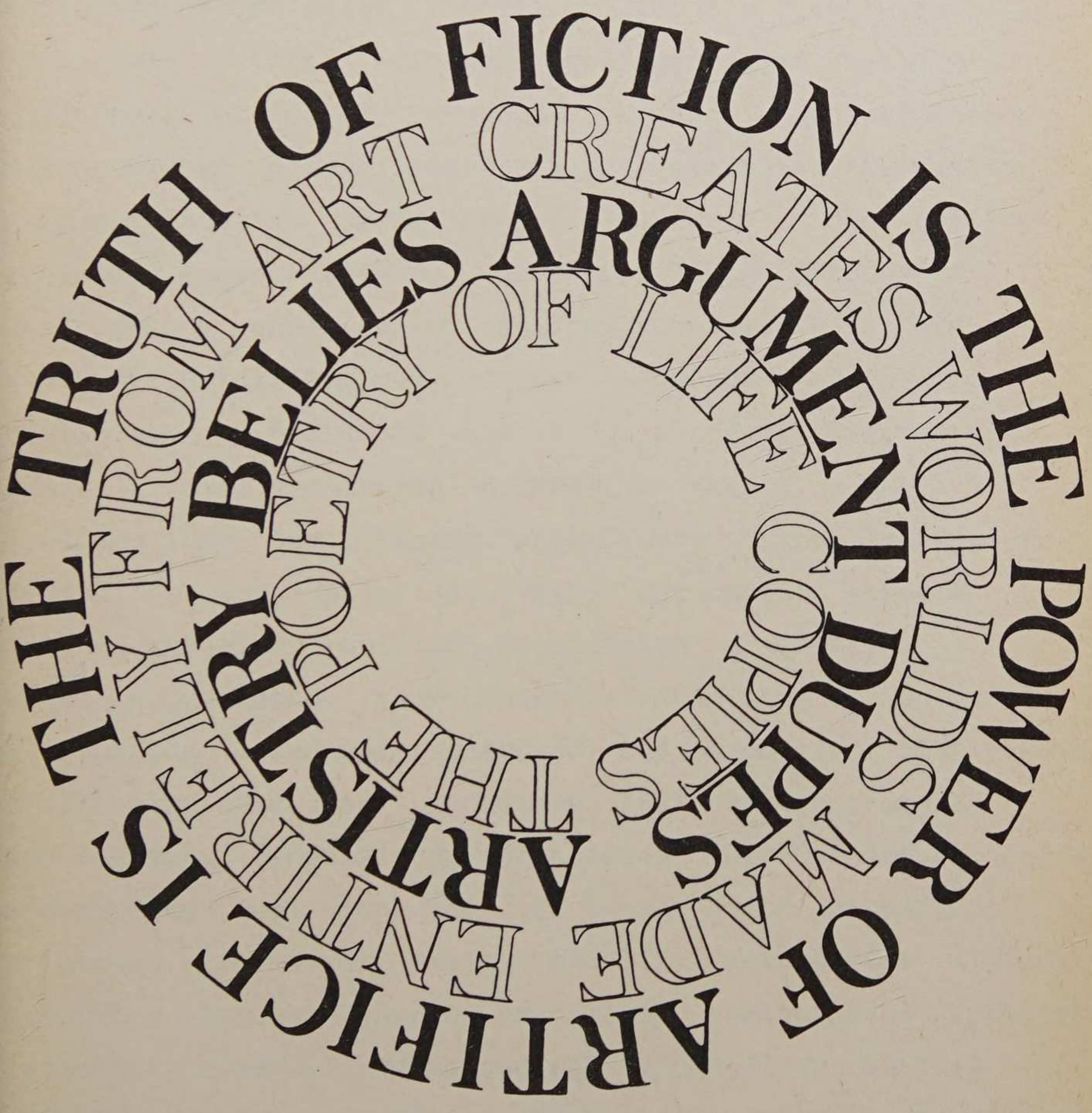
Are you Christifying yourself?
Everything is traceable to everything else.

Why do you want a megaphone, why reach millions?
I don't want to reach millions but the equivalent of myself among those millions.

What for?
For continuity.

Another genre... was the pithy, proverb-like generalizations about human conduct known as the **sentence** or **maxime.** Here, of course, the skill consists in expressing some thought about human motives or behavior in a form combining the maximum of clarity and truth with the minimum of words arranged in the most striking and memorable order. L.W. Tancock, introduction to La Rochefoucauld's **Maxims** (1959).

MANIFESTOES



by Richard Kostelanetz

from **Reality,** by Jaroslaw Kozlowski

A Purplexicon of Dissynthegrations,
by Abraham Lincoln Gillespie

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praggressiv ovarylease temperanant whoboozer tolernjoy
repmew chucklut anarchetype iotea followsuppers

Aeolyrpegging calculallow hoptimystic shrewmord obliterary smellspect soneyes decoyr factea readch pleorgasm renaissorganise psickisms imnexplicit plisstening statUresklye purrhaps hillycredulosity padmirme dykasting raspirations graphickle ecstensieve tellesclewtinates infaccuraceize pticklup Expatriaints hintstructions gadjects tainterior utiliterary scourfelnthesis harmonkey explerimince calligraphour imputility phallacious yappetising stintuitiv pickuppety tryganise counterphit harmonicallush enfaithrants prymate graphorror furthrallusion harmonicallush enfaithrants prymate graphorror furthrallusions sodgesire psychrowcess denticipate perceptarea-ise nousquince abstenced enhewge Conductours impklick prepperysense vapremote plastcoince reachieve cleanxpect arrabiffons cerebriscretion mischerché looklist himport freequality cerebrawl harrigant plastral suberblatulence blasexalté bidées goolustration rawcoreal writempo sentimiews presumaybe siloction aperfeeling meticulately vapmosphear dontdizzymeres nextricing Angloaming whirdeations freasonable feeligns cernamic flatubloso proecursing adjectimeagers punditty anonymintake oughtobografickl ginferences cackontrast artburn snifficant tright Chiricous pp<ffluktility peopvoice syllintrickl happeezd hierxoticlassic

(1929 - 1932)



TYPICAL SEQUENCE

Procedure	Inspection	Required Tooling
	(1) Incoming Material Inspection	
(2) Shear Material		
(3) Clean		
(4) Photoprint		Glass Negatives
(5) Touch-up		
(6) Bake		
(7) Etch		
(8) Rinse		
(9) Remove Etch Resist		
	(10) Inspect Layers	
(11) Drill Tool Holes		
(12) Detergent Clean		
(13) Rinse		
(14) Bake Prior to Lamination		
(15) Prepare Adhesive and Backing Material Layers		Drill Template
(16) Lay-up and Laminate		Laminating Fixtures
(17) Trim Flash		
(18) Post Cure		
(19) Drill Circuit Holes		Drill Jig
(20) Deburr		
(21) Clean Holes		
	(22) Inspect Holes	
(23) Copper Reduce		
	(24) Microsection and Inspect	
(25) Panel Plate Copper		
(26) Screen Plating Resist		Screens
(27) Pattern Plate Copper		
	(28) Microsection and Inspect	
(29) Pattern Plate Nickel		
(30) Pattern Plate Gold		
	(31) Microsection and Inspect	
(32) Remove Plating Resist		
(33) Etch Exposed Copper Foil		
	(34) Electrical Testing	
(35) Rough Cut		
(36) Route to Size		Router Plate
	(37) Final Inspection to Drawing and Specs	

Third Miscellany, by Kenneth Gangemi

But what kind of dachshund? A black dachshund with red balls? Or a red dachshund with black balls?.... Newspaper headline: EATS TACO/FALLS DEAD... Senior citizens race: Go, geezer, go!... Rule in publishing: the bigger the house, the thicker the skulls of the editors.... He wandered through the typing pool, giving a kiss here, a squeeze there.... Bourgeois guerrillas... She starred in a beaver film.... The Great Aerogramme Fiasco... Enemas for the enemy!.... Before I went out with her, I called up her gynecologist. I wanted to be sure of what I was getting into.... Twenty years a breakfast cook, and he never broke a yolk.... The earth suddenly spinning ten times as fast, and the whales bursting from the oceans.... He nosed over her body like a snufflehound.... Snakes ate my baby.... The crowded craptable in Las Vegas: all await the throw of the mice.... He adjusted his swamp armband.... Telephone: "Hello, Hanoi? This is Saigon".... A sit-down strike at a stool factory.... SS cake.... The gynecologist: "I work where other men play".... Fat corporate golfers waddle around the course.... Laboratory hamburgers.... I am very sorry, but I have no alternative but to turn you over to the Central Authorities.... He majored in experimental necrology, took a master's in swine genetics, then earned a Ph.D. in.... Arranging a blind date on the telephone: "Oh, I almost forgot to tell you. She's a *giantess*".... Why have the small yellow steam engines not yet arrived from the factory?.... He is the veterinarian of the literary world.... Deformed fetuses living in the sewers of the city.... Did you hear the news? The Jolly Green Giant has won the Nobel Peas Prize.... Modern apartment: it contains an escape hatch for the husband when the wife gets angry.... Headline: Man Arrested in Christmas Creche for Having Intercourse with Sheep.... Is she nervous? She's nervous in her bathtub.... He was once the boy-friend of the Heinz heiress, and he claims that he fucked her 57 different ways...."Your Honor, for years the defendant has been neatly stacking up cans of tuna fish".... TV ad for cat litter: "It soaks up the piss, it covers the shit".... I would like to win The Grand Prize.... Zoo: a new animal, the *giraffalo*, a cross between a giraffe and a buffalo.... Female I.D. system based upon vaginal photos....

Moving Day in the Accretive States,
by Clark Coolidge

Starting anywhere from present with which occupies is not ordered.

Time for everything. Time of everything.
Time nothing.
There are objects here.

A new painting is now a whole wide canvas of "hundreds" of horizontal stripes all of different hues which are words which are all this surface is left of. Distorts, abstract's distance, from a minute, front of the surface, eye blinks, a corner turning, & is a sentence. I shut my eyes, impossible to see the colors, it just shuts itself off. You just had to be there.

space

MEV's sound is so solid it hardly seems to exist (you go away, it does too) - maybe we only remember things which are impermanent (?) Thought later is other procedure thru the material differences:

> a repeated object being not the same object; casting aside the Art-Set entering the Early Mud; the "Art Coefficient" & "impossibility of sufficient memory" of Marcel Duchamp; "Other laws of gravity" (Rzewski); boredom being a potential; "beginning again and again is a natural thing even if there is a series" (Gertrude Stein); Guston in the World Museum wanting to paint like Mallarmé's "civilized first man"; Oldenburg's Hamburger; a state of changes/a change of states; a guy makes an automobile & finds it being marketed as a birdbath. . . insanity?

Lights shut out in the cave I lie on the clay & listen to the systems.

piano cactus building impedimenta leaven
altostratus effort byron step vest reach
eld trump crane vote stem epaulet tilt
veda gravy tion dial edge stunt ire
stylus verge toll bag pumice strega
aerial scrim gyre steer bren stope bridge
atmos plus tle leverage tragacanth fine
gum bot ing olene bars trig dyne aga
stoat module atti vent ben upon vin
flee eps jumar nasc tyro gentian cell
jete jimi last prit coast vend arp co
acrete mislist atroll mesa dirndl peccary
dwan etch mira sowd veleity knocks ab
twine ev clastic oca vat st san pylon
thule adj sard twilling mica akron stip
lend salmo chad aisle thorax arete farad
arm calc veg dodge ammonite elery arlan

The musics haven't been forgotten but used. Up to one moment's capacity. So many nouns (melodies) at a time don't constitute a label. Or a definition as wide as the dictionary. & when one appears it is as if for the first time. When the telephone rings we don't know but listen. Is that a "cello"? a "tack"? The sounds they are. All room is form. The feelings are our own, they leave when we do, never to return since they never left.
Hermetically sealed in infinity.

I hear where I am.
But more is there than
which my intentions focus.
Whole participation occurring only
after erasure of the syntax
of my memory.

space

The sound, of everything gives you a chance. It gives you the big various feeling (glance) at Noth-ing. Things that "signify" . . . these sounds don't signify, they are too steady being themselves in air (which they are). "Don't signify to me!", Burt Lancaster in Brute Force, a movie. "Full of sound & fury signifying nothing" — "Faulkner"? "Shakespeare"? "Saturday"? Nothing. & leaving & night & nothing making a noise in the bottoms. There were no Nothing Stands where I've ever been.

Shift of pitch's change in the weather.
The clothes are on the room.
Miscue turns the door of the airbag letup.
Finding tables & turning floors.
Nine degrees past.
Excavation.
Air.

MEV moving in the Drome Museum.

"THE WORLD'S LARGEST BOULDER" in Plymouth New Hampshire.

"It suits me fine if that's all down the drain."

— Don Judd

The sculpture of wrecked car bodies is a line
drawn across the board along the wall down the
hall across the love affair into the news.

If we must make measurements let us count the people
who have come to this hall. Count the windows. . .

I have a feeling of happiness.
A huge white wall.

The State of Play, by Michael Gibbs

INTRO.....19th C. concepts of linear order, of time and space, have been superceded in 20th C. literature by strategies of *silence* and *synthesis* (including a return to source).

External reality proving too chaotic and indefinite has resulted in withdrawal into the self
into the solipsism of Beckett where the self is the last remaining sign of life.

/ or into the private realm of Art.

'I am my world. (The Microcosm)'
-Wittgenstein, *Tractatus* 5.63

Wittgenstein saw that language is merely a set of games:
words become weapons (as in propaganda & advertising)
demanding counter-action by means of silence and sabotage.
Silence cuts the linearity of word-lines and aims beyond words towards the mysteries of the Void:

'Get the nothingness back into words. The aim is words with nothing to them: words that point beyond themselves rather than to themselves; transparencies, empty words. Empty words, corresponding to the void in things.'

- Norman O. Brown, *Love's Body p. 259)*

. . . . .

THE NOVEL AS ANTI-ART: in search of its own death (or sublimation)

The 19 th C. bourgeois novel based on established psycho*logical* precepts, on causality, on the interdependence of subject and object, has been rendered obsolete by 20th C. revelations about the nature of the universe. We can no longer have a single point of view.

'The kinetic theory of gases is as assertion of ultimate chaos. In plain, chaos was the order of nature; order was the dream of man.
- Henry Adams

'A man in China bought a cow and three days and five minutes later a Greenlander sneezed. Is that abstract circumstance connected with any regularity whatever? And are not such relations infinitely more frequent than those which are regular.
- C.S. Pierce, *Collected Papers* 5.342

W.S. Burroughs cuts up linear time and space; narrative as a process of entropy.

B.S. Johnson and Marc Saporta have written indeterminate novels whose loose pages can be read in any order.

'Programmed' novels allow the reader to proceed according to the way he interpretes each part.

The order/randomness dichotomy is simply another variation on the age-old classicism versus romanticism conflict.

The mythical process of 'naming' things represents an attempt to control the chaos of the outside world.

DEATH OF THE NOVEL PT. 2

Jorge Luis Borges's 'concept' novels give only bare essentials; the reader has to fill in himself.

'The composition of vast books is a laborious and impoverishing extravagance. To go on for five hundred pages developing an idea whose perfect oral exposition is possible in a few minutes! A better course of procedure is to pretend that these books already exist, and then to offer a resume, a commentary.
- Borges, from the Prologue to *The Garden of Forking Paths).*

If the reality of a work of art resides in its 'idea', then it is sufficient that the work can exist merely as a concept with or without concrete form. Yves Klein once filled a gallery in Paris with nothing more than empty space, signifying his 'presence', while Herman de Vries's book *wit* (white) simply consists of 200 completely blank pages. Similarly, John Cage's famous 'silent' piece *4' 33''*. Buckminster Fuller's phrase 'doing-more-with-less' (borrowed from Mies van der Rohe) sums it all up. Space is important to books as it is to architecture.

PT. 3

The electric media have usurped most of the function of books. Film & TV provide us with capsule entertainment together with the serious/artistic/informational qualities of fiction & non-fiction.

cf. the popularity of the 'book of the film'
the 'cine-romans' of Robbe-Grillet: the novel transcended into cinematic aesthetics.
Mailer's 'history as novel' documentaries.

'The new time sense of typographic man is cinematic and sequential and pictorial'
- McLuhan

(CCDA)

The book, as an object independant of the writer, is most often a dead object. But some writers *are* writing books, rather than stories.

e.g.---------- McLuhan's 'The Medium is the Massage: *An Inventory* of Effects'
---------- the 'concrete' novels of Julian Blaine, Jochen Gerz, Jean-François Bory, and book-objects by numerous artists.

'novel' - of new kind or nature, hitherto unknown

'It is not necessary for words to rest for ever on the linear traces of names which do not claim any association. They could very well take advantage of their aleatoric or topologic, obscure or prudent,grammatical or visual fashion in the grey air of significations which stagnate above each surface and disappear for ever or stay there according to circumstances.'
- Max Bense.

THE WORD IS A FACT IS AN OBJECT AN OBJECT AN OBJECT AN OBJECT AN

'A name means an object.
The object is its meaning.'
- Wittgenstein,
Tractatus 3.203

'The nature of language
is to be concerned with
itself alone.'
- Novalis

The current linguistic crisis stems from the realization that traditional language/semantics belongs to a mental universe now hopelessly out of date. The sign is fast replacing the word. Road-signs, advertising posters, etc. are the ideograms of today, helping to subvert the spatio-temporal linear *author*itarianism of written language, in favour of an anonymous 'field' environment in which words are signs are objects.

Semantics is giving way to semiotics (thereby helping to cure the Existentialists' neurosis/nausea over words as inexplicable 'things'.)

'Henceforth we must refuse
all complicity with objects.
We must refuse, that is,
any idea of pre-established
order.'
Robbe-Grillet.

A text appears as a 'set of words' rather than a set of things, feelings, atmospheres, etc. (Cf. Schiller's similar distinction in *On Naive and Sentimental Writing*, 1795.)

Jackson MacLow's chance poems present the reader with 'sets' of words "which allow each reader or hearer to be visionary himself rather than the passive receiver of the poet's vision". We should all be capable of making our own connections, plotting our own coordinates.

It is possible to express the structure and individual characteristics of a text in other mathematical terms;

i.e. the statistical structure
(based on frequency and number of syllables and words, and specific combinations of such numbers) - applicable to, for instance, Gertrude Stein.

i.e. the topological structure
- particularly applicable to concrete/visual texts.

The poets of the Dada & De Stijl groups recognised the need for su
such an approach during the first wave of poetic experimentation
from c. 1915-25.

'we want by all possible means
syntax
prosody
typography
arithmetic
orthography
to give new meaning to the word and new force to
expression'
Manifesto of De Stijl, 1920

The experimental poet is a 'language-designer'; he *escribes* rather than *describes*.

LANGUAGE AS A GAME in which the given structure and rules of the game (grammar/message/situation) predetermine the moves in the game (words/signs/gestures/actions) and progressively limit the possible alternatives, the earlier moves conditioning those that follow.

'The closing bout of the night was the
Count in aunt's arse, my prick in the
Frankland's arse, Harry enjoying an
old-fashioned fuck with his mother,
and Ellen under aunt to dildo and be
gamahuched and dildoed by aunt.'
-*The Romance of Lust*

Emmett Williams' use of permutation is sometimes equally as erotic. His book *Sweethearts* consists of 286 pages of spatial permutations of the single word 'sweethearts'

While Raymond Queneau, in an amazing feat of semantic skill, showed in *Exercises In Style* how the same story could be told in 99 different ways.

'He deduced that the Library
is total and that its shelves
contain all the possible
combinations of the twenty-
odd orthographic symbols
(whose number, though vast,
is not infinite); that is,
everything that can be
expressed, in all languages.'
- Borges's *Library of Babel*

'Man possesses the ability
to construct languages
capable of expressing every
sense without having any
idea how each word has
meaning, or what its
meaning is.'
- Wittgenstein, *Tractatus*
4.002.

. . . . . .

POST-HISTORICAL MAN lives in a continuous non-linear (past)

present

(future)

-------- history is not something that happened because something else happened; it just happened.

-------- we've given up thinking about the future.

-------- it is now possible to consider the total forces operating on man and society: economic, political, cultural, ecological...

The information explosion has produced a global wealth of trans-historical, cross-cultural material available to poets and novelists:

Joyce with his language games; *Finnegans Wake* as 'pass-key to the collective consciousness.'

Pound/Olson/Duncan: the poet as 'man of knowledge' possessing a cross-cultural non-specialist awareness of the fields of knowledge.

We are experiencing a second Renaissance; new territories are being opened up in both outer- and inner-space, while libraries, information banks, and inter-continental communications are distributing ideas and knowledge to whoever requires them, regardless of race or creed.

LAST WORDS

Authorship = Ownership

'Writers don't own their words.
Since when do words belong to
any body? 'Your very own words'
indeed! And who are 'you'?'
- Brion Gysin.

. . . . . .

Meta-Language, by Bela Hap

META-LANGUAGE

Language discussing itself.

META-MURDERER

Self-murderer.

META-SELF-MURDERER

Self-murderer who doesn't murder himself.

METAPHOR

Metaphor.

META-TITLE

Meta-Mathematics,

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+ + + = + + +

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= = =

(= = =) = (= = =)

[(= = =) = { = = = }] = [(= = =) = (= = =)]

Structuralist Meta-Analysis

As a starting point of our present analysis, we only ascertain that the first sentence of the analysis in question comprises twenty-three words. Further quantitative research will point out that the number of words in the following (that is, the present) sentence is only twenty-two. Our working hypothesis, or what Mukarovsky called "semantic gesture", is that the number of words diminishes by one in consecutive sentences.

$$S_x = S_{(x - 1)} - 1$$

The correctness of our hypothesis should be first checked in this sentence: the number of words as expected, is twenty. The present sentence, by necessity, consists of nineteen words, as it will be borne out by a careful examination. The task that remains is then to check through the methodical analysis of each further surmise, the hypothesis. In other words, the following sentences should be the verbal equivalents of the mathematical formula given above. Examples for examination need to be brought in from a sufficiently wide ranging field of utterances. The validity of the formula will of course greatly depend on the liberality of selection. This view was kept in mind when choosing the present sentence of fourteen words. As the investigation advanced, the validity of the formula tended to become evident. This sentence, consisting of twelve words, was found at an advanced stage. Even more promising results came when we explored a new medium. Like the present statement, unquestionably made up of ten words. Then, not surprisingly, followed an evidence of nine words. The eight words here almost came as natural. Expectedly, there are seven in this one. One, two, three, four, five, six. One, two, three, four, five. There are four here. This seems reasoning. Proved indeed. Undeniable.

Translated by Gyula Kodolanyi

(On Schoenberg's **Moses and Aaron**), by Milton Babbitt

The twelve-tone system, like any formal system, can be characterized by the elements employed, the stipulated relationships among the elements, and the operations defined upon them. In the twelve-tone system, the elements are those of the usual equal-tempered chromatic scale, with membership in twelve pitch classes determined by the familiar criterion of octave equivalence. The relations, of pitch and interval, among these pitch classes is defined for each composition by a total ordering of the classes, each class appearing once and only once. This ordering defines a twelve-tone "set" (sometimes termed "row" or "series"), with no specification of the registral[+] member of the pitch class, or of duration, dynamic level, or timbre, all of which properties are, of course, associated with any compositional representation of the set. It is assumed that this ordering can be inferred from a genuinely twelve-tone work, but not necessarily from any one compositional representation of the set in the work.

The stipulated operations upon the so-specified "prime" set are the three independent ones of transposition, inversion, and retrogression, and of all combinations of these. The "justification" for the incorporation of these operations into the system resides in those unique musical invariants associated with each of them, that is, those characteristics of a set which are preserved under such a transformation, and those relations between a set and its transformed version which are inevitably and universally determined by the transformation. Thus, transposition (which, for present purposes, may be regarded in its usual sense, with the important stipulation that the transposition is performed on pitch classes, not necessarily on registrally specified elements of these classes) preserves, for example, the intervallic succession of a set. Inversion (which, again, is not necessarily the customary contour-interval inversion, but struc-

[+] *registral:* differentiated by register from all other members of the same pitch class.

tural inversion of pitch classes) determines, for example, the symmetric property for dyads.++ Retrogression preserves the interval succession, in reverse, of the inverted set; the set resulting from the successive applications of the operations of retrogression and inversion preserves the intervallic succession of the prime set.

These are but the simplest instances of the multitude of invariants preserved under these operations, and--it must be added--these operations themselves must be and easily can be defined more rigorously than is appropriate or possible here.

In almost all of Schoenberg's twelve-tone works (including *Moses and Aaron*) sets possessing a specific property (that is one not possessed by all sets) are employed. This property is founded upon the relation between the content of the two discrete hexachords of the set, so that at least one transpositional relationship (and, in the set of *Moses and Aaron*, at only one) each set form can be paired with an inversionally related set whose first hexachord is identical in content (not necessarily in ordered content) with the second hexachord of the original set, and vice versa. Thus, the first hexachords taken together contain all twelve pitch classes, as must--then--the second hexachords, also. Such an arrived-at collection of the twelve pitch classes is termed an "aggregate," not a "set," for it is not necessarily totally ordered, since the order relationship between elements belonging to different set segments is only transitive. It also follows, from the structure of such a set, that retrograde-inversionally related forms of the set can form such an aggregate from a combination of the first hexachord of one and the second hexachord of the other, while a succession of such related forms creates a "secondary set" between the second hexachord of the first such set, and the first hexachord of the second set. Two set forms so related as to make possible the formation of aggregates or secondary sets are "combinatorially" related. The structural use and utility of this property is demonstrated strikingly throughout *Moses and Aaron*.

The identification of the "prime" set in a given composition is not a meaningful task, since the property of "primeness" is not an immanent one, but a relational one; thus, the designation of a particular set form at a specific transpositional level as "prime" is, analytically, usually determined by temporal priority or emphasis, since the closure and symmetry properties of the system assure that the musical relationships remain unaltered, regardless of the choice of the "prime" from the, normally, forty-eight possible compositional sets.

++ *dyad:* a unit comprising two pitch classes.

In *Moses and Aaron*, it appears most logical to designate as the "prime" that set a representation of which is sung by Aaron on his first appearance in the opera, in Act 1, Scene 2. On this basis, the following table contains the twelve-tone source material of the work:

	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII
1	C#	D	G#	F#	G	F	B	A	B♭	C	E♭	E
2	C	C#	G	F	F#	E	B♭	G#	A	B	D	E♭
3	F#	G	C#	B	C	B♭	E	D	E♭	F	G#	A
4	G#	A	E♭	C#	D	C	F#	E	F	G	B♭	B
5	G	G#	D	C	C#	B	F	E♭	E	F#	A	B♭
6	A	B♭	E	D	E♭	C#	G	F	F#	G#	B	C
7	E♭	E	B♭	G#	A	G	C#	B	C	D	F	F#
8	F	F#	C	B♭	B	A	E♭	C#	D	E	G	G#
9	E	F	B	A	B♭	G#	D	C	C#	E♭	F#	G
10	D	E♭	A	G	G#	F#	C	B♭	B	C#	E	F
11	B	C	F#	E	F	E♭	A	G	G#	B♭	C#	D
12	B♭	B	F	E♭	E	D	G#	F#	G	A	C	C#

Reflections on the Novel, by Raymond Federman

– This unnumbered double column page can be read anytime either in English or in French totally or partially or simultaneously at the reader's discretion –

SOME REFLEXIONS ON THE NOVEL IN OUR TIME
QUELQUES REFLEXIONS SUR LE ROMAN AUJOURD'HUI

original text

Peut-on dire qu'en dénonçant l imposture d'un roman qui tend à totaliser l'existence et man que sa "pluridimensionnalité," l'oeuvre critique nous libère de l'illusion réaliste? Je cro is plutôt qu'elle nous y enfer me. Car l'objectif reste le mê me: il s'agit toujours d'expri mer, de traduire quelque chose qui est déjà là--même si être déjà là, dans cette nouvelle p erspective, consiste paradoxal ement à ne pas être là. Autrem ent dit, le roman, en un sens, ne peut pas échapper au réalis me. Cette hypothèque pèse sur lui depuis l'origine, depuis l 'époque où pour se justifier d u soupçon de frivolité, il a d û se présenter comme un moyen de connaissance--et non pas se ulement depuis le XIX^{e} siécle. L'histoire du roman n'est-il f aut l'admettre--rien d'autre q ue la succession de ses effort s pour "apprésenter" une réali

translation

Can it be said that by denounc ing the fraudulence of a novel which tends to totalize existe nce and misses its pluridiment ionality, the critical work fr ees us from the illusion of re alism? I rather believe that i t encloses us in it. Because t he goal remains the same: it i s always a question of express ing, of translating somethin g which is already there--even if to be already there, in thi s new perspective, consists pa radoxically in not being there . In other words, the novel, i n a sense, cannot escape reali sm. This mortgage weighs upon it since its origin, since the period when for justifying its elf of the suspicion of frivol ity, it had to present itself as a means of knowledge--and n ot only since the 19th century . The history of the novel is--one must admit it--nothing el se but the succesession of its

té qui toujours se dérobe, pou r substituter à des miroirs tr op grossiers des miroirs plus fins, plus sélectifs. Mais, en un autre sens, le roman n'a ja mais cessé de dénoncer, par sa réalité même l'illusion qui l' anime. Tous les grands romans critiques qui sous couleurs de raconter une histoire, de fair e vivre des personnages, d'int erpréter des situations, gliss ent sous nos yeux le mirage ta ngible d'une forme. Toute oeuv re romanesque forme bloc: on n e peut y soustraire ou y chang er un mot, la prolonger ou la dévier de son cours. C'est ce qui fait d'elle un leurre. Nou s croyons y trouver l'expressi on de notre unité, alors qu'el le n'en manifeste que le désir . Nous croyons, en nous racont ant, découvrir ce quelqu'un qu e nous sommes déjà. Mais ce qu elqu'un n'existe que dans l'oe uvre, il en est le produit et non pas la source. Et ceci parce que le propre d' un di scours littéraire--c'-est-à-d ire d' un discours fixé une fois pour toutes--est de tr ouver sa référence, ses règl es d' organisation en lui mê me, et non pas dans l'experi ence réelle ou imaginaire su r laquelle il s'appuie. A tr avers tous les détours qu' on voudra, le sujet qui écrit n e se saisira jamais dans l e roman: il ne saisira que le roman, qui, par définiti on, l' exclut.....

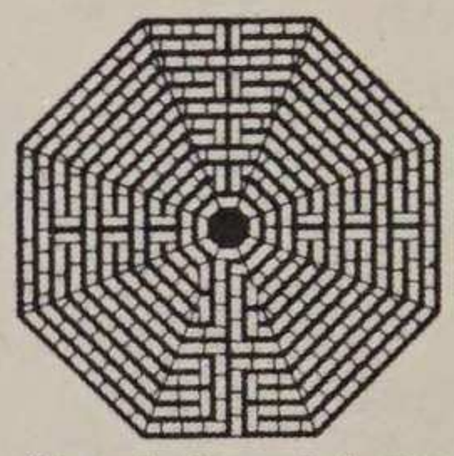
efforts to "appresent" a reali ty which always evades, always substitutes for vulgar mirrors finer mirrors, more sèlective mirrors. But, in another sense , the novel is nothing else bu t a denounciation, by its very reality, of the illusion which animates it. All great novels are critical novels which, und er the pretense of telling a s tory, of bringing characters t o life, of interpreting situat ions, slide under our eyes the mirage of a tangible form. All fictitious works form a block : nothing can be taken away fr om it nor can a single word be changed. That is what makes of the novel a lure. We think we are going to find in it the ex pression of our unity, whereas in fact it only manifests the desire of it. We believe, as w e are relating ourself, that w e are going to discover, to fi nd, that being that we are alr eady. But that being, that som ebody, exists in the work only , it is the product of it and not the source. And this becau sè the essence of a literary d iscourse--that is to say a dis course fixed once and for all is to find its own point of r eference, its own rules of org anization in itself, and not i n the real or imaginary experi ence, on which it rests. Throu gh all the detours that one wi shes, the subject who writes w ill never seize himself in the novel: he will only seize the novel which, by definition, ex cludes him.....

Quasi-Infinities and the Waning of Space

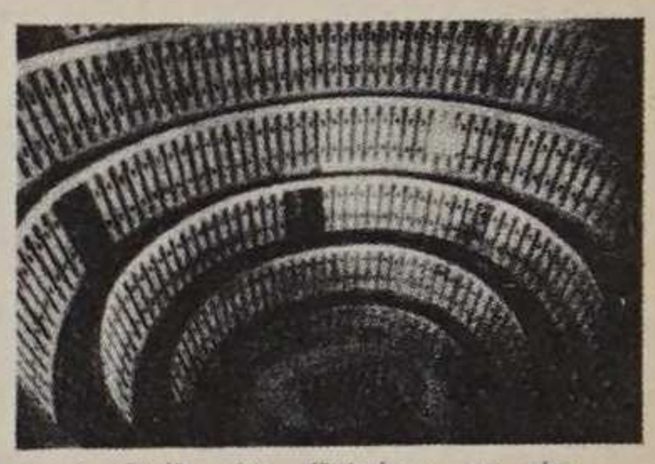
For many artists the universe is expanding; for some it is contracting.

By
ROBERT SMITHSON

"Without a time sense consciousness is difficult to visualize." J. G. Ballard. *The Overloaded Man*



1 The Amiens Labyrinth (France)



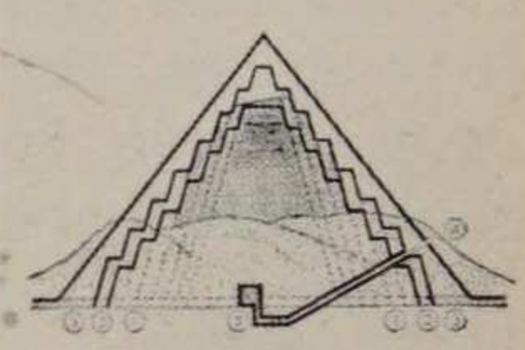
2 Built for Fabricus at the University of Padua

AROUND FOUR BLOCKS of print I shall postulate four ultramundane margins that shall contain indeterminate information as well as reproduced reproductions. The first obstacle shall be a labyrinth(1), through which the mind will pass in an instant, thus eliminating the spatial problem. The next encounter is an abysmal anatomy theatre(2). Quickly the mind will pass over this dizzying height. Here the pages of time are paper thin, even when it comes to a pyramid(3). The center of this pyramid is everywhere and nowhere. From this center one may see the Tower of Babel(4), Kepler's universe(5), or a building by the architect Ledoux(6). To formulate a general theory of this inconceivable system would not solve its symmetrical perplexities. Ready to trap the mind is one of an infinite number of "cities of the future(7)." Inutile codes(8) and extravagant experiments(9) adumbrate the "absolute" abstraction(10). One becomes aware of what T. E. Hulme called "the fringe . . . the cold walks . . . that lead nowhere."

In Ad Reinhardt's "Twelve Rules for a New Academy" we find the statement, "The present is the future of the past, and the past of the future." The dim surface sections within the confines of Reinhardt's standard (60" x 60") "paintings" disclose faint squares of time. Time, as a colorless intersection, is absorbed almost imperceptibly into one's consciousness. Each painting is at once both memory and forgetfulness, a paradox of darkening time. The lines of his grids are barely visible; they waver between the future and the past.

George Kubler, like Ad Reinhardt, seems concerned with "weak signals" from "the void." Beginnings and endings are projected into the present as hazy planes of "actuality." In *The Shape of Time: Remarks on the History of Things*, Kubler says, "Actuality is . . . the interchronic pause when nothing is happening. It is the void between events." Reinhardt seems obsessed by this "void," so much that he has attempted to give it a concrete shape—a shape that evades shape. Here one finds no allusion to "duration," but an interval without any suggestion of "life or death." This is a coherent portion of a hidden infinity. The future criss-crosses the past as an unobtainable present. Time vanishes into a perpetual sameness.

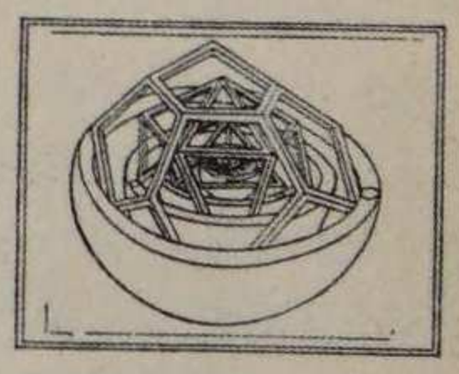
Most notions of time (Progress, Evolution, Avant-garde) are put in terms of biology. Analogies are drawn between organic biology and technology; the nervous system is extended into electronics, and the muscular



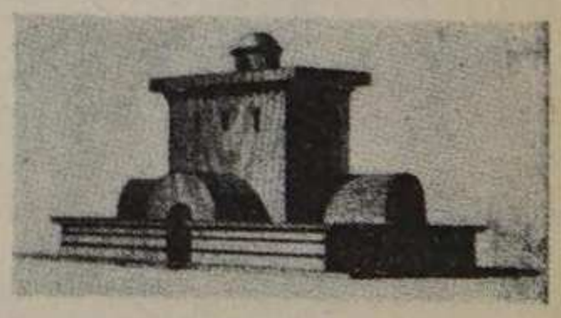
3 The Pyramid of Meidum



4 The Tower of Babel



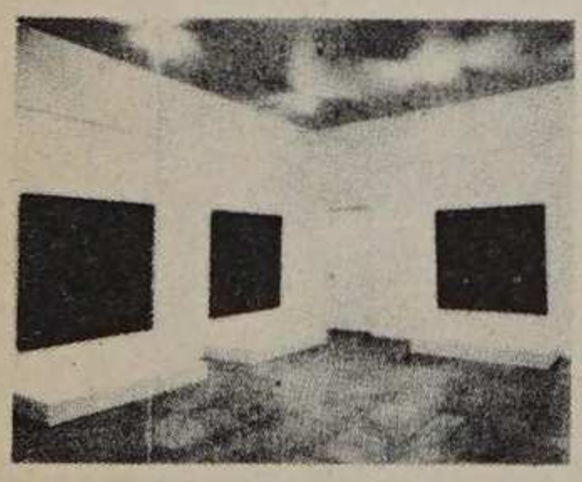
5 Kepler's model of the universe



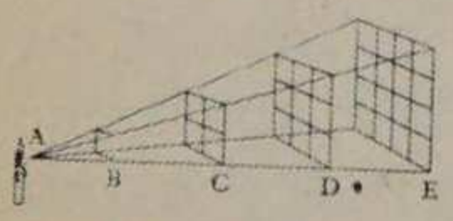
6 Claude-Nicalas Ledoux (1736-1806)



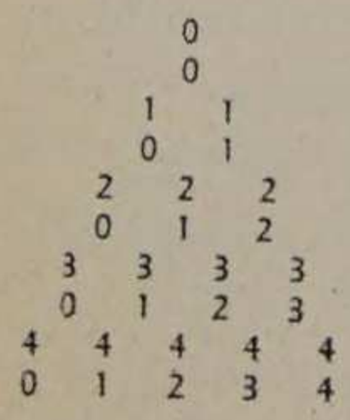
7 "City of the Future"



10 Ad Reinhardt installation (March 1965) Betty Parsons Gallery



9 From Edgar Allan Poe's *Eureka*



8 A. *Discrete Scheme Without Memory* by Dan Graham

HGFEDCBA
GHFEDCBA
FGHEDCBA
EFGHDCBA
DEFGHCBA
CDEFGHBA
BCDEFGHA
ABCDEFGH

B. Non-code based on *The Ars Magna* of Ramon Lull

11 Any art that originates with a will to "expression" is not abstract, but representational. Space is representated. Critics who interpret art in terms of space see the history of art as a reduction of three dimensional illusionistic space to "the same order of space as our bodies." (Clement Greenberg—*Abstract, Representational and so forth.*) Here Greenberg equates "space" with "our bodies" and interprets this reduction as abstract. This anthropomorphizing of space is aesthetically a "pathetic fallacy" and is in no way abstract.



12 Plate probably drawn for Spigelius (1627)



13 Willem deKooning

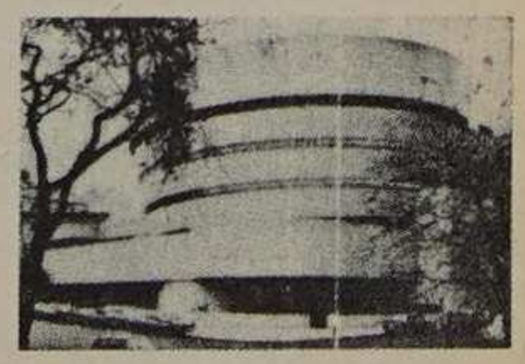


14 Jackson Pollack

15 The biological metaphor is at the bottom of all "formalist" criticism. There is nothing abstract about deKooning or Pollack. To locate them in a formalist system is simply a critical mutation based on a misunderstanding of metaphor—namely, the biological extended into the spatial.

16 *Art Forum,* September 1965. *The Biomorphic Forties*

17 A. The Guggenheim Museum is perhaps Wright's most visceral achievement. No building is more organic than this inverse digestive tract. The ambulatories are metaphorically intestines. It is a concrete stomach.



B Guggenheim Museum

"Although inanimate things remain our most tangible evidence that the old human past really existed, the conventional metaphors used to describe this visible past are mainly biological." George Kubler, *The Shape of Time: Remarks on the History of Things*

nowhere
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nowhere.
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the pleasure
nowhere.
let him go to sleep
m

John Cage. *Silence.*
Cambridge: M.I.T. Press

"Dr. J. Bronowski among others has pointed out that mathematics, which most of us see as the most factual of all sciences, constitutes the most colossal metaphor imaginable, and must be judged, aesthetically as well as intellectually, in terms of the success of this metaphor." Norbert Wiener, *The Human Use of Human Beings*

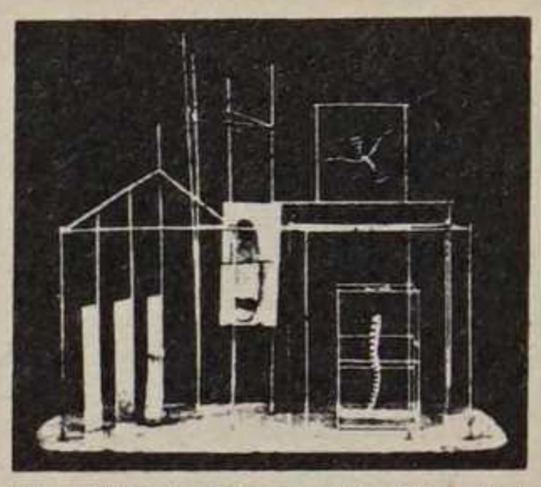
system is extended into mechanics. The workings of biology and technology belong not in the domain of art, but to the "useful" time of organic (active) duration, which is unconscious and mortal. Art mirrors the "actuality" that Kubler and Reinhardt are exploring. What is actual is apart from the continuous "actions" between birth and death. Action is not the motive of a Reinhardt painting. Whenever "action" does persist, it is unavailable or useless. In art, action is always becoming inertia, but this inertia has no ground to settle on except the mind, which is as empty as actual time.

THE ANATOMY OF EXPRESSIONISM[11]

The study of anatomy since the Renaissance lead to a notion of art in terms of biology[12]. Although anatomy is rarely taught in our art schools, the metaphors of anatomical and biological science linger in the minds of some of our most abstract artists. In the paintings of both Willem deKooning[13] and Jackson Pollack[14], one may find traces of the biological metaphor[15], or what Lawrence Alloway called "biomorphism[16]." In architecture, most notably in the theories of Frank Lloyd Wright, the biological metaphor prevails[17]. Wright's idea of "the organic" had a powerful influence on both architects and artists. This in turn produced a nostalgia for the rural or rustic community or the pastoral setting, and as a result brought into aesthetics an anti-urban attitude. Wright's view of the city as a "cancer" or "a social disease" persists today in the minds of some of the most "formal" artists and critics. Abstract expressionism revealed this visceral condition, without any awareness of the role of the biological metaphor. Art is still for the most part thought to be "creative" or in Alloway's words "phases of seeding, sprouting, growing, loving, fighting, decaying, rebirth." The science of biology in this case, becomes "biological-fiction," and the problem of anatomy dissolves into an "organic mass." If this is so, then abstract-expressionism was a disintegration of "figure painting" or a decomposition of anthropomorphism. Impressionistic modes of art also suffer from this biological syndrome.

Kubler suggests that metaphors drawn from physical science rather than biological science would be more suitable for describing the condition of art. Biological science has since the nineteenth century infused in most people's minds an unconscious faith in "creative evolu-

18 The truncated ideas in *Nova Express* (Evergreen Black Cat Book BC-102) disclose in part the "heat-death" of the biological metaphor, "The Insect Brain of Minraud enclosed in a crystal . . ." M. L. von Franz in *Time and Synchronicity in Analytic Psychology* states, "Physicists studying cybernetics have observed that what we call consciousness seems to consist of an intra-psychic flux or train of ideas, which flows 'parallel to' (or is even possibly explicable by) the 'arrow' of time. While M. S. Watanabe convincingly argues that this sense of time is a fact sui generis, others like Grunbaum tend to believe that entropy is the cause of time in man." See *The Voices of Time* (p. 218), edited by J. T. Fraser. New York: George Braziller, 1966.



19 Alberto Giacometti, *The Palace at Four A.M.* (1932-33)

20 The following is part of a manuscript that describes *The Palace at Four A.M.* It was dictated by Giacometti to André Breton for publication in the magazine *Minotaure* (No. 3-4, 1933, p. 42) and later translated by Ruth Vollmer into English (see the magazine *Transformation* published by Wittenborn). "This object has taken form little by little; by the end of summer 1932 it clarified slowly for me, the various parts taking their exact form and their particular place in the ensemble. Come autumn it had attained such reality that its execution in space did not take more than one day." He also goes on to say, ". . . the days and nights had the same color, as if everything happened just before daybreak. . . .

21 *A Giacometti Portrait*, The Museum of Modern Art



22 Ruth Vollmer, *Obelisk* (1962)

23 Quoted from *Enneads*, in *Concepts of Mass in Classical and Modern Physics* (Harper Torch Book TB571) by Max Jammer, page 31. On the same page Jammer goes on to say, "Proclus, the other great exponent of Neoplatonism in the East, accepts Plotinus' doctrine, but with one important modification: the passivity or inertia of matter follows from its extension." The decline of the *categories* of "painting" and "sculpture" seem to be the result of this problem of spatial extension from matter. Space becomes an illusion on matter.

"In principle, nothingness remains inaccessible to science." Martin Heidegger, *An Introduction to Metaphysics*

"The unity of Nature is an extremely artificial and fragile bridge, a garden net." T. E. Hulme, *Cinders*

"It came to him with a great shock that not one of the robots had ever seen a living thing. Not a bug, a worm, a leaf. They did not know what flesh was. Only the doctors knew that, and none of them could readily understand what was meant by the words 'organic matter'." Michael Shaara, *Orphans of the Void*

tion." An intelligible dissatisfaction with this faith is very much in evidence in the work of certain artists.

THE VANISHING ORGANISM

The biological metaphor has its origin in the temporal order, yet certain artists have "detemporalized" certain organic properties, and transformed them into solid objects that contain "ideas of time." This attitude toward art is more "Egyptian" than "Greek," static rather than dynamic. Or it is what William S. Burroughs calls "The Thermodynamic Pain and Energy Bank"[18]—a condition of time that originates inside isolated objects rather than outside. Artists as different as Alberto Giacometti and Ruth Vollmer to Eva Hesse and Lucas Samaras disclose this tendency.

Giacometti's early work, *The Palace at Four A.M.*[19], enigmatically and explicitly is about time. But, one could hardly say that this "time-structure" reveals any suggestion of organic vitality. Its balance is fragile and precarious, and drained of all notions of energy, yet it has a primordial grandeur[20]. It takes one's mind to the very origins of time—to the fundamental memory. Giacometti's art and thought conveys an entropic view of the world. "It's hard for me to shut up," says Giacometti to James Lord. "It's the delirium that comes from the impossibility of really accomplishing anything[21]."

There are parallels in the art of Ruth Vollmer to that of Giacometti. For instance, she made small skeletal geometric structures before she started making her bronze "spheres," and like Giacometti she considers those early works "dead-ends." But there is no denying that these works are in the same class with Giacometti, for they evoke both the presence and absence of time. Her *Obelisk*[22] is similar in mood to *The Palace at Four A.M.* One thinks of Pascal's "fearful sphere" lost in an Egyptian past, or in the words of Plotinus the Stoa, "shadows in a shadow[23]." Matter in this *Obelisk* [24] opposes and forecloses all activity—its future is missing.

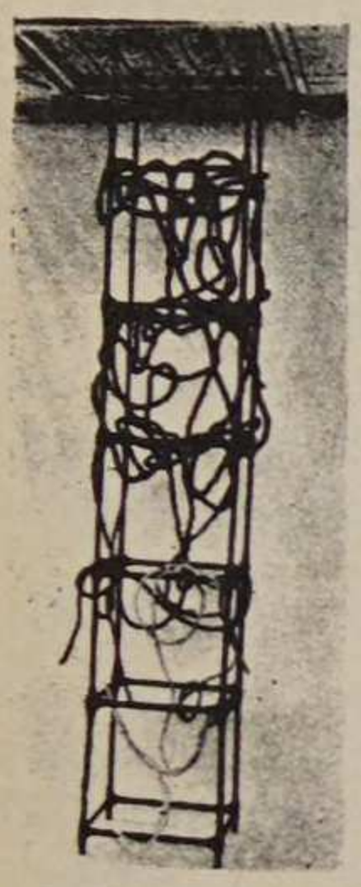
The art of Eva Hesse is vertiginous and wonderfully dismal[25]. Trellises are mummified, nets contain desiccated lumps, wires extend from tightly wrapped frameworks, a cosmic dereliction is the general effect. Coils go on and on; some are cracked open, only to reveal an empty center. Such "things" seem destined for a funerary chamber that excludes all mention of the living and the dead. Her art brings to mind the obsessions of the pha-

24 A. For further edification concerning obelisks see *A Short History of the Egyptian Obelisk* by W. R. Cooper. London: Samuel Bagster and Sons, 1877. "The first mention of the obelisk, or Tekhen, occurs in connection with the pyramid: and both are alike designated sacred monuments on the funereal stele of the early empire, and also were undeniably devoted to the worship of the sun; occasionally the obelisk was represented as surmounting a pyramid, a position which it has never actually been found to occupy."

B. *The New York Obelisk—Cleopatra's Needle* by Charles E. Moldenke, New York: Anson D. F. Randolph and Co., 1891. "We know of the Obelisk of Karnak, erected by Queen Hatasu, that the apex of its pyramidion was covered with 'pure gold' . . ."

C. *Cleopatra's Needles and Other Egyptian Obelisks* by Sir E. A. Wallis Budge, London: The Religious Tract Society, 1926. Regarding obelisks in Rome: "The brass globe which had been fixed on the top of the obelisk when Caligula set it up was removed; it was empty, though many believed that it would be found to contain valuable objects."

D. *Salambo* by Gustave Flaubert, a Berkeley Medallion Book, 1966. Regarding obelisks in Byrsa: ". . . obelisks poised on their points like inverted torches."



25 A. Eva Hesse. *Loakoon*, 1965



B Pergamen? *Loakoon*

C. In her *Loakoon* based on the sculpture by Pergamen? second century B.C. we discover an absence of "pathos" and a deliberate avoidance of the anthropomorphic. Instead one is aware only of the vestigital and devitalized "snakes" looping through a lattice with cloth bound joints. Everything "classical" and "romantic" is mitigated and underminded. The baroque aesthetic of the original *Loakoon* with its flowing lines—soft and fluid—is transformed into a dry, skeletal tower that goes nowhere.

raohs, but in this case the anthropomorphic measure is absent. Nothing is incarnated into nothing. Human decay is nowhere in evidence.

The isolated systems Samaras[26] has devised irradiate a malignant splendor. Clusters of pins cover vile organs of an untraceable origin. His objects are infused with menace and melancholy. A lingering Narcissism[27] may be found in some of his "treasures." He has made "models" of tombs and monuments that combine the "times" of ancient Egypt with the most disposable futures of science fiction.[28]

TIME AND HISTORY AS OBJECTS

At the turn of the century a group of colorful French artists banded together in order to get the jump on the bourgeois notion of progress. This bohemian brand of progress gradually developed into what is sometimes called the avant-garde. Both these notions of duration are no longer absolute modes of "time" for artists. The avant-garde, like progress, is based on an ideological consciousness of time. Time as ideology has produced many uncertain "art histories" with the help of the mass-media. Art histories may be measured in time by books (years), by magazines (months), by newspapers (weeks and days), by radio and TV (days and hours). And at the gallery proper—*instants!* Time is brought to a condition that breaks down into "abstract-objects[29]." The isolated time of the avant-garde has produced its own unavailable history or entropy.

Consider the avant-garde as Achilles and progress as the Tortoise in a race that would follow Zeno's second paradox of "infinite regress[30]." This non-Aristotelian logic defies the formal deductive system and says that "movement is impossible." Let us paraphrase Jorge Luis Borges' description of that paradox. (See *Avatars of the Tortoise*): The avant-garde goes ten times faster than progress, and gives progress a headstart of ten meters. The avant-garde goes those ten meters, progress one; the avant-garde completes that meter, progress goes a decimeter; the avant-garde goes that decimeter, progress goes a centimeter; the avant-garde goes that centimeter, progress, a millimeter; the avant-garde, the millimeter, progress a tenth of a millimeter; and so on to infinity without progress ever being overtaken by the avant-garde. The problem may be reduced to this series:

$10 + 1 + 1/10 + 1/100 + 1/1000 + 1/10{,}000 + \cdots$



26 Lucas Samaras, *Untitled*, 1963

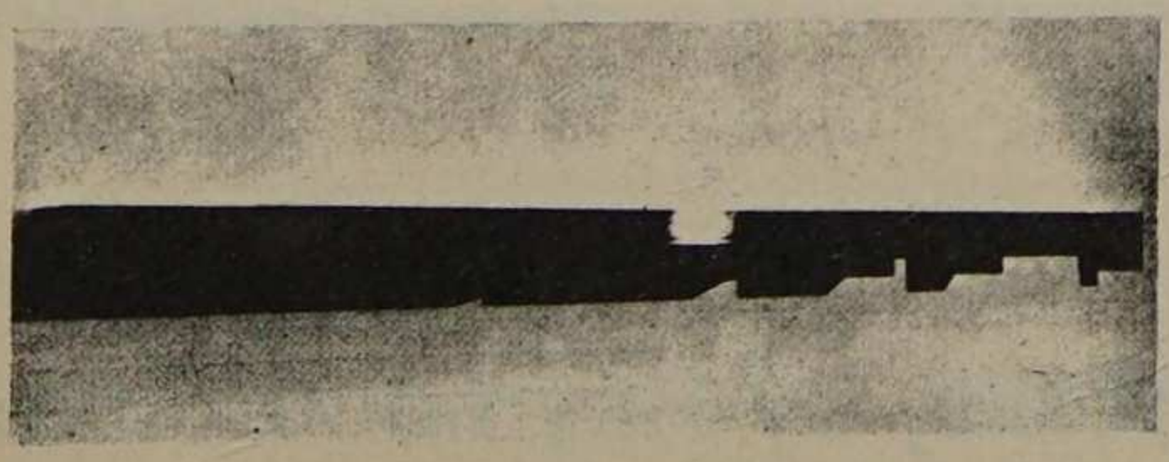
"The individual is the seat of a constant process of decantation, decantation from the vessel containing the fluid of future time, sluggish, pale and monochrome, to the vessel containing the fluid of past time, agitated and multicolored by the phenomena of its hours." Samuel Beckett, *Proust*

27 Self-love, self-observation, self-examination, and self-awareness result in an isolated mind. This kind of mind would tend to produce a fictitious "reality" detached from organic nature. *Monsieur Teste* by Paul Valery is perhaps the greatest elucitation of Narcissism. "He watches himself, he maneuvers, he is unwilling to be maneuvered. He knows only two values, two categories, those of consciousness reduced to its acts: the possible and the impossible. In this strange head, where philosophy has little credit, where language is always on trial, there is scarcely a thought that is not accompanied by the feeling that it is tentative. . . ."

28 In *13 French Science-Fiction Stories* edited by Damon Knight (Bantam paperback (F2817) is a story by Charles Henneberg called *Moonfishers*. "The Interplanetarians were landing in these sands. They were of many kinds. Much later, the Pharaoh Psammetichus III noted: 'They fell from the sky like the fruits of a fig-tree that is shaken; they were the color of copper and sulphur, and some had eyes.'"

29 The following book elucidates this idea: *Abstraction and Empathy* by Wilhelm Worringer, London: Routledge and Kegan Paul Ltd., 1953; translated from the German *Abstraktion und Einfuhlung*, 1908. "In so far, therefore, as a sensuous object is still dependent upon space, it is unable to appear to us in its closed material individuality." And "Space is therefore the major enemy of all striving after abstraction. . . ."

30 A. Don Judd has been interested in "progressions" and "regressions" as "solid objects." He has based certain works on "inverse natural numbers." Some of these may be found in *Summation of Series* by L. B. W. Jolley, a Dover paperback.



B. Don Judd, *Untitled*, 1965

The selection of the essay as the central category corresponding to story, play, and poem is undesirable for at least two reasons. Certain « essays » — most newspaper editorials as well as a good deal of published research, even in the humanities — are examples of nonartistic, purely utilitarian verbal communication; as such, they are not works of imaginative literature at all. Paul Hernadi, **Beyond Genre** (1972).



Walls, by Raymond Federman

WALLS WALLS WALLS WALLS WALLS WALLS WALLS WALLS WALLS WALLS WALLS WALLS

WALLS

I am fed up with walls
they're everywhere WALLS
big walls tall walls small walls
thick walls hollow walls with secret passages in them WALLS
huge walls
everywhere WALLS
inside outside
walls all around WALLS
stone walls
wooden walls with rats crawling inside WALLS
and they're called all sorts of things:
WALLS

partitions
enclosures WALLS
casings
wallings WALLS
parapets
ramparts WALLS
battlements
fences WALLS
balustrades
railings WALLS
panels
WALLS

enough to drive you crazy
and one feels walled in closed in cornered in locked in WALLS
and one begins to suffer of claustrophobia
and you're fed up WALLS
and you want to take off (leave)
get out WALLS

and so you jump over the wall WALLS
the first one in front of you
or else you go through it WALLS
on all fours
or flat on your back WALLS
but on the other side
another wall WALLS
and on the other side of the other side
another wall WALLS
and another one and another one and another one
walls all over WALLS
an infinity of walls (an eternity of walls)
everywhere WALLS
everywhere everywhere everywhere everywhere everywhere
only walls only walls walls walls walls walls walls walls WALLS
and more walls and more walls and more walls and more walls
walls walls walls walls walls walls walls walls wallS walLS waLLs wALLS WALLS

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Recommendations, by Raymond Federman

RECOMMENDATIONS FOR THOSE WHO ARE NOT DIRECTLY INVOLVED IN THIS TALE

Writing is not (I INSIST) the living repetition of life.

The author is (NOT) that which gives the disquieting language of fiction its unities, its knots of coherence, its insertion into real.

All fiction is done (IN MY OPINION) haphazardly.

THEREFORE

One must never (NEVER) tumble down into the psychology of the self.

One must never (NEVER) allow the speaking subject to remain at the center of the tale.

CONSEQUENTLY

All events in this tale are distorted (AS MUCH AS POSSIBLE) from reality.

All the characters in this tale are given (OF COURSE) false names.

All places have their true names but could (INDEED) be given other names.

All those who listen to the tale -- and ask questions -- are real people.

The one who tells the tale (THE TELLER) existed (LONG AGO) but no longer exists today.

The action of this tale takes place on a platform (BETWEEN THE HEAD AND THE HANDS) therefore (WITHOUT ANY PRETENTION) anywhere.

Those who stand outside the tale have no right to interfere (OBVIOUSLY).

AS A RESULT

The other, in me, makes my language which is my way of being in the other.

NOTE: The above statements may (OR MAY NOT) have been written by RAYMOND FEDERMAN (the speaking subject), but since fiction is a form of appropriation those who wish to seek out the original (SACRED) source of these statements may do so at their own expense.

« The Funnels », an ideogram by Christian Morgenstern (1905)... is an attempt to break the conventions of content and the customary form of typography, and with it, symbolically, the content and form of society which applied its great rules of the past only mechanically. It is also an attempt to render simultaneously object, word and images, a short cut to coordination and interchangeability of the values of a coming new age. L. Moholy-Nagy, **Vision in Motion** (1947).

from **Hide and Seek,**
by Bernard Heidsieck and Françoise Janicot

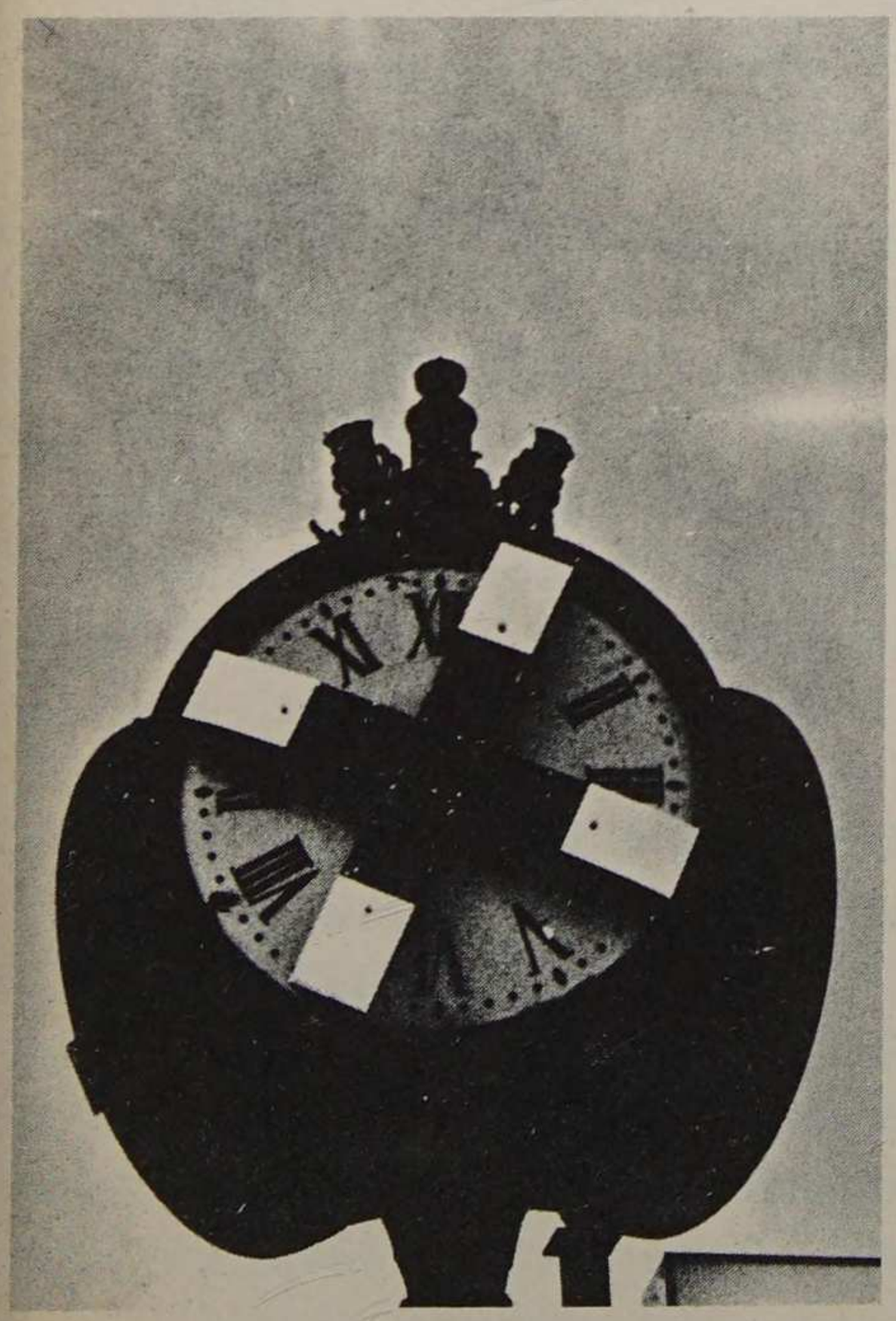
I

Bien ! Bon ! Ca tape ferme et tombe drû. Oh ! Tout autour, tout autour ! Passe moi ta tarte. . . mieux. . . donne moi ta crème : je te la fouette, je te la consomme. . . prète moi ton environnement et je te passe mes conditionnements. Suren - chères, plaies, ecchymoses, rafales et balafres, bains, cliques diverses, cloaques and Co ! Oh ! Bien sûr, bien sûr ! Oh ! oui oui bien sûr ! Oh ! Tout ce gai petit matraquage joyeux, obstiné, de spots et d'estrades, ces feux croisés de bateleurs à l'encan, de racolages et de clignotants, quotidiens sympathiques ou névrosants, de rires et de râles, d'esbroufes et de syncopes, ces rushs, garnitures et tintamarres, ces bousculades d'enseignes et de griseries, de noyades et qui dit mieux, oui, oh` oui, oui, bien sûr, ces klaksons, chatouillis et sirènes pour épidermes exités, en transe survoltés en folie. . . bravo bien sûr, bravo. . . ce pilonage de drogues saoules rigolardes et rassurantes, ce vient et va de rythmes provoqués contrariés, va et vient, oui oui, de lampions gonflés, de baudruches et de décibels, ces quiproquos de stops et de toboggans, mixages dingues de termes tendres et de phrases à cran d'arrêt, ces jeux, ces mimes, ces mines, et masques, trocs et compromis, tout ce galimatias d'allers et retours, d'asservissements spontanés et vice-versa, - de carrefours explosifs, de compétitions humoristes et luttes pour la vie - mi figue, mi raisin, - de flashes et flammes, sifflets ou sirops, persistants morts-nés, médicaux et vitaux, tout ce trafic et ce tapage de chassés-croisés et de paradoxes, classiques et baroques, banals et fulgurants, de désirs et de feux, de rèves, poursuites, tensions et heurts, reculs et retraits, de chocs et de lévitations, neutres ou passionnés, subis ou assumés. . . bravo bravo. . . j'adore, la ville en somme, folle, le quotidien, dément, ni plus ni moins, j'adore, Oui, mais oui, oh oui'. . . la ville en somme, pétards pétards, mouillés ou non, branle-bas agressif continu, bain de jouvence -

aie - c'est tout, mais oui, bien sûr, mais oui... cela existe et grouille et vit et ... miroir aux alouettes (?) - sans doute - allons donc, j'adore - mille fois pardon - , tant pis, allons donc, cependant... cependant... et pourtant...

II

Hem ! pourtant... oh ! cependant... je sais, je sais, ce n'est pas tout, du tout du tout... loin de là, bien sûr, du tout. Il y a cette floraison aussi, froide, glaçée bouillante, ce ciment grimpant d'arbres à statistiques, d'arbustes à nomenclatures, de repères fixes, de cadres inamovibles, cette brassée proliférante, rigide, épineuse, inéluctable, cette résille, oui, dense de sillons secs, de codes-symboles, toutes ces surfaces, grilles et couloirs où se mouvoir et s'acclimater, et, triturés, malaxés, cette forêt aussi d'enveloppes et de masques à scruter, à tâton, et rescruter, coûte que coûte, sans rage ni répit, ces écorces - miroirs, enfin, où rebondir, tout un monde, mais oui, en somme, de moules de façades et de

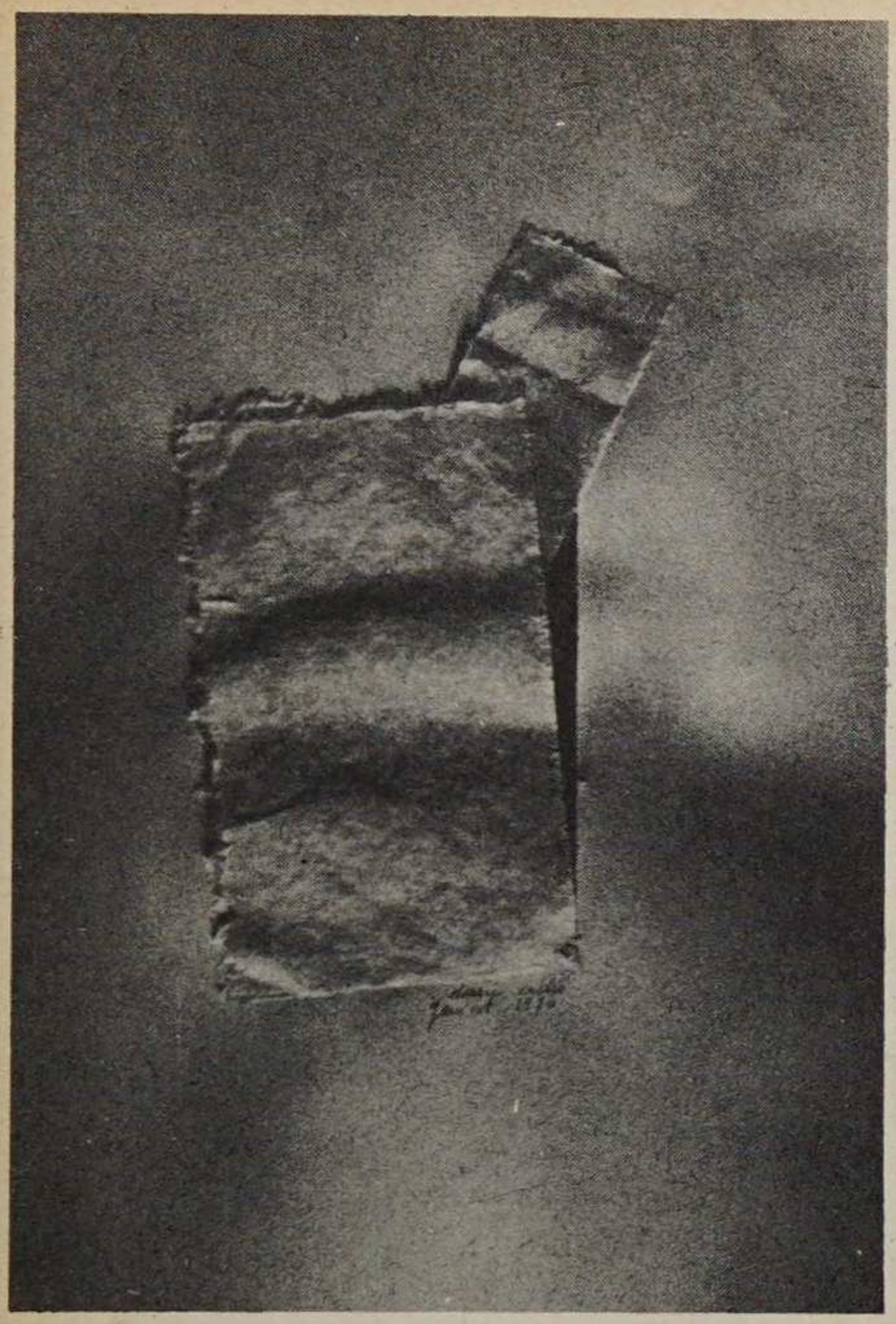


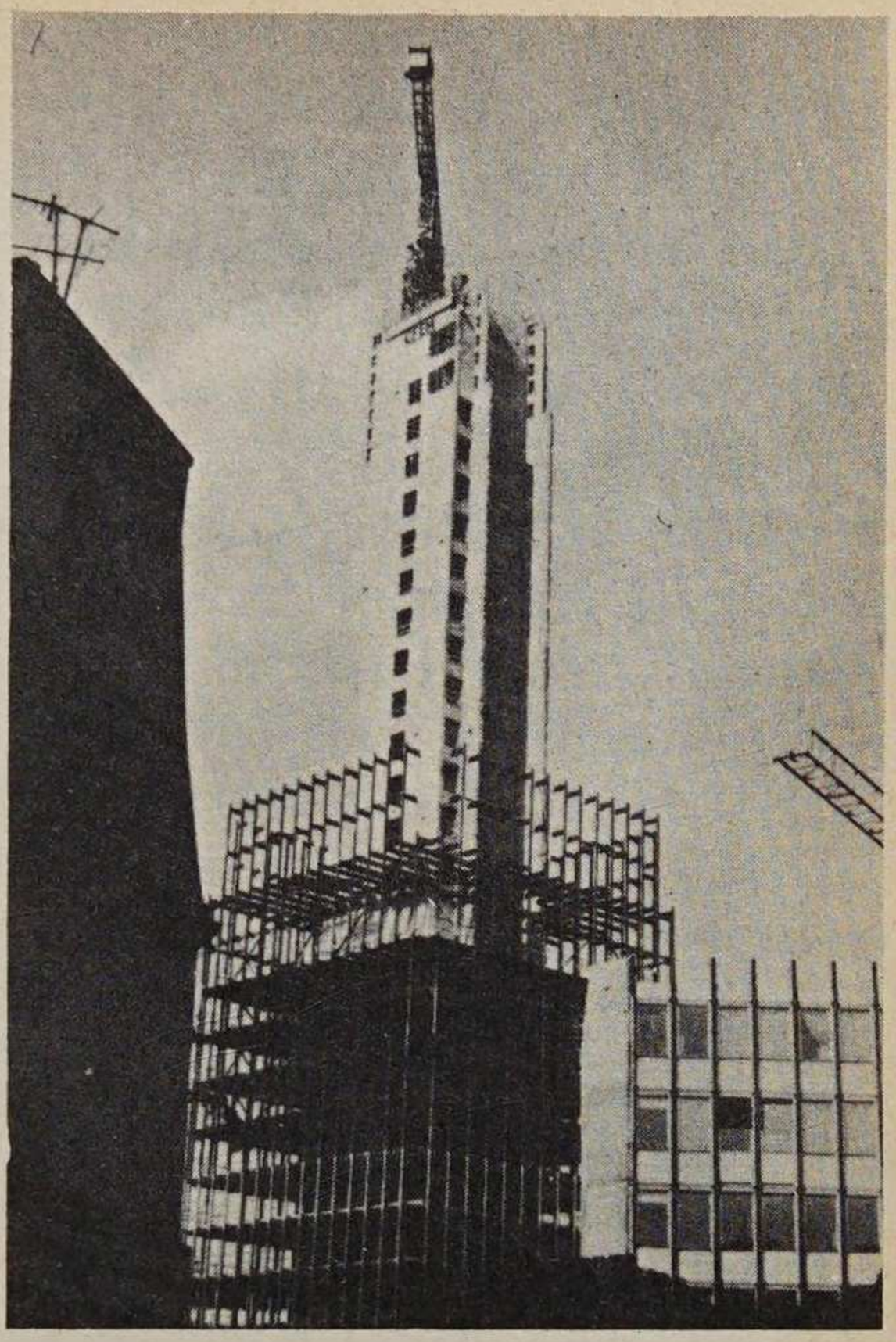


quant-à-soi, de formes et de limites, de profils, d'habits et de revêtements; à frôler, à électriser, nets clos fermes et fermés, de signes et d'apparences à troquer, échanger, marchander, de comportements à bâtir, à tenir, contre vents et ... sans rire et rigolade... oh ! Il y a toutes ces pistes bien traçées et ces gouttières de mots, et de mots, encore de mots, où se vautrer, couler, glisser, se réchauffer et se reconnaitre ... si doux, pratiques et nécessaires.
Pour jouer et sauter sur leurs surfaces molles ou pointues. S' y déchirer. S' y pavaner. S' y engluer, s' y reposer. Rapidement, rapidement. Rigoles superficielles, tragiques ou drolatiques. Aie ! Il y a, n'est ce pas, cette façon distante de délimiter un épiderme. Sans avoir l'air d' y toucher, de caresser un corps, une peau, de cette façon neutre, neutralisante, qui neutraliserait une armada même de computers fous. Jardin des délices pour désinvoltes épinglés, fichés, matriculés. En somme. En somme. Stimuli conditionnés. Subis, provoqués. Poudre aux yeux ? Allons donc. Organisation. Organisation. Et un petit vivat pour ce grand paradis rationnel. Poudre aux yeux ? Allons donc... J'adore... Mille fois pardon - non... j'admire... tant pis... allons donc... cependant... mais cependant et pourtant... pour ce vaste quadrillage évident et palpable... et cependant... cependant et pourtant...

III

pourtant... pourtant... - FICHTRE, QU'EST-CE QUE CE FATRAS DE MOTS? - un simple rappel de lieux communs, d'évidences superficielles, sans doute...
- DOIS-JE DONC EN CONCLURE QUE POUR VIVRE HEUREUX... ? - je te retourne la question! - "NO COMMENT"..., JE NE SUIS PAS CONCERNEE.
- bien... mais... cachotterie pour cachotterie, ma cachottière, alors que cache-tu ? - MA VIE CACHEE, BIEN SUR, HEU !... A MOINS QUE CE NE SOIT LA TIENNE... - provocation ! provocation ! - OH !... TREVE DE PLAISANTERIE... EN TOUS CAS SANS EXHIBITIONISME ! - stop ! bon, stop ! enfin... à quoi joues-tu ? à quoi jouons-nous ?

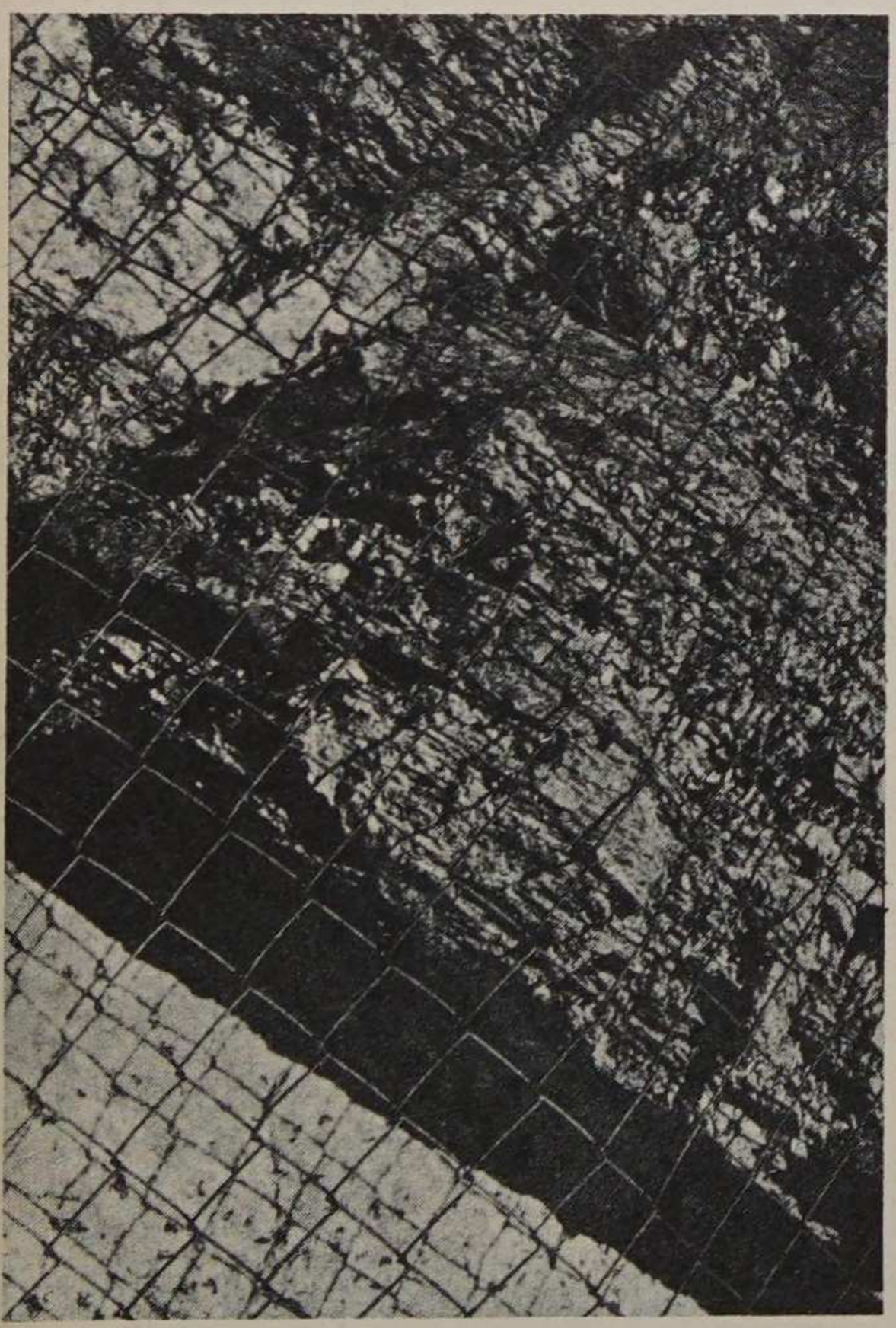


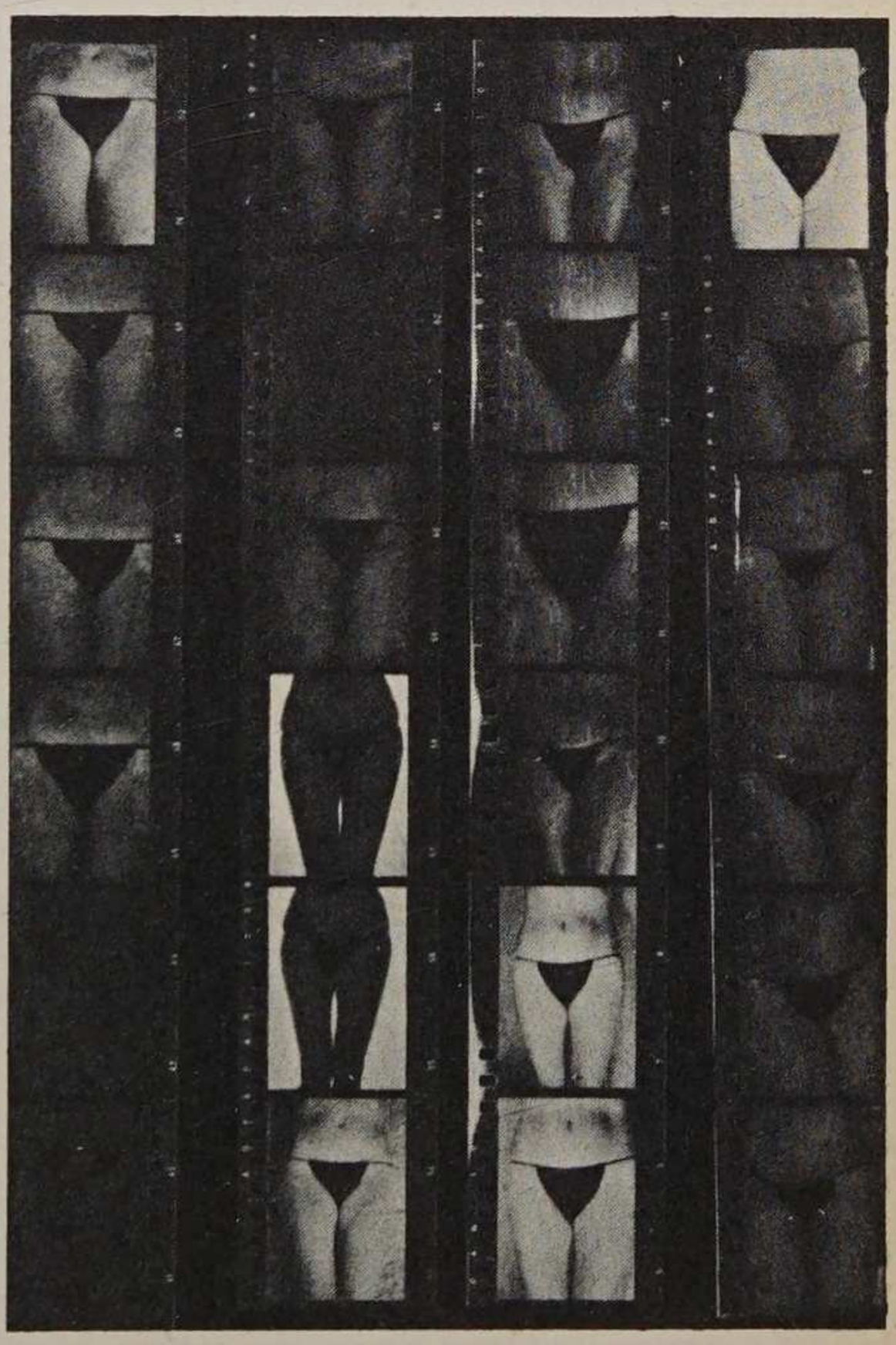


à cache-cache, à cache-tampons ? - OU VEUX-TU EN VENIR ? - à tes cache-fente, et cache-pot , rien de moins, bien sûr, cache-nez, cache-sexe et cache-folie, à tes tableaux et dessins cachés, c'est tout ! - NULLE OBLIGATION j'y tiens ! . . . terriblement ! - VRAIMENT ? TU SAIS QU'ILS SAVENT, PEUVENT EVENTUELLEMENT S'EFFACER. . . DISPARAITRE. . . DISCRETION ASSUREE ! - et la fascination de l'interdit, qu'en fais-tu ? - DU "RESERVE", VEUX-TU DIRE, CE SERAIT PLUS JUSTE, OU DU "PRESERVE" ! - hem ? - UN "CACHE" INTRIGUE, SOULIGNE, PROVOQUE. . . - alors cacher, ce serait dévoiler. . . - DANS LES TOILES ET DESSINS, JE CACHE, OUI, OU PRESERVE, DANS LES PHOTOS, JE DENUDE OU PONCTUE. . . - doit-on alors. . . peut-on voir dans ces roches grillagées, ces pendules striées, ce temps barré, comme suspendu, dans ces terribles, tendres triangles noirs, ces signaux non encore fonctionnels, non encore livrés au quotidien, dans ce poids actif, si présent,

d'invisibles fresques ou sculptures, une sorte... une sorte de dialectique de la coulisse et de la rampe ? - AIE ! OH ! ... ET POURQUOI PAS ? - dialectique ambigüe, toutefois, suprêmement, car après tout ... qui est qui ? et que montres-tu... ? le dessus, le dessous ? eh oui ! trouble, oui, réellement, et à divers niveaux de perception et de registres... - SI JE BRISE BIEN QUELQUES AMARRES, JE NE BROUILLE PAS LES CARTES A CE POINT POUR AUTANT ! - tu les distribues en terrain meuble : tu le sais : ce sont des sables mouvants... or donc de s'enfoncer, s'enfoncer... help ! , où s'agripper ? - JE NE SUIS POURTANT QUE LE SUPPORT, TRES EFFACE, DU VOYAGE QUE TU TE PROPOSES DE FAIRE - sans doute, mais l'électro-choc subtil, visuel ou mental, subi, l'est comme à rebours, démultiplié, non définissable et cependant décuplé... donc particulièrement paradoxal... ! - CHOCS EN RETOUR ET TOURS DE VALSE, CONTINUELS... PERPETUELS. BIGRE ! BAH ! ET POURQUOI PAS ! - ainsi si tu me baillonnes ou scotches la bouche, tu ne fais là que me témoigner la peur... donc l'intérêt... - A CONDITION... - donnant donnant ! - ET RECIPROQUE - MENT ! ... OU SE SITUE, APRES TOUT, LE NOEUD DE L'INTRIGUE, DANS NOS MINI-TOURS OU GRATTE-NUAGES ? ... DANS LEURS STRUCTURES CACHEES, LA OU CIRCULENT MILLE GAINES, ARTERES ET COURROIES DE TRANSMISSION DE TOUS ORDRES ? OU DANS LEURS DEVANTURES ALVEOLAIRES FARCIES DE COMEDIES ET D'AGITATION ? - l'oeuf et la poule, en somme ! - ABSOLUMENT... DANS LE CONTEXTE D'UNE IMMENSE PARTIE DE CACHE-CACHE GENERALISEE, D'UN ALLER ET RETOUR SANS FIN ENTRE ... - ENTRE... - entre deux ponctuations : tu dérobes et tu soulignes ! à pas comptés, discrets, menus, progressifs et obsessionnels, sans dévier ni crier, tu déchiffres et défriches ... - MAIS POUR QU'UN DECLIC QU'UN DIALOGUE... - sur un fil nerveux, tendu, inquiet, périlleux... attirée, fascinée par... gare au gouffre ! Attention ! ... - C'EST MON AFFAIRE ET JE NE FORCE PERSONNE : LE MINIMUM QUE JE REQUIERS EST APTE A SE REPLIER AU MOINDRE SOUHAIT... - alors... alors je dis merci mais pitié pour lui, l'aveugle ! - SANS S'ELIMINER POUR AUTANT, CEPENDANT. - alors ... mais alors ... - EH BIEN, SUBSIS -

TENT L'AIRE D'ATTERRISSAGE, SON ATTRACTION OU SA FONCTION DE HAVRE, SELON... SELON SELON... - chacun donc d'y puiser le rêve qu'il mérite ... - QU'IL APPORTE, PLUTOT, OU QU'IL SOUHAITE, SIMPLEMENT. - mais le "nu intégral", qu'en fais-tu ? - AH ! JE ME DOUTAIS BIEN QUE TU FINIRAIS PAR Y PENSER, PAR Y VENIR ! - comment ! c'était un piège ! ce sont des miroirs-pièges ? - DES SACS A MALICES, UN DEPLIANT DE L'AGENCE COOK OU DES CHAMBRES DE REPOS, A TA GUISE... ! - une façon donc, possible, de se mettre au vert, en somme... et pourtant... pourtant je n'y vois que du gris ! - A TORT ! - car à travers... ? - EVIDEMMENT - s'y cacheraient des





motels multicolores? - EVIDEMMENT! - eh bien j'y cours, tu viens... ? - EVIDEMMENT... EVIDEMMENT... - "évidemment"... voilà bien, en tous cas, une corde à noeuds d'évidences, pour relier et ficeler ce toujours à tout jamais bouquet d'éternels allers et retours et chassés-croisés ! - IMBECILE ! - peut-être... et pourtant, pour-

tant . . . - QUOI ? - eh bien . . . eh bien . . . - QUOI ? - rien, c'est tout, j'adore . . . - C'EST TOUT, VRAIMENT ? - oui . . . sinon . . . sinon que j'adore, oui, et admire, qui plus est, ou vice-versa . . . ! - QUOI ? - eh bien . . . eh bien . . . cette fois, c'est moi qui te le cacherai '

The twin dangers with the younger essayists both of the United States and England are didacticism and preciosity. The former, I believe is more prevalent in this country; and it is of course the death blow of the essay. The danger of being too precious may be overcome with the years... The younger Americans with potential essay ability are also for the most part swallowed up in more « useful » ways of composition. Richard Burton, **The Essay as Mood and Form** (1901).

It's Finally Happening, by Bliem Kern

its finally happening its finally happening

a mix of two

two to two to two to two to two to
twotwotwotwotwotwotwotowtotwotwotwotwotwotwotwo

dry

up from a stone up from

a stone up from a stone up from

a stone up from a stone up from a stone

up from a stone up from a stone up from a stone

up from a stone up from a stone uo a

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a stone y up from a

stone up fro

m a st ne
o

and why do they run

and why do they run

circumstances ruling

withdrawl withdrawl withdrawl withdrawl withdrawl

slow bones slow bones slow bones slow bones

bones bones bones bones bones bones bones bones bones bones bones bones

dying

loving loving loving loving loving loving loving loving loving
loving loving loving loving loving loving loving loving loving
loving loving loving loving loving loving loving loving loving

loving you ike leaves
ike
loving you is like
loving you trees
trees ike
leaves
loving you
ike
loving you like ike ike
ike
loving you
is like
loving you leaves is like
leaves
trees
loving you trees
ike
loving you
loving you
loving you is like loving you is like loving you is like
loving you is like loving you is like loving you is like
loving you is like lending money
loving you is like lending money
lending money lending money lending money lending money
lending money to someone you know to someone you know
lending money to someone you know won't pay you back
someone you know won't pay you back
someone you know won't pay you back

the trees

trees

trees yellow

trees

trees

trees

trees the

trees

empty trees

green

trees

trees

the park empty

park

park

yellow park

empty

leaves park

leaves park

everything full

leaves leaves

now empty with leaves

leaves

greenleaves

leaves

yellowleaves

leaves yellowtrees greentrees

leaves

leaves

leaves

leaves r leaves

y r r

ou ou

leaves

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r

ou m u

leavesring i ou

u ring leavesring

y ou

i ou

i'm off

l a e leaves ring i here

e v s ring r somewhere

o ou

ou leaves ring leavesring

n n

ring your mind

n

ve ou

m ou lack of communication

d

leavesring ou my mind

n i leavesring

i s ou

a

d what's in her mind d

n leavesring

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d e ou g

y leavesring n i

e o v what's in my mind

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m d

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u n yourmind mymind yourmind mymind i d

d your mind my mind your mind my mind your mind n

r my mind your mind my mind your mind your mind my mind i d

i your mind my mind your mind my mind your mind my mind your i

n d my mind your mind my mind your mind my mind your mind my mind your n

your mind my mind your mind my mind your mind your mins my mins my mind your mi

you ou you ou you ou you ou you

leavesring ou leavesring ou leavesring

ou you you you you ou

you don't love you

leavesring birds

ou you don't love you

leavesring ou

birds

you don't love you

leavesring

ou

you don't love you

ou

leavesring

you dont love you

ou

as i do

leavesring leavesring leavesring

ou ou

birds

i feel trapped

birds

stop the pressure
stop the pressure
stop the pressure birds

birds your solution for your problem

now i have the problem with your solution birds

birds

birds birds

birds

birds

birds

birds

birds

birds

birds

birds

do you know you smile

when i cry

birds

birds

birds

birds

birds

birds

suffer for love kill myself suffer for love

for this for love birds

birds

for love for this

romantic bullshit

control over suffering

birds

hung up on you
hung up on you
hung up on you birds
hung up on you

suffer suffer suffer

suffer suffer suffer

birds

you do it to

yourself

birds

depression
depression
birds depression
depression
depression
depression

birds

repressed feeling

depression birds

repressed feeling

depression

birds

repressed feeling

depression

you do it to birds

birds

yourself

suffer suffer
suffer suffer
suffer suffer
birds suffer suffer
suffer suffer

give up the romantic dream

i'm afraid

birds i'm scared

birds
i'm afraid

i'm afraid to move

i'm afraid to love

birds i'm afraid of rejection

i'm afraid of being afraid

depression

repressed feeling birds

depression

repressed feeling

birds

depression

repressed feeling

suffer suffer birds
suffer suffer
suffer suffer
suffer suffer
birds suffer suffer
suffer suffer

you do it to yourself birds

birds

birds

birds

green trees

yellow leaves

birds

birds

birds

you seem to have grown

closer away

yellow trees

green leaves

birds

birds

birds

birds

yellow trees

birds

birds

birds

yellow leaves

birds

birds

green trees

birds

birds

birds

yellow

birds

birds

my reality

your reality

yellow leaves

green

leaves

birds

birds

birds

birds

birds

birds

green leaves

birds

birds

birds

birds

birds

birds

birds

birds

birds

i'm growing

you're growing

yellow

birds

we both are growing

green

birds

apart

as new sources

leaves

trees

of energy are found

birds

birds

leavesaring

birds

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birds

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birds

fate reserved you
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birds

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birds

leavesaring

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leavesaring

birds

birds

leavesaring

birds

Language, by GP Skratz

MONEY USED TO BE DOUGH. NOW IT'S BREAD. SOONER OR LATER, IT'LL BE ASH: BAKED BY MILLIONS OF MOUTHS, LITTLE OVENS OF LANGUAGE.

Essay on Desks, by E. Lagomarsino

ESSAY ON DESKS

THE WOODEN CIGAR BOX ON THE DESK HAS A GOLD COLORED CLASP. IN IT ARE THREE BOTTLES OF INK: BLUE, BLACK AND RED; A KITCHEN PAPER TOWEL: GREEN; TWO SMALL TEA TINS: ONE CONTAINING PAPER CLIPS, THE OTHER CONTAINS FIVE CENT STAMPS.

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staplegunscan'tshootstaples
t h r o u g h t h e p r i n
t e d m a t e r i a
l o n t h e d
e s k . c o
m p a r a t i
v e l y l a r g e d
e s k s t a p l e r s c o u
ldconnectthepapersonthedesk.
s t a p l i n g t h e h a n
d h u r t s l i t t
l e , b u t i
n d u c e s
n a u s e a b
e c a u s e o f a p
p e a r a n c e s . t o i n
ducevomiting,perhapsbecauseo
f s w a l l o w i n g p o i
s o n , t h i s m e
t h o d s h o
u l d n ' t
b e a t t e m
p t e d w i t h a s
taplegun.

s o a p

A

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W E T N E S S.

A P P E A L S

FINGERS;

A N D

S H A P E

IMPRINT

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preferring

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A

o f

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o u s e u n i n h • a b i

t a b l e f o r s e v e r a l

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a f i r e p l a c e b r

i c k , w a s t o o l a

r g e t o s o a p t h e

h a n d s o f m o s t w o m

e n a n d c h i l d r e n . i
t s c o l o r , t e x t u r e
a n d s m e l l d i d n
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I W E N T I O A P A

R O C H I A L S C H O O

L , B U T I D O M E A N P A R O C H

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S W E R E R E Q U I R E D T O U S E S T I C K P

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N C Y T O B L O T

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bRuSH, aNdCLotHeSBRuSH.

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aIr bRuSH of My CHoicE Is BLaCK naTuRaL

bRisTLes BASED In uNornaMeNtED, DARk wOod. I dOn't

HaVEA CLotHeS BRuSH, bUT If

I dId, It WOuLd BEA WIsK

bRoom. otHeR bRuSHeS OndESKs

ARe TOotH bRuSHeS, SCRuBBIng bRuSHeS, ANd NaIl

bRuSHeS.

ilike boxesdeeper

than theyarewiderandeasy tocarryoneortwohanded.

C.I.A. Corruption in Art, by Michael Gibbs

C.I.A. - CREATIVE INDEX ARTISTS
C.I.A. - CENTRAL INFORMATION ARTISTS
C.I.A. - CONFIDENTIAL INTERPERSONAL ARTISTS
C.I.A. - COMMON INTEREST ARTISTS
C.I.A. - CAPITALIST IMAGE ARTISTS
C.I.A. - CATALOGUE IDOLIZATION ARTISTS
C.I.A. - CIVIC INVOLVEMENT ARTISTS
C.I.A. - CLASSICAL INDOCTRINATED ARTISTS
C.I.A. - CLOSED INQUEST ARTISTS
C.I.A. - COLLABORATIVE INCESTUOUS ARTISTS
C.I.A. - CONFORMIST INTELLECTUAL ARTISTS
C.I.A. - COMMERCIAL INDUSTRIAL ARTISTS
C.I.A. - CYBERNETIC INNOVATION ARTISTS
C.I.A. - COSMIC ILLUSION ARTISTS
C.I.A. - CONTROLLED IDENTITY ARTISTS
C.I.A. - CONTEMPORARY INCIDENT ARTISTS
C.I.A. - CEREMONIAL ICONOGRAPHY ARTISTS
C.I.A. - COLLECTIVE IDEA ARTISTS
C.I.A. - COMMUNICATION IMITATION ARTISTS
C.I.A. - CLASSIFICATION INVESTIGATION ARTISTS
C.I.A. - CONCRETE IMAGE ARTISTS
C.I.A. - CHANCE INVENTION ARTISTS
C.I.A. - COMMUNAL INFLUENCE ARTISTS
C.I.A. - COGNITIVE INDETERMINATE ARTISTS
C.I.A. - CONTINUOUS INSTANT ARTISTS
C.I.A. - CONCEPTUAL IDEALIST ARTISTS

Michael Gibbs C.I.A. Corruption In Art

The Neo HooDoo Manifesto, by Ishmael Reed

Neo-HooDoo is a "Lost American Church" updated. NeoHooDoo is the music of James Brown without the lyrics and ads for Black Capitalism. Neo-HooDoo is the 8 basic dances of 19 century New Orleans' *Place Congo*--the Calinda the Bamboula the Chacta the Babouille the Conjaille the Juba the Congo and the VooDoo--modernized into the Philly Dog, the Hully Gully, the Funky Chicken, the Popcorn, the Boogaloo and the dance of great American choreographer Buddy Bradley.

Neo-HooDoos would rather "shake that thing" than be stiff and erect. (There were more people performing a NeoHooDoo sacred dance, the Boogaloo, at Woodstock than chanting Hare Krishna... Hare Hare!) All so-called "Store Front Churches" and "Rock Festivals" receive their matrix in the HooDoo rites of Marie Laveau conducted at New Orleans' Lake Pontchartrain, and Bayou St. John in the 1880's. The power of HooDoo challenged the stability of civil authority in New Orleans and was driven underground where to this day it flourishes in the Black ghettos throughout the country. Thats why in Ralph Ellison's modern novel *Invisible Man* New Orleans is described as "The Home of Mystery." "Everybody from New Orleans got that thing," Louis Armstrong said once.

HooDoo is the strange and beautiful "fits" the Black slave Tituba gave the children of Salem. (Notice the arm waving ecstatic females seemingly possessed at the "Pentecostal," "Baptist," and "Rock Festivals," all fronts for Neo-HooDoo). The reason that HooDoo isn't given the credit it deserves in influencing American Culture is because the students of that culture both "overground" and "underground" are uptight closet Jeho-vah revisionists. They would assert the American and East Indian and Chinese thing before they would the Black thing. Their spiritual leaders Ezra Pound and T.S. Eliot hated Africa and "Darkies". In Theodore Roszak's book *The Making of a Counter Culture*--there is barely any mention of the Black influence on this culture even though its members dress like Blacks walk like Blacks, gesture like Blacks wear Afros and indulge in Black music and dance (Neo-HooDoo).

Neo-HooDoo is sexual, sensual and digs the old "heathen" good

good loving. An early American HooDoo song says:

Now lady I ain't no mill man
Just the mill man's son
But I can do your grinding
till the mill man comes

Which doesn't mean that women are treated as "sexual toys" in Neo-HooDoo or as one slick Jeho-vah Revisionist recently said, "victims of a raging hormone imbalance." Neo-HooDoo claims many women philosophers and theoreticians which is more than ugh religions Christianity and its offspring Islam can claim. When our theoretician Zora Neale Hurston asked a *Mambo* (a female priestess in the Haitian VooDoo) a definition of VooDoo the Mambo lifted her skirts and exhibited her Erzulie Seal, her Isis Seal. Neo-HooDoo identifies with Julia Jackson who stripped HooDoo of its oppressive Catholic layer--Julia Jackson said when asked the origin of the amulets and talismans in her studio, "I make all my own stuff. It saves money and it's as good. People who has to buy their stuff ain't using their heads."

Neo-HooDoo is not a church for egotripping--it takes its "organization" from Haitian VooDoo of which Milo Rigaud wrote:

Unlike other established religions, there is no heirarchy of bishops, archbishops, cardinals, or a pope in VooDoo. Each oum'phor is a law unto itself, following the traditions of VooDoo but modifying and changing the ceremonies and rituals in various ways. Secrets of VooDoo.

Neo-HooDoo believes that every man is an artist and every artist a priest. You can bring your own creative ideas to Neo-HooDoo. Charlie "Yardbird (Thoth)" Parker is an example of the Neo-HooDoo artist as an innovator and improvisor.

In Neo-HooDoo, Christ the landlord deity ("render unto Caesar") is on probation. This includes "The Black Christ" and "The Hippie Christ." Neo-HooDoo tells Christ to get lost. (Judas Iscariot holds an honorary degree from Neo-HooDoo.)

Whereas at the center of Christianity lies the graveyard the organ-drone and the cross, the center of Neo-HooDoo is the drum the anhk and the Dance. So Fine, Barefootin, Heard it Through The Grapevine, are all Neo-HooDoos.

Neo-HooDoo has "seen a lot of things in this old world."

Neo-HooDoo borrows from Ancient Egyptians (ritual accessories

of Ancient Egypt are still sold in the House of Candles and Talismans on Stanton Street in New York, the Botanical Gardens in East Harlem, and Min and Mom on Haight Street in San Francisco, examples of underground centers found in ghettos throughout America).

Neo-HooDoo borrows from Haiti Africa and South America.
Neo-HooDoo comes in all styles and moods.

Louis Jordon Nellie Lutcher John Lee Hooker Ma Rainey Dinah Washington the Temptations Ike and Tina Turner Aretha Franklin Waters Otis Redding Sly and the Family Stone B.B. King Junior Wells Bessie Smith Jelly Roll Morton Ray Charles Jimi Hendrix Buddy Miles the 5th Dimension the Chambers Brothers Etta James and acolytes Creedance Clearwater Revival the Flaming Embers Procol Harum are all Neo-HooDoos. Neo-HooDoo never turns down pork. In fact Neo-HooDoo is the Bar-B-Cue of Amerika. The Neo-HooDoo cuisine is Geechee: Gree Gree Verta Mae's *Vibration Cooking*. (Ortiz Walton's Neo-HooDoo Jass Band performs at the Native Son Restaurant in Berkeley, California. Joe Overstreet's Neo-HooDoo exhibit will happen at the Berkeley Gallery Sept. 1, 1970 in Berkeley.)

Neo-HooDoo ain't Negritude. Neo-HooDoo never been to France. Neo-HooDoo is "your Mama" as Larry Neal said. Neo-HooDoos Little Richard and Chuck Berry nearly succeeded in converting the Beatles When the Beatles said they were more popular than Christ they seemed astonished at the resulting outcry. This is because although they could feebly through amplification and technological sham 'mimic' (as if Little Richard and Chuck Berry were Loa *(Spirits)* practicing ventriloquism on their "Horses") the Beatles failed to realize that they were conjuring the music and ritual (although imitation) of a Forgotten Faith, a traditional enemy of Christianity which Christianity the Cop Religion has had to drive underground each time they meet. Neo-HooDoo now demands a rematch, the referees were bribed and the adversary had resin on his gloves.

The Vatican forbids Jazz Masses in Italy

Rome, Aug. 6 (UPI)--The Vatican today barred jazz and popular music from masses in Italian churches and forbade young Roman Catholics to change prayers or readings used on Sundays and holy days.

It said such changes in worship were "eccentric and arbitrary."

A Vatican document distributed to all Italian bishops did not refer to similar experimental masses elsewhere in the world, although Pope Paul VI and other high-ranking churchmen are

known to dislike the growing tendency to deviate from the ac - cepted form of the mass.

Some Italian churches have permitted jazz masses played by combos while youthful worshipers sang such songs as "We Shall Overcome."

Church leaders two years ago rebuked priests who permitted such experiments. The New York Times, August 7, 1970

Africa is the home of the loa (Spirits) of Neo-HooDoo although we are building our own American "pantheon." Thousands of "Spirits" (Ka) who would laugh at Jeho-vah's fury concerning "false idols" (translated everybody else's religion) or "fetishes". Moses, Jeho-vah's messenger and zombie swiped the secrets of VooDoo from old Jethro but nevertheless ended up with a curse. (Warning, many White "Black delineators" who practiced HooDoo VooDoo for gain and did not "feed" the Black Spirits of HooDoo ended up tragically. Bix Beiderbecke and Irene Castle (who exploited Black Dance in the 1920s and relished in dressing up as a Nun) are examples of this tragic tendency.

Moses had a near heart attack when he saw his sons dancing nude before the Black Bull God Apis. They were dancing to a "heathen sound" that Moses had "heard before in Egypt" (probably a mixture of Sun Ra and Jimmy Reed played in the nightclub district of ancient Egypt's "The Domain of Osiris"--named after the god who enjoyed the fancy footwork of the pigmies).

The continuing war between Moses and his "Sons" was recently acted out in Chicago in the guise of an American "trial."

I have called Jeho-vah (most likely Set the Egyptian Sat-on [a pun on the fiend's penalty] Satan) somewhere "a party-pooper and hater of dance." Neo-HooDoos are detectives of the metaphysical about to make a.pinch. We have issued warrants for a god arrest. If Jeho-vah reveals his real name he will be released on his own recognizance de-horned and put out to pasture.

A dangerous paranoid pain-in-the-neck a CopGod from the git-go. Jeho-vah was the successful law and order candidate in the mythological relay of the 4th century A.D. Jeho-vah is the God of punishment. The H-Bomb is a typical Jeho-vah "miracle". Jeho-vah is why we are in Vietnam. He told Moses to go out and "subdue" the world.

There has never been in history another such culture as the Western civilization--a culture which has practiced the belief that the physical and social environment of man is subject to

rational manipulation and that history is subject to the will and action of man; whereas central to the traditional cultures of the rivals of Western civilization, those of Africa and Asia, is a belief that it is environment that dominates man. The politics of Hysteria, *Edmund Stillman and William Pfaff.*

"Political leaders" are merely altar boys from Jeho-vah.
While the targets of some "revolutionaries" are laundramats and candy stores, Neo-HooDoo targets are TV the museums the symphony halls and churches art music and literature departments in Christianizing (education I think they call it!) universities which propagate the Art of Jeho-vah--much Byzantine Middle Ages Renaissance of Jeho-vah's "500 years of civilization" as Nixon put it are Jeho-vah propaganda. Many White revolutionaries can only get together with 3rd world people on the most mundane 'political' level because they are of Jeho-vah's party and don't know it. How much Black music do so called revolutionary underground radio stations play. On the other hand how much Bach?

Neo-HooDoo are Black Red (Black Hawk an American Indian was an early philosopher of the HooDoo Church) and occasionally White (Mademoiselle Charlotte is a Haitian loa *(Spirit)*).

Neo-HooDoo is a litany seeking its text
Neo-HooDoo is a Dance and Music closing in on its words
Neo-HooDoo is a Church finding its lyrics
Cecil Brown Al Young Calvin Hernton
David Henderson Steve Cannon Quincy Troupe
Ted Joans Victor Cruz N.H.Pritchard Ishmael Reed
Lennox Raphael Sarah Fabio Ron Welburn are Neo-
HooDoo's "Manhattan Project" of writing...

A Neo-HooDoo celebration will involve the dance music and poetry of Neo-HooDoo and whatever ideas the
participating artists might add. A Neo-HooDoo seal
is the face of an Old American Train.
Neo-HooDoo signs are everywhere!
Neo-HooDoo is the Now Locomotive swinging
up the Tracks of the American Soul.

Almost 100 years ago HooDoo was forced to say
Goodbye to America. Now HooDoo is
back as Neo-HooDoo
You can't keep a good church down!

Questions & Answers, by Kenneth Gangemi

Q. What would happen if you were suddenly shot through the cheeks by a sniper

A. Your jaw would drop.

Q. What is the engineering term for a penis to which a small weight has been suspended?

A. A load-bearing member.

Q. What is the definition of zero in?

A. In the act of coitus, to be just about to enter.

Q. What type of final examination would a Professor of Fellatio give to his female students?

A. An oral examination.

Q. What is the easiest way to spell hemorrhoid?

A. P-I-L-E.

Q. Is it true that penis size can be increased by exercise?

A. No, this is a phallacy.

Q. What might a Jewish family call the young gentile who delivers their newspaper?

A. The paper goy.

Q. What is a good word to describe withdrawal after intercourse?

A. *EXEUNT.*

Q. Where does a student of pubic hair do his research?

A. The Pubic Library.

Q. What might F. Scott Fitzgerald have said to his wife as she began to suckle him?

A. "Be careful...tender 'tis t'night."

Q. What do you call a structure that a tinsmith builds to block a stream?

A. A tinker's dam.

Q. *Why is it called a Hoover?*

A. You plug it in, and it goes "hooo*oov*-" You unplug it, and it goes "*errrrr*-"

Q. *If your name was Alexander, and you invented a new sanitary belt, what might you call it?*

A. Alexander's Rag-Time Band.

Q. *Who does a newspaper editor send to the zoo to write a story on a baby bear?*

A. A cub reporter.

Q. *What legal document that is hated by labor unions has to be signed by the manager of a performing banana-colored terrier?*

A. A yellow-dog contract.

Q. *What happened when the man finished his melon and then put Seigfried, his pet inchworm, on it?*

A. Seigfried's Rind Journey.

Q. *What kind of policemen are found inside Canadian whorehouses?*

A. Mounted police.

Q. *Where is the Trylon?*

A. Next to the Pherisphere.

Union and Intersection of a Family of Sets,
by Bernar Venet

Elements of Mathematics

Theory of Sets

N. BOURBAKI

UNION AND INTERSECTION OF A FAMILY OF SETS

DEFINITION OF THE UNION AND THE INTERSECTION OF A FAMILY OF SETS

Let X be a family (§3, no. 4) and I its index set. To help the intuitive interpretation of what follows, we shall refer to X as a *family of sets*. If $(X, I, \mathfrak{G})$ is a *family of subsets of a set* E (that is, a family whose target $\mathfrak{G}$ is such that the relation $Y \in \mathfrak{G}$ implies $Y \subset E$), we shall denote the family by $(X_\iota)_{\iota \in I}(X_\iota \in \mathfrak{G})$ or simply by $(X_\iota)_{\iota \in I}$ (§3, no. 6); by abuse of notation we shall denote any family of sets, which has I as its index set, by $(X_\iota)_{\iota \in I}$.

¶ Since the relation $(\forall x)((\iota \in I \text{ and } x \in X_\iota) \Longrightarrow (x \in X_\iota))$ is true, it follows from S5 (Chapter I, §4, no 2.) that the relation

$$(\forall \iota)(\exists Z)(\forall x)((\iota \in I \text{ and } x \in X_\iota) \Longrightarrow (x \in Z))$$

is true. By virtue of the scheme S8 (§1, no. 6) the relation $(\exists \iota)(\iota \in I$ and $x \in X_\iota)$ is *collectivizing in* x.

DEFINITION 1. *Let* $(X_\iota)_{\iota \in I}$ *be a family of sets* (resp. *a family of subsets of a set* E). *The set* $\mathfrak{E}_x((\exists \iota)(\iota \in I \text{ and } x \in X_\iota))$, *that is to say, the set of all* x *which belong to at least one set of the family* $(X_\iota)_{\iota \in I}$, *is called the union of the family, and is denoted by* $\bigcup_{\iota \in I} X_\iota$ (*).

If $(X_\iota)_{\iota \in I}$ is a family of subsets of a set E, then its union is a subset of E; notice that it does not depend on E, nor on the target $\mathfrak{G}$ of the mapping $\iota \to X_\iota$.

It is clear that if $I = \emptyset$, we have $\bigcup_{\iota \in I} X_\iota = \emptyset$, because the relation $(\exists \iota)(\iota \in I$ and $x \in X_\iota)$ is then false.

¶ Suppose now that $I \neq \emptyset$. If α is an element of I, the relation

$$(\forall \iota)((\iota \in I) \Longrightarrow (x \in X_\iota))$$

implies $x \in X_\alpha$ and therefore, by virtue of C52 (§1, no. 6), this relation is *collectivizing in* x.

DEFINITION 2. *Let* $(X_\iota)_{\iota \in I}$ *be a family of sets whose index set* I *is not empty. The set* $\mathfrak{E}_x((\forall \iota)((\iota \in I) \Longrightarrow (x \in X_\iota))$, *that is to say, the set of all* x *which belong to every set of the family* $(X_\iota)_{\iota \in I}$, *is called the intersection of the family and is denoted by* $\bigcap_{\iota \in I} X_\iota$.

If $I = \emptyset$, the relation $(\forall \iota)((\iota \in I) \Longrightarrow (x \in X_\iota))$ is *not* collectivizing in x; for it is a true relation and there exists no set Y such that $x \in Y$ is a true relation, because Y would then be the set of all objects (cf. §1, no. 7, Remark).

If $(X_\iota)_{\iota \in I}$ is a family of subsets of a set E and if $I \neq \emptyset$, the relation "$x \in E$ and $(\forall \iota)((\iota \in I) \Longrightarrow (x \in X_\iota))$" is equivalent to

$$(\forall \iota)((\iota \in I) \Longrightarrow (x \in X_\iota));$$

consequently it is collectivizing in x, and the set of all x which satisfy this relation is equal to $\bigcap_{\iota \in I} X_\iota$. If $I = \emptyset$, the relation "$x \in E$ and $(\forall \iota)((\iota \in I) \Longrightarrow (x \in X_\iota))$" is equivalent to $x \in E$; it is therefore collectivizing in x, and the set of all x which satisfy this relation is E. Hence we may state the following definition :

DEFINITION 3. *Let* $(X_\iota)_{\iota \in I}$ *be a family of subsets of a set* E. *The set*

$$\mathfrak{E}_x\ (x \in E \text{ and } (\forall \iota)((\iota \in I) \Longrightarrow (x \in X_\iota))),$$

(*) The scheme S8 therefore allows us to define the union of a family of sets without supposing *a priori* that these sets are subsets of the same set (which is the assumption made in the definition of union given in *Summary of Results*, §4, no. 2).

in other words, the set of all x *which belong to* E *and to each of the sets* X_ι, *is called the intersection of the family and is denoted by* $\bigcap_{\iota \in I} X_\iota$.

Hence for a family $(X_\iota)_{\iota \in \emptyset}$ of subsets of E we have

$$\bigcap_{\iota \in \emptyset} X_\iota = E.$$

But for a family $(X_\iota)_{\iota \in I}$ of subsets of E whose index set is not empty, the intersection $\bigcap_{\iota \in I} X_\iota$ depends neither on E nor on the target of $\iota \to X_\iota$; and this justifies the use of the same notation in Definitions 2 and 3.

PROPOSITION 1. *Let* $(X_\iota)_{\iota \in I}$ *be a family of sets, and let* f *be a mapping of a set* K *onto* I. *Then*

$$\bigcup_{x \in K} X_{f(x)} = \bigcup_{\iota \in I} X_\iota,$$

and, if $I \neq \emptyset$,

$$\bigcap_{x \in K} X_{f(x)} = \bigcap_{\iota \in I} X_\iota.$$

Let x be an element of $\bigcap_{\iota \in I} X_\iota$. There exists an index $\iota \in I$ such that $x \in X_\iota$. Since $f\langle K \rangle = I$, there exists an index $\varkappa \in K$ such that $\iota = f(\varkappa)$, whence $x \in X_{f(\varkappa)}$ and consequently

$$x \in \bigcup_{\varkappa \in K} X_{f(\varkappa)}.$$

Conversely, if $x \in \bigcup_{\varkappa \in K} X_{f(\varkappa)}$, there exists $\varkappa \in K$ such that $x \in X_{f(\varkappa)}$, and therefore, since $f(\varkappa) \in I$, $x \in \bigcup_{\iota \in I} X_\iota$. Hence

$$\bigcup_{\varkappa \in K} X_{f(\varkappa)} = \bigcup_{\iota \in I} X_\iota.$$

¶ Now suppose that $I \neq \emptyset$, and let x be an element of $\bigcap_{\iota \in I} X_\iota$. For each element $\varkappa$ of K we have $f(\varkappa) \in I$, hence $x \in X_{f(\varkappa)}$, and therefore

$$x \in \bigcap_{\varkappa \in K} X_{f(\varkappa)}.$$

Conversely, let x be an element of $\bigcap_{\varkappa \in K} X_{f(\varkappa)}$. If ι is any element of I, there exists an element $\varkappa$ of K such that $\iota = f(\varkappa)$, whence $x \in X_\iota$ and consequently $x \in \bigcap_{\iota \in I} X_\iota$. Hence

$$\bigcap_{\varkappa \in K} X_{f(\varkappa)} = \bigcap_{\iota \in I} X_\iota.$$

For families of subsets of a given set, it is clear that the second part of Proposition 1 remains valid without the restriction $I \neq \emptyset$.

COROLLARY. *Let* $(X_\iota)_{\iota \in I}$ *be a family of sets such that* $X_\iota = X_\varkappa$ *for each pair of indices* $(\iota, \varkappa)$. *Then for each* $\alpha \in I$ *we have*

$$\bigcup_{\iota \in I} X_\iota = X_\alpha, \quad \text{and (if } I \neq \emptyset) \quad \bigcap_{\iota \in I} X_\iota = X_\alpha.$$

Apply Proposition 1 to the constant mapping $\iota \to \alpha$ of I onto $\{\alpha\}$.

DEFINITION 4. *Let* $\mathfrak{F}$ *be a set of sets and let* Φ *be the family of sets defined by the identity mapping of* $\mathfrak{F}$. *The union of the sets of* Φ *and (if* $\mathfrak{F}$ *is not empty) the intersection of the sets of* Φ *are called, respectively, the union and the intersection of the sets of* $\mathfrak{F}$, *and are denoted by* $\bigcup_{X \in \mathfrak{F}} X$ *and* $\bigcap_{X \in \mathfrak{F}} X$.

If follows immediately from Proposition 1 that if $(X_\iota)_{\iota \in I}$ is a family of sets, then the union and (if $I \neq \emptyset$) the intersection of the family are respectively equal to the union and the intersection of the sets of the set of elements of this family.

Art in Art is Art as Art, by Ad Reinhardt

The beginning in art is not the beginning.
Creation in art is not creation.
Nature in art is not nature.
Art in nature is not nature.
The nature of art is not nature.
Art in life is not life.
Life in art is not life.

The picture of art is not a picture.
A work of art is not work.
Working in art is not working.
Work in art is work.
Not working in art is working.
Play in art is not play.
Business in art is business.
Art in business is business.
The business of art is not business.

The substance of art is not substance.
The matter of art is not matter.
The subject of art is not the subject.
The object of art is not the object.
The manner of art is not the manner.
Technique in art is technique.
Qualities in art are qualities.

People in art are not people.
Dogs in art are dogs.
Grass in art is not grass.
A sky in art is a sky.
Things in art are not things.
Words in art are words.
Letters in art are letters.
Writing in art is writing.
Messages in art are not messages.

Explanation in art is no explanation.

Knowledge in art is not knowledge.
Learning in art is not learning.
Ignorance in art is ignorance.

Art-schooling is not schooling.
Unlearning in art is learning.
The unschooled in art are unschooled.
Wisdom in art is not wisdom.
Foolishness in art is foolishness.
Consciousness in art is consciousness.
Unconsciousness in art is unconsciousness.

Order in art is not order.
Chaos in art is chaos.
Symmetry in art is not symmetry.
Asymmetry in art is asymmetry.

A square in art is not a square.
A circle in art is a circle.
A triangle in art is a triangle.
A trisection in art is not a trisection.

A color in art is not a color.
Colorlessness in art is not colorlessness.
Blue in art is blue.
Red in art is red.
Yellow in art is yellow.
Dark gray in art is not dark gray.
Matt black in art is not matt black.
Gloss black in art is gloss black.
White in art is white.

A line in art is not a line.
A wiggly line in art is a wiggly line.
A shape in art is a shape.
A blob in art is a blob.
Form in art is not form.

The formlessness of art is not formlessness.
Imagelessness in art is imagelessness.
Non-imagelessness in art is non-imagelessness.

Limits in art are not limits.
No limits in art are limits.
Discipline in art is discipline.

Sameness in art is not sameness.
Variety in art is not variety.
Monotony in art is not monotony.
Balance in art is not balance.
Freedom in art is freedom.

Drawing in art is drawing.
Graphic in art is graphic.
A print in art is a print.
A reproduction in art is a reproduction.
Painting in art is not painting.
Plumbing in art is not plumbing.
Carpentry in art is carpentry.
Texture in art is texture.
Figures in art are figures.
Configurations in art are configurations.
Transfigurations in art are not transfigurations.

Simplicity in art is not simplicity.
Less in art is not less.
More in art is not more.
Too little in art is not too little.
Too large in art is too large.
Too much in art is too much.
Junk in art is junk.
Informal art is informal.
Brute art is brute.
Tachist art is Tachist.
Action art is action.
Chuitzbah in art is chuitzbah.
Chance in art is not chance.

Accident in art is not accident.
Spontaneity in art is not spontaneity.
Pushing in art is pushing.
Pulling in art is pulling.
Heroism in art is not heroism.
Hankering in art is hankering.
Hungering in art is hungering.

The perfection of art is not perfection.
The purity of art is not purity.
The idealism of art is not idealism.
The realism of art is not realism.
The corruption of art is corruption.
Compromise in art is compromise.
Food in art is not food.

A collage in art is a collage.
Paste in art is paste.
Paint in art is not paint.
Brushwork in art is brushwork.
Sand, string, plaster in art is sand, string, plaster.
Sculpture in art is sculpture.
Architecture in art is not architecture.
Literature in art is literature.
Poetry in art is poetry.
Music in art is not music.
Poetry in art is not poetry.
Sublimity in art is not sublimity.
Rusticity in art is rusticity.

A sign in art is a sign.
A symbol in art is a symbol.
The symbol of art is not a symbol.
The sign of art is not a sign.
The image of art is not an image.

Vision in art is not vision.
The visible in art is visible.
The invisible in art is invisible.
The visibility of art is visible.

The invisibility of art is visible.
The mistery of art is not a mistery.
The unfathomable in art is not unfathomable.
The unknown in art is not the unknown.
The beyond in art is not beyond.
The immediate in art is not the immediate.
The behind in art is not the behind.
The forefront of art is forefront.

The cosmology of art is not cosmology.
The psychology of art is not psychology.
The philosophy of art is not philosophy.
The history of art is not history.
Art in history is not history.
The meaning of art is not meaning.

The morality of art is not morality.
The religion of art is not religion.
The spirituality of art is not spirituality.
Humanism in art is not humanism.
Dehumanism in art is not dehumanism.
Bumpkin-Dionysianism in art is Bumpkin-Dionysianism.
The iconology of art is not iconology.
The iconoclasm of art is iconoclasm.

Darkness in art is not darkness.
Light in art is not light.
Space in art is space.
Time in art is not time.
Evolution in art is not evolution.
Progress in art is not progress.

The beginning of art is not the beginning.
The finishing of art is not the finishing.
The furnishing of art is furnishing.
The nothingness of art is not nothingness.
Negation in art is not negation.
The absolute in art is absolute.

Art in art is art.
The end of art is art as art.
The end of art is not the end.

Essay on Sculpture, by Carl Andre

E S S A Y O N S C U L P T U R E F O R E C G O O S S E N 1 9 6 4

arc
arch
aisle
bridge
bench
ball
bin
beam
booth
flange
cairn
bell
cam
cone
chair
groove
chord
crux
cog
dike
crypt
ground
depth
disk
cup
dome
ditch
height
field
door
hub
edge
floor
length
frame
gate
keg
grid
joint
source
mound
hill
log
hole
notch
sphere

plane
hull
oar
lens
plank
square
range
line
peg
mast
ridge
stance
scale
pole
pit
pyre
spike
strake
spine
rack
rib
rail
spire
throat
spool
roof
rim
room
stair
throne
stake
sill
rod
slab
stile
trench
stool
slot
sun
tomb
truss
trough
waist
wall
urn

A Post Doggerel Growth of the Literary Vehicle,
by Abraham Lincoln Gillespie

To be presumed Times when coastbevels suffice-fashed the vehicle of the art-unity, the "theme-giving" (·) life of preScience eras was fewthingsphased. Now that spirituality lush-pollute hibernates, creativity rationally expanticipates no aesth-objectifise 'thout deLush-roughchewsing chaos-mulps of geometreatable current facetphase,
IntuitEctoPlastCatchVagues, to be boildown-choiced into Highest CommonFactor-Entensities. The more, that polydeatic Unity besets our nowaday, with, in TimeSpace work of pretense-water, Overton-eage aromaccumutanjingspillphonicbyprod-bewilder-sheen-spray-associativity. (ThoughtContextly et Musicontently) A reader's retrieve-solve to this problemSituate--touching as it does the supraspectral play-realm of a considerable Triune,QUANTITY > INTENSITY > QUALITY--is found in skimp-quick-browse-Peruse-prepsedul-racethru-Intake. (Coffee incite-slugs phlegm-dispose). Thusway is DemosPride (··) shedding its DefySkin, to don at-least-ScanceRaiment of I-like-wot-knows-me character (···).
Herein germ-starts of robotemp-yet-discrimming EsseFeel may be imbedded. For consideration:

(a) Subjective	SubObjective	Objective
(b) Unity	Coherence	Emphasis
(c) MUSIC	LITERATURE	FINE ART

The parallax of (a) & (c) is an alreadyAccepted. To estab a birds-feather Tend among all may we assay Coherence, demagogue at worst or best, to be the especial character of Literature (both being process-obliged to jugglpose sub-and-objective pickings) -- that literature (····), with artpulse functly amouck

(·) vis.--Miss Riding's "Gertrude Stein and the New Barbarism" (*Transition* June, '27).

(··)Shouldn't the depict-communic Active Voice Agency be attrib'd *only* to the IdeoFeel-Qualities Expositionatively fructassaulting the Conscious? Attensh to "I-do" relations certainly fendoff-cut-&-retards IMAGE-Precipivoltage-Q.I.Q. (see above).

(··) I {"know" / (like)} wot-I-like (obviously impossible outside the psych-laboratories).

(···) Literature, considerated here, not as Ensconce-Impart-of-TubeSquirt-ThinkGold-in-*any*-palata Vehiclise, rather as ReudceMintMalgWright of Tinder-EssenceMent in ultrievable-ONE MarryMomeInevitaCarriage.

twixt Sone-organis-Evers and HighPressureTheatrickLeaks, is actuelly veer-warranting Coherence's (1) cease-docile-obeiss to an

*Aîné*Unity's gimme-only-icecream control-summons (2) gullabye-to-cradleRockCommuNorms-ly give-ear-to CadetEmphy's rummagey loudtisms (these, if, certainly stress>phrase-nearer INIT-Response--psychAuriginals).
As instances of such Reader-OUT-with-some-ProcesStriveGets! transveering personalities in modern English literature:
(A) Gerard Hopkins, "Poems"--here,KidEmphy's rib-dudges were DebussyConcern-applies into the placamediantising brother. For one finds (1) quasi ChurchChant nick-stresses eyecoying EarInhale (2) WordOrder-paradoxes formlifening the phraseMome and, if postponing Context's immedinsoak, addifurth-glintbitting Prosod-rhythmicity.
Here, then, two important contrib-features neglamorised by those contemporary malleators of Language, the Poets. One only (Miss Riding styles her a "Primitive") seems to have TakeOn-pooled the latter device into NEXT-Exhibploitable, i.e.:
(B) Gertrude Stein's PhraseOrderParadox. Two sorts: (1) a where-by Lend of poetic PhraseContext to Music for DiVehicontentise bandy-for FormPoss's invigNeoBreatheHappierise (2) furthrending the musicated SoneMorefragmentate, the OnceChopMomes, into petri-Move-StillLife-interclashCubifragmentised (˙). (my "furthchop" -interp may serve to explocate the quasiMeteor-flocale of Miss Stein's many Contextumbling divagassociable shuttle-about rhapsodics.) Here, firstime-seem in Literature, is found the fitting arrogallot--to the SensationSelf, of the Sensate's artrightrite to nonhamply flapdoodleise (¨) its own (THE INIT-)LyrPaeanise --by his now-thinking-"Well-kid-guess-its-your-turn" truly-of-the-InnerFollowOrder-of-Croce's-two-theoretic-ExperiLevels'd IdeationBrother. The gamme-gain alone will have atoned for the nowimpend-years of mobby crhapsexploit.

Comparannototalising, Hopkins' "WordOrder-Paradoxes" are the primergestes, cataclysweetmeats, the Tentanecessary sporewee GrowthStart; Miss Stein ingénieur-analyspans a ThoughtNorm into

(˙) Every MomeSect Unity of Miss Stein's insones the ine-vita-FrostPanemusication of a Vladimir de Pachman.

(¨) a still-young permitgrant by the way--the gyracontours will be slapstick a while. To be recalled (1) that our locomAspection is still dont-dizzy-me (2) that the Sound-Mary of great Poetry somehow Absolutely yet fix-enhances the Text EarlyGeom.

hoverhandy-choppedparsleyspawnlay, the phrasequents contemplundergo furth shuttlecock-dissectage, finally chrysallise in StillLife-UNaiveté, timespace-pervase at any When of a formunified somusicality.

What then, for Vehiclise, this Hopkins>Stein tend? Shall we say (a) the encollar-moulding of NeoCoherePoss (b) Language's (i.e. the stuff-of-Literature's) EmphAchieve aesthetic maturity athru the distort-expense of communik-sythertooze (c) the rendering possible an equiv-inroad into ProseStatusQuo, clutterealm where must occur an Upheave-necessary damrush-washoutcome, whence:

(C) James Joyce (˙). The contrasject from the above two, "Pastorals"--whose contemplaglint aspection necessarily logates MiniaLyrMomeQuiet--to the "Ulyssian" spacestride-hypervelox-symphugal, gives feeling of sudden expunge into leaves-collecting windspaces or that of playuponstardust in astroVoidRealms. Breath-caught clarified then, once asks what is Joyce doing to fomefurth the "PastDoggerel" march of the SoundOrganise-Lit-Veh, of Sone-evoke, that is. The sheer permaze of Ulysses' Stream-of-Consch speaks selfoquently of its FirstMemImpress-of-Rhapsody delight-calibre, IristTwinklisms and VocSaltimbanques abound-woof the ContinuSemb desired. As to his present Achieve of "EtudePaceNexting" (˙˙), I must now back-trace. In a '22 article, "Opera In English, "I commented extensely the SoneContrib of English: this Langauage's palate 'coy-DrawlColor'd-clankfilled gamme, its polyethnic conson-fileage, etc., resulting in its unique (im-)personal DiscussDeclaim. This, then, Joyce's Veheireditage. As to his enviraBecomeSelf one has only to note his remarkably "conditionised" packtight supraceltic intellemasspolymagery (˙˙˙) (still lava-dénoueising Secure-indefseemly), Ulysses, besides apexfinishing the NovelNorm,, phrasenormly brings psych-impactity into the satisZenithRealm of AesthOutPour-Intuit-Possi (˙˙˙˙). As to its sheer SoneVariLushUncannyExact--well, most of us can recognise Shakespeare when read unKnownst-aloud. That makes shortly another, another to have Chefly quintessorganised EarPalateDelight. In "Work in Progress" (transition, actu-

(˙) so much has been said-to-point- of Joyce that I shall try-avoid Re-itroes by checking all tempt-me panegyrges and limiting my remarks to the Joycian VehicliseContrib.

(˙˙) As stated in my thesisArticle in *transition No. 12.*

(˙˙˙) point for an Equip-shirking Age!!!

(˙˙˙˙) here StillLife-PhraseAbrupts *inner*clash KaleidoMovie, the fugue-paced ConscStreamContext permitting no dance-a-polyaan-PageMome.

elly) one observes the furthRadex of a Device's insidicostal-complexivate-the-FORMflow-of-SoneRichTumbleDisplay, in the Pun PassDuoMeans of ince-possi-halt> resuming-the-CONTEXT's SetUp AdditImpliqs-Bouquet.

Allons to Hopkins-Stein-Joyce, then, -- Hieraphants of that soleequitising RhapsiPoss-Realm of actuality, Language -- *A BAS*, for a while, the Timegrinny ToneChiaro' of "strait" Music -- rather, HERE's TO the immeditrekadvance of stenocrypt Son'Oscuro, as NonInsulter of AttenshVoltage!
Rhapsody, an always Necessary, oil-gush-feeds Lyrism, Rhapsodic groovedecence seems to be going-on *only* in WordSoundOrganise. And Lyrism's (naive-yet-) sTimeGrin must ever be sciss-glinted intoward CryptAdequacy, in fact this always Occurs in lasting Composition. The Arts are compenetrating -- so far only so-much -mutowash, if you will -- yet compenetrending.

. . . . . .

Indubitably the work of such as Stein, Joyce and Breton show--proves that the Novel (as Literature) is *thru* with feed-my-lambs! concernments. Breton counsels what may be styled the Movie -- ThrowBack-Inverse in his recommendHeroes'-doubleNose-Thumbing-Reader-&-Author Suggest. This is *that* ince-new'nuf to give our Gramormers a sufficomplex'd rewrite-Context Concern. A propos nose-thumbing, "TOM JONES" does-so the Reader, almost, one feel-thinks, the Author, i.e., in the upsue-wreckimpasse-shamemoral-psychSituates which off&on styleflowsalong-outheave-present themselves (one sense-feels a resignincapac in the Author to furth-right-the-Hapmore-trend, that he will leave results to the develgrind of Process.) TO WORK THEN, Gang, Miss Stein's & Mr. Joyce's peal clearly that the Vehicle is now The exrudimentablising CreateConcern, a now-yawning DisHibernial plasticklable at least. To furth-pursue ThoughtContext at neglexpense of VehiFormConcomitent will be ludisastrous. Already two FormWrights of Skill-freed-to-breathe-HigherConschPretense calibre, they, lone Entitles to directly race-pursue BigFish-Catchings. Will there be more?
A *denier*-mention for those of us engaged in tend-the-engine radicDetailery.

Pizzikats, by Abraham Lincoln Gillespie

(1) Paunchrubberyapproachers (Conservatives)

(2) pseudsnortsnivelophistry (Continental JazzBands)
stalliompatient (AmerNiggers' JB' s)

(3) Neceshity (Dada)

(4) Ireality (nowaday)

(5) staitannic (NYC)

(6) scholdemployfurv Chopin, "Etudes"-----Joyce,
Work in Progress

(7) impetusatient Musinctervaleaps
Nirvanahriven Conflauntrasts (Chinese Opera)

(8) Instextpression (hypressaleoning Moderneed)

(9) doffensive Mechanism

(10) chewsovery Grammahs (Dickens, Aldous Huxley)

(11) puRETannied Fems (AnglAmerica)

(12) obsessease-gyraclutch(Woman for first lover)

(13) innerisembite (Gallifaces)

(14) circaurambl (Fem)
pistplunjice (Masc)

(15) brayzing MorSpiroptimiasm (Christian Science)

(16) Confourm of PassFeelfull-facurIdeaCTS (MachinAryanism)

(17) Cowduty deficlaims the Permitted (Churchmens' lusty
Hymsing)

(18) Peersapouts (Tourists)

(19) melegant (Cannes)

(20) loosiditties (Thdrink)

(21) SwombDeath (Wagner's "GetOffCanvas")

(22) craftseman (Cellini)

(23) hybergeois (Englishmen)

(24) annihimmelvoid (NeoBeethoven)

(25) preempressionises Rabelayblarely (Rubens)

(26) cerebrunappies Monofix (ArabMusic)
harmamaxem-slumbsawngs Monofix (OcciMusic)

(27) shoort everywhair-lifetime (AmerPopSongs)

(28) flushlest (Woman)

(29) Spreenout (oncomeSpeech)

(30) LevDream COMEThRUE (Bledsoe)

(31) Constompselfask "Y-cant-CrepeChine-washRag?" (Gershwin, "American in Paris" 4th Movement, Finale)

(32) plastiquantswing-troughnalitymomes (Antheil)

(33) Ifishouthooks (Grammar)

(34) SocOnchARatioceanate (Joyce)

(35) Infantrum (ParisTrafficop,jam)

(36) Ahssopurient (AmernglishFems)

(37) BreatheFrazors (Garden,Baklanoff,Bledsoe)

(38) hewmaimitey (NYC Taxis)

(39) beesomething (Prose & Poetry)

(40) NOwHopFrustrum (Kandinsky)

(41) sheapHIdehowlogees (Religions)

(42) AccuradIcor (Hiler)

(43) ayeArcheatabl (Cezanne)

(44) Patrix (Muratore,Braque)

(45) Puritan's "Releaswish" (Jazz)

(46) Scilogical BYurnPROse (Ameirdealism)

(47) 'Disjunkt' for Croce (Amerlodic)

(48) Mentalertsaving Pigsnoutweak (Gallifaces)

(49) hardent plasticandy (Archipenko)

(50) LienBacher,memories (Wagner)
" ,no-mems (Schuman)
" ,will-mems (Weinberger)

(51) Pollymeutonality (Schonberg)

(52) blackswiths the Heroic (Beethoven)

(53) LoComassort (Universe)

(54) taggive Secondimmensproutfeeld twords ("purrplexicons")

(55) Askound (Childrens')

(56) Wagnearishuccul (Eric Mendelssohn's UtilArchitecture)

(57) Joygony (Antheil,"Aria")

(58) BarkarollinMelodick (OperaFeeld)

(59) SelfPritty (Chaikovsky)

(60) pidkaperUpsures (Antheil's eernext-footland-Harmesurolutions)

(61) StareClimbing (Weinberger)

(62) bourgouachy (SuburbGirls)

(63) Paulianna (X'y)

(64) prEyed (CantReaders if ModernLit)

(65) Englee-downlines (Epstein)

(66) Curryewsurer (Lowenfels)

(67) protExotremhick (Mencken)

(68) Artycullation (France's,for Tourists)

(69) EddyFoyler (Tzara)

(70) calligradistsort (Caricature)

(71) Metaforayze (Speechneed)

(72) Mogagamania (Frank Harris,"Autobiography")

Essay on Sculpture, by Richard Serra

TO ROLL
TO CREASE
TO FOLD
TO STORE
TO BEND
TO SHORTEN
TO TWIST
TO TWINE
TO DAPPLE
TO DAPPLE
TO CRUMPLE
TO SHAVE
TO TEAR
TO CHIP
TO SPLIT
TO CUT
TO SEVER
TO DROP
TO REMOVE
TO SIMPLIFY
TO DIFFER
TO DISARRANGE
TO SHAVE
TO OPEN
TO MIX
TO SPLASH
TO KNOT
TO SPILL
TO DROOP
TO FLOW
TO SWIRL
TO ROTATE
TO SMEAR
TO FLOOD
TO FIRE
TO IMPRESS
TO INLAY
TO LIFT
TO CURVE
TO SUPPORT

TO HOOK
TO SUSPEND
TO SPREAD
TO HANG
OF TENSION
OF GRAVITY
OF ENTROPY
OF NATURE
OF GROUPING
OF LAYERING
OF FELTING
TO COLLECT
TO GRASP
TO TIGHTEN
TO BUNDLE
TO HEAP
TO GATHER
TO ARRANGE
TO REPAIR
TO DISCARD
TO PAIR
TO DISTRIBUTE
TO SURFEIT
TO SCATTER
TO COMPLEMENT
TO ENCLOSE
TO SURROUND
TO ENCIRCLE
TO HIDE
TO COVER
TO WRAP
TO DIG
TO TIE
TO BIND
TO WEAVE
TO JOIN
TO MATCH
TO LAMINATE
TO BOND
TO HINGE

TO MARK
TO EXPAND
TO DILUTE
TO LIGHT
TO REVISE
TO MODULATE
TO DISTILL
OF WAVES
OF ELECTROMAGNETIC
OF INERTIA
OF IONIZATION
OF POLARIZATION
OF REFRACTION
OF SIMULTANEITY
OF TIDES
OF REFLECTION
OF EQUILIBRIUM
OF SYMMETRY
OF FRICTION
TO STRETCH
TO BOUNCE
TO ERASE
TO SPRAY
TO SYSTEMATIZE
TO REFER
TO FORCE
OF MAPPING
OF LOCATION
OF CONTEXT
OF TIME
TO TALK
OF PHOTOSYNTHESIS
OF CARBONIZATION '67-'68

SERRA

TO CONTINUE

Bibicatioun, by Sidney Goodsir Smith

ROBERTO GARIOCH

MAGISTRO ARTIUM EDINBURGENSIUM, DISCIPULO APOSTOLOQUE TRIUMPHALIS ET SACRI BACCHI, POETAE EMINENTI, IMPRIMATORI INGENIOSO, LEGIONARIO IN EXERCITU OCTAVO, OLIM IN ITALIA CAPTIVO . . . EHEU!,

That kens the truth unbarnishit and unadornit of the wheen ploys and whigmaleeries boscrivit heroinefter; that kens ilkane charicaturisticull tamnoddie that struts his pretty-puce frae pub to bed in this archaeologisticalcumhistoricomythopoeick libelum; that sherrytofore has furthsot his ain noncompareil-aball unimitabolisticull beersion of the Brobdigliputian caravan-seraglio of ure ain bromantick toun, the whilk is intotulit "The Masque of Edinburgh", and the whilk immortal figmento (sune to be canplete efter the sackund sett of the nou enanepidemotic state of allpervasive Barmagaddoun be tamportarilie pistpotuit, dew til the ramcunscionaball expanse invulvit) is ane perpotu-ant glaurie til the wallowit name of this auld crapitol of the Hics and Sots, and a Sword of the Lord and of Bibeon for the cumfounderin of the sons of Belliall, the Moabitchish wemen and the uncircumscissored Sumphs of Phoolistia that haud their secrete Comonstealth in our madst, inwith Cauld Reekie her-saul, and seek aye to dashcomfort and jurmummle all rantin lads, randie lassies, and ilka raprihensiboll gangrel buddie of sindrie and divers dreams of luvelibrood frae ganging about their lowful poccasiouns by wieldan the sharp neb of respect-abileitie and the shairp tongue of malickerous sclander, liebel and gossipeerin, for the dumfounderin of wham the heroin-efterher chroniculatioun of the Sword of the Bawd and of Carotid is gien til the whorled by his hummil camarand-in-airms, mansel, the lug-beguilfou Auktor, to owercome, ding doun, broun aff, skoll and aathegither skitter til the fowr airtse the unbottled shosts of Midean-Mudlethian and the Minos-Dives-Deuce-Baddies of Horningsod, Runtisfelt, Cullitoun, Waste-End, North-Sod, Suburborygma and Paradoso-Hirvana-Bottomaist-Pitch, and may their tombs be gey drauchty and the Channeran Worms faimished and polydentiferocious.

FIB. STAP.

An Expubident Look at Babs Gonzales,
by Steve Cannon

Our task is that of making ourselves individuals. The conscience of a race is the gift of the individuals who see, evaluate, record ... We create the race by creating ourselves and then to our great astonishment we will have created something more important: we will have created a culture...

- said the school teacher in
Ralph Ellison's Invisible Man

I see what you mean (answered Fats Navarro in response to a riff by Charles Mingus concerning Miles talking only thru his horn and systems) - so busy trying to make a dime with your horn, ain't got time to make a race. Gotta go down town and see the man, ain't got time to shake your hand. So we play jazz in its place.

- from Beneath the Underdog
by Charles Mingus

Once upon a moment not many moons ago a sound bounced around Earth generating vibes thru the Universe, cored the Apple with a riff, biffing the sound barrier with a miff. Short changing the West while it gamed the East.
Old folks heavy into stone monumental sounds fought it off with static: yah yah yah yah, blu blu blu - blah blah blah. While down folks all over dug the action in the matter - Oo Papa Da, baby that' Bop.
Some claim the sound came from way yonder, others from brilliant corners, while dudes in zoots hooked it up with Hoo-Doo. Past the movements of shock waves, on the frequency of light waves, the sound travelled, converted, reverted, and diverted up the Mississippi Valley, dropping Blues in St. Louis, goin' to Kansas

City, Chicago, surfacing in the city - being perfected at Minton's. Fats Navarro, Charlie Christian , Charlie Yardbird Parker, John Birks Dizzy Gillespie to give a few guidelines to Bopplicity, while ofays grey with blank charts copied down solos note for note - getting their feelings hurt.
Babs Gonzales sat the set out, bopped looked then listened. Being an upright hustler, in the tradition of the dandies in the seventies, the dudes in the nineties, and the coons in the twenties (used positively here, in reference to Williams 'n Walker! Smoke!) promoting Big Bands while still in his teens then cutting out to the coast and meeting all the artists who had made that scene. - Chester Himes' rundown: *If He Hollers Let Him Go* (a story about blues in Watts in them days, L.A., '43). He zipped back to Newark, tricked the draft board by getting all dolled up, then split for the Apple. Still on the hustle, and sometimes using his muscle and ready to improvise in a flash; he later formed his own group called The Three Bips and a Bop - and put out a Dictionary, called the Boptionary. His long epic poem is filled with anecdotes of good times, no bread, about deals which went down in Bop-City from the forties to the sixties, and the folks he cut into.
Bebop being a highly original complex, energetic system of sounds - scattin and pig latin, turned the music world around for years to come! Check Miles' "Ding Dong Due" - bop influenced;tune on his Fillmore East/West album. And Marvin Gaye riffing on "What's Goin On" album.Riffs, changes, walks and talks, surface a whole new attitude about what it's all about - which scatologists are still trying to figure out!
Techlore on the floor, signs on the door, did not faze a soul by a thirty-second note. They were way past that - into sixty-fourths and dominant sevenths - playing all the changes, rhythmed blues. And when signs, symbols and sounds clashed by the second, they Oo Shoo Bee Doo Beed, bopped right thru it; their style reflecting Sugar Ray, Joe Louis, Muhammed Ali's styles in the ring, Dinah Washington, Aretha Franklin, Etta James, Sarah Vaughn, Ella Fitzgerald, all alone modes, and Chester Himes' and Ralph Ellison's big band, blues sound, novels.
The second wave, including the Jazz Messengers, put the music and the language back into Words:

"There I go talkin out of my head again!"

King Pleasure's "Moody's Mood for Love," and it was picked by the poet/novelists of the seventies, seeping thru the seams of Trane, Ornette, and a whole new generation stuck behind walls in somebody's college - let alone the streets - still be-bop bopping and oh shoo bee dooping, reflecting a down song - on

the other side of Mars. Check it out. Wayne Shorter's "Super Nova," McCoy Turner's "Vision!" Both outside.
I paid my dues! Good times... no bread, a book of life and love, and a gas of a time just being.

There are two broad divisions of literary works, which may be called the fictional and the thematic. The former comprises works of literature with internal characters, and includes novels, plays, narrative poetry, folk tales, and everything that tells a story. In thematic literature the author and the reader are the only characters involved; this division includes most lyrics, essays, didactic poetry and oratory. Northrop Frye, **Myth, Fiction, and Displacement** (1961).

What Henry Miller Said, by Bern Porter

Over the years from among all the words, the situations, the events, many will redescribe, many will remember this sequence, that scene, another episode; others will write, pay tribute, deride, criticize, imitate, be influenced, read, reread, as others applaud, rewrite, fundicate, expand, elaborate, editorialize, comment, crossfile, index, catalogue and annotate. From the root comprising his initial billion words an overwhelming several billion more will multiply at the hands of countless others until in the resulting morass of verbiage the essential even simple, unsuspecting but all significant core will still remain undisturbed, even lost:

1. *Sex is everywhere.*

A. It is in the

air
bees
birds
city
country
earth
food
news
town
trees
streets
water
bed
songs
clothes
cars
factories;

B. And in

	boys		clean
	husbands		enjoyable
	males		fun
	man	2. *Sex is*	good
	females		healthy
	girls		innocent
	wives		pleasurable
	woman		pure
	boring		natural
	damaging		normal
	dangerous		wholesome.
	degrading		shameful
	dirty		sinful
	disgusting	*not*	stupid
	dull		taboo
3. *And sex is not*	evil		unclean
	filthy		undesirable
	hazardous		unethical
	hostile		unnatural
	illegal		wanton
	immoral		wicked
	monotonous		wrecking.
	revolting		

Contrary to the law, the church, the state, the tradition,

		argue	
		discuss	
		dream	
		give	
		have	
	can	indulge	
	does	partake	
one	must	perform	it.
	should	play	
	will	read	
		receive	
		share	
		sing	
		speak	
		think	
		write	
		wish	
		desire	
		drive	
		power	

More important the urge to fornicate (by whatever means) cannot be appeased, chastized, cheated, corrected, daunted, dazzled, deaf ened, debased, debilitated, disturbened, decontroled, decreased, decrepited, deflected, deformed, defrauded, degraded, denied, devoured, diffused, diminished, dimned, disappeared, disappointed, disapproved, disarticulated, disassociated, disbanded, discarded, discerpted, disciplined, discontinued, discounted, discouraged, discreted, discredited, disengaged, disentitled, disgorged, dis guised, dishabituated, disjected, disjoined, dislodged, dismem- bered, dismissed, disobeyed, disobiliged, disordered, dispersed, displayed, dispirited, dissolved, dropped, eluded, emasculated, erased, expurgated, extenuated, extinguished, extirpated, ex - tracted, fecundated, feigned, fixed, fooled, frustrated, guided, hoodwinked, ignored, improved, killed, overawed, placated, re- pressed, restricted, reversed, shattered, sublimated, substituted, transferred, tricked, twarted, untangled.

And all this the lawyer,

the judge,

the sheriff,

the jailer,

the censor,

the custom,

the minister,

the teacher,

the politician,

the doctor,

the commissioner,

the young,

especially

the young,

must

know.

And know it not so much from the parent, from the cleric, from the teacher, from the medic as from an expert impartial OUTSIDER.

And in absolute confirmation.

Henry Miller treats sex for its own sake; neither apologizes nor glorifies its expression.

Ashland, Maine
November, 1961

SINTESI FUTURISTA

Glorifichiamo la Guerra, che per noi è la sola igiene del mond spanciata da corvi e da iene. Le vecchie cattedrali non c'interesan creatore il diritto futurista di distruggere opere d'arte. Questo lir bellezza più grande sulle rovine della bellezza antica.

ELASTICITÀ
SINTESI INTUIZIONE
INVENZIONE
MOLTIPLICAZIONE
DI FORZE
ORDINE INVISIBILE
GENIO CREATORE

CONTRO

RI
AN
PL
AD
DI
OR
CU

SERBIA: INDIPENDENZA, AMBIZIONE, TEMERITÀ

BELGIO: ENERGIA, VOLONTÀ, INIZIATIVA, PERFEZIONE, INDUSTRIALE

FRANCIA: INTELLIGENZA, CORAGGIO, VELOCITÀ, ELEGANZA, SPONTANEITÀ, ESPLOSIVITÀ, DISINVOLTURA

RUSSIA: POTENZA, SOLIDITÀ, INESPUGNABILITÀ, QUANTITÀ

INGHILTERRA: SPIRITO PRATICO, SENSO DEL DOVERE, ONESTÀ, COMMERCIALE, RISPETTO DELL'INDIVIDUALITÀ

MONTENEGRO: INDIPENDENZA, AMBIZIONE, TEMERITÀ

GIAPPONE: AGILITÀ, PROGRESSO, RISOLUTEZZA

ITALIA: TUTTE LE FORZE, TUTTE LE DEBOLEZZE, DEL GENIO

FUTU

8 P

CONTRO

MARINETTI
BOCCIONI
CARRA'
RUSSOLO
PIATTI

DELLA GUERRA

Manifesto del Futurismo). mentre per i Tedeschi rappresenta una grassa
neghiamo alla Germania medioevale, plagiaria, balorda e priva di genio
partiene soltanto al Genio creatore italiano, capace di creare una nuova

ZA

METODICO
NE
INFERIE
NUMISMATICO
RA TEDESCA

GERMANIA
PECORAGGINE
— GOFFAGGINE
— FILOSOFUMO
— PESANTEZZA
— ROZZEZZA
— BRUTALITÀ
— SPIONAGGIO
— PEDANTISMO PROFESSIONALE
— ARCHEOLOGIA
— COSTIPAZIONE DI CAMELOTE INDUSTRIALE
— SCOCCIATORI e GAFFEURS

ISMO CONTRO PASSATISMO

LI-POETI CONTRO I LORO CRITICI PEDANTI

AUSTRIA
CRETINERIA
— SUDICIUME — FEROCIA
— BALORDAGGINE POLIZIESCA — SANGUE RAGGRUMATO — FORCA — SPIONAGGIO — BIGOTTISMO
— PAPALISMO
— INQUISIZIONE
— PERQUISIZIONE
— CIMICI — PRETI

TURCHIA = 0

Dal Cellulare di Milano, *20 Settembre 1914*.

DIREZIONE DEL MOVIMENTO FUTURISTA : Corso Venezia, 61 - MILANO

by Filippo Tommaso Marinetti

Autobiography, by Carol Emshwiller

When Gertrude Stein came to Ann Arbor, my mother said that all she said was, a rose is a rose is a rose is a rose.
When Dylan Thomas came to Ann Arbor, my father said that he was a terrible man.
And that was how I was brought up.

June 1973. My mother is still alive.

I love mountains and forests, but I live near the sea in a very flat place. I like solitude. I live in crowds.

One day Menlo came to work with Ed to learn about films and he was very nice and the next day Joan came. She came to work, too, but she brought her guitar and sang songs all afternoon and nobody got any work done but that didn't matter except that Ron came the next day and played on Sue's guitar (he wasn't as good as John but he draws better than she does) and nobody got any work done that day, either. Bob and Emery and Caroline came and danced naked in the living room for Ed to take pictures of them. The black paper cyc made smudges on the wall and they're still there. We ate on the floor because the table was full of piles of things and I thought to myself that I wasn't going to get anything done this week except feed people (that turned out to be true) and I also thought about not getting anything done this summer because of taking a trip out West. I complained about it nicely when people were here and angrily when all the people left. Then Nam June called up about midnight and I was glad we hadn't started to make love. Ed got up at six to go off somewhere. I was asleep but I think he kissed me good-bye.

Most of my life is spent not writing.

I was ten. I was thirteen, eighteen, twenty-one. (That last was the year I cut my hair off and suddenly everyone noticed me.) I was twenty-eight, thirty, thirty-five, etc. Even my youngest brother must be thirty-five or so by now.

When I was ten I still wet my bed.

When I was two Charley was born and got the room next to Mother's with the big bay window. Charley got my white bed, too. Charley is my favourite brother. He is growing older and has left his second wife. He is the most romantic of my brothers, but the least happy. We went to see him in Binghamton not long ago, but we didn't go up to Ithaca at that time.

They told me I had a vagina instead of a penis like Charley. They showed me a picture and told me where it was and I looked, but it wasn't there. I didn't tell them.

Mother put me on her lap and sang, "Baby's boat's a silver moon, sailing in the sky".

I was thirty-eight. I was forty.

Two lies about myself:
A. I have very black hair and a straight, aristocratic nose and I have the kind of long, pointed face I've always wanted.
B. I can dance.

A truth: I spent three years in France as a child. I peed into one of those big vats that they take out to spread urine on the fields. They called Charley "Américain, tête de chien", and threw stones at him.

I have dreamed that I was stuck headfirst down a hole and could see the sky up by my feet. I think that comes from being born upside down with the cord a-

round your neck like all artists should be. I have dreamed I couldn't move and I panicked and tried to scream but I still couldn't move. I dreamed that I couldn't find the street I lived on, that I lost my keys, that I forgot the combination to my (high school) locker, I lost my ticket, I couldn't remember where I parked my car, I was lost in a strange city, I telephoned home over and over but no one ever answered, I caught sight of you hurrying by with a portfolio and I thought everything would be all right but I lost you in the crowds in the subway. I was glad when I woke up.

I suppose ours is a happy marriage, and there still are a lot of happy marriages: Mrs. Wallace loves George Wallace, I could see that. Mrs. Nixon loves Nixon. Mrs Chisholm loves Chisholm. Mrs. Cassius Clay, ditto. Jean Ritchie loves George Pickow. Margaret Mead loves Mr. Bateson. Mrs. Seeger loves Pete Seeger, and with good reason. Mrs. Lester loves Julius Lester (and I would, too, if I had the chance).

Delight in me, husband, when you have time for it. Swing me up to catch hold of tree branches. Throw me over your shoulder, then let me fall gently into the grass without hurting myself. Twirl me around. Did you say I was to be your partner for life?

Happy birthday last month (April). "It'll do you good to be another year older", he said.
Did I mention forty-three and forty-five yet?

We were talking over our lack of religious conviction with our respective mothers-in-law if you call that talking it over. Once in a while we come to a meeting of minds, or rather, once in a while one sees that the other has human qualities that cannot be ignored. (Nick says it's the innocents that make the best audiences, but then there's not much sex in his dance.)

No, Mother, I won't bite my fingernails, I won't

hunch my shoulders, I won't walk like a horse and I'll keep combing my hair and washing my neck, but Charley said girls were no good, anyway, no matter what they did. He kept saying it for four years, from age nine to thirteen. You didn't contradict him, Dad. You didn't even say, "Well, now, they aren't really as bad as all that".

Back in those days I never talked to anyone on the way home from school because I wanted to dream my own daydreams. If anybody I knew came around I crossed the street and pretended I didn't see them so I could keep on thinking. First I was a cowboy in those thoughts and then I was a famous musician, first violinist of the Philadelphia Orchestra, or a pianist playing Chopin, a cellist, oboe player, bassonist, sometimes Ezio Pinza singing the lowest notes. But I've changed a lot since then. I never daydream. And being a writer is the most exciting, most romantic thing I know of to be or do now, or being a poet. I still tremble every time I think of it, though actually I seem to belong mainly to the wives-and-children category.

(I'm thinking there must be some way to keep on writing after having lost faith in plot and in any manipulation of characters. Even the slice of life begins to look contrived. I think that instead maybe I will manipulate the rhythms, the style, the organization of paragraphs or the words, or maybe sometimes just deal with little bits of fun or little bits of reality.)

Mother played Chopin, but now she has arthritis.

For a long time I was powerless to resist: my father's opinions, marriage and having three children, the lure of music. I should mention that from the ages of twelve to twenty I practiced the violin four or five hours a day and went to orchestra every afternoon, but it was my brother Bob who got to be in the Philadelphia Orchestra.

Daddy held hands with Mommy. Once I saw him touch her breast.

I was thirteen when my breasts began to grow. Then I knew I really was a girl once and for all.

Her work (mine) represents a slow, almost unconscious break with conventional fiction. She was changing her mind one step at a time. She read Jarry.

One time that she (me) thinks was particularly successful was when she was trying to catch the little, quickly suppressed thought. "You see something", she said "and you might think, wow, that looks phallic and then you may suppress it before you're aware of your own thought. "She tried to catch herself in these thoughts before they were gone. Then, of course, there's the problem of finding a form for this sort of thing. Her story that most exemplifies this study is "The Queen of Sleep".
At the end of that story you'll find this paragraph:

> But things go along about as well as could be expected and I will keep on with the diary of lost sleep just so long as nobody goes mad or dies or has a baby and if I don't cut my finger off whipping the cream.

She feels this contains something of her philosophy of writing at that time. In her stories nobody will go mad or die or have a baby, but they may cut their finger off whipping the cream and who's to say that that's not as important in a person's life as going mad?
(Think of trying to type with it!)

She says: "What's the hardest thing to write (confess) and what's the most significant?" She says: "Is it more dramatic that my grandfather died trying to rescue his niece from drowning while my mother, eight years old then, stood on the banks of the river and watched, than that I've been in the menopause

for two years already now and am wondering when it will end while my mother (that same eight-year-old girl) went through it easily and happily and never felt better in her life? They're different kinds of reality and menopausal adventures we know very little about". (She says: "First I tried vitamin A, then vitamin E, then I had to resort to estrogen, but I cured myself, finally, with Paba".)

She says her stories have become progressively "cooler" in feeling as time goes on. That is because she has done away with the emotionally building line or flow in favor of a more dronelike form.

She says her stories frequently contain within them hints and clues of the theories by which they were written and why. They are often allegories for themselves. (Not this one, though.)

She says: "A story is not an entrance into a dream world. Avoid this with a style that isn't flowing".

She says: "Can you write a story like your favorite Vivaldi concerto? Can you write a story like a bird sounds? Can you write what you hear when you hold a paper cup up to your ear? No. And don't try. Stories are, if sounds at all, the sounds of words.
Can you, on the other hand, write a story that looks like your mother, gray hair, fairly good figure, osteoporosis showing in her dowager's hump, varicose veins and all? Can you write a story that looks like a Robert Rauschenberg painting? (I wish I could.) Can you write what looks like half a loaf of your own homemade sesame seed bread on a green plate? No, because you have to write a story that looks like words on a piece of paper".

She says: "It's ALL science fiction".

She says: "Stories! I don't believe in them any more than I believe in pictures on the walls".

She says: "So far I have never, ever, written any-

thing directly about my writing except this".

I went to a party for Jonas's new book about film. I got along well with his secretary, Marguerite something-or-other. Across the room Jonas made a motion to me and said something I couldn't hear. I think he was saying that I looked nice. Later, to reciprocate, I asked him if he had published a book of his poetry (but he hadn't except in Lithuania). He has a brown, wartish thing on the end of his nose.

I went to the opening of the women's film festival and that was nice except I was tired and had hurt my back.
Someone should write a history of women. Where were they when George Washington was at Valley Forge with their men? What was Mrs. Bach doing while Bach composed? But we know what the women were doing, and we know what I do most of the time. I keep busy.

Women, put your urine in a little jar for the doctor every six months. "Take off everything but your slip and your shoes." (I'm glad I remembered to wear a slip.) Underwear goes in bottom drawer where they keep tissues for you to wipe off with afterward, and that's how I spent last Tuesday morning. I keep busy.

Emery said he gets his pupils to take a pose that seems to have possibilities and then they have to make a dance based on that pose. I said, "Why, that's just how I write a lot of times. I improvise until I find a good beginning. Then I improvise along the suggestions in the beginning. I keep what fits and throw away the rest; nine-tenths of it, as a matter of fact. Then I improvise again along the lines of what I have so far and keep what seems to fit (and I like surprises) and throw away most of it and so on. Not in my biographical stories, though". I really didn't say all this to Emery. I only thought it after what he said.

I always wanted to be the one that picked up the guitar and sang "Candy Man" at a party. I wanted to be the one dancing with abandon. I wanted to be the one in the long purple velvet dress reading her own really good poetry. I wanted to be the one with the wonderful sense of humour (but I'm not even going to go out to buy a long purple velvet dress).
Also I would have liked to be the one that married six times and had a child by each husband. I wish one husband had been a famous folk singer who played the banjo and we'd had music every night and one of his friends had come and played old-time fiddle and shown me how to do it, too. And I'd like one of them to have been a publisher of a good poetry magazine and have published some of my things, and one would have sung bass, one would have written novels, one would have been a guru and taken me to India and maybe one would be the husband I have now.

If you come in the house now, you'll see me as I really am, unkempt. I wipe my hands on these jeans. Somebody's old used Band-Aids are in the bathtub, unread newspapers piling up, also old mail, and I'm just sitting here on the bed talking to children, reading to them about the pygmies or some prose poems one page long, my favorites. They are scattering papers about. Their shoes are in the doorway. Their dirty socks under the couch. I keep saying it's not MY job to pick them up and besides, I'm alread worn out from sitting here thinking.

My daughter wants a goat.

As a mother, I have served longer than I expected.

Once a doctor said I'd be 80 percent normal after my back operation. "Guess what, dear, I'll be 80 percent normal!" It's hard to know what 80 percent normal feels like, but I guess that's what I am.

I was forty-six. I was forty-eight, etc. etc. I'll be fifty-five, sixty-two, sixty-eight if nothing un-

forseen happens and maybe still walking around in the woods if I can be near a woods sometimes.

If there's a sunset over Brooklyn, we must take beauty where we find it.

Mother wants me to write something nice she can show her friends.

1 Do you love the audience? Certainly we do. We show it by getting out of their way. 2 A sound, a rhythm, a name, an image, a dream, a gesture, a picture, an action, a silence: any or all of these can function as 'keys'. 3 Language is the house we live in. 4 The words are there to massage. 5 Distinguish between that 'old' music you speak of which has to do with conceptions and their communication, and this new music, which has to do with perception and the arousing of it in us. 6 Count a beat to each line. 7 Why imitate speech? . . . I HATE SPEECH.

8 Each word is a syntax, a sensory object - more than descriptions, vehicles, or emotional journalism: sound, texture, weight, targets, rhythms, sight, presence. 9 Words as sensory objects vs. (or and?) words as signs. 10 An object is whatever it becomes under the impulse of the situation at hand. 11 I look at it as an event, not as a descriptive instance. 12 Decreasing the content of the work (i. e., the level of outside information) increases the possibilities of making patterns. 13 The poem is not a signboard, pointing to a content ultimately to be regarded; but is, on the contrary, a form inhabited by intelligence and feeling.

14 Content = when words are yoked together and draw the attention away from themselves and are aimed at a commonly referred-to outside world. 15 words: not signs 'about' something primarily but energy in time. 16 There had to be an independence derived from the very fact that words are things too. 17 on surrealist or 'image' poets: Language is essentially a matter of signs/symbols in their view, ignoring (often giving the impression of being wholly unaware of or insensitive about) sound, morphemes, other levels of physicality. My first thought is that this ignoring or ignorance causes the readers to become desensitized to these unattended areas, which alienates us from the "real event of the words" in front of us, which alienation I see as inherently negative, esp. as it gives the words an illusion of translucency, implying that they have no self-reality and could in fact serve as a window to another world w/out essential & absolutely important distortions occurring. 18 It is the terrorist function of forms (and of institutions deriving from these forms) to maintain the illusions of transparency and reality and to disguise the forms that maintain reality.

19 SIGN: Roughly: something that directs behavior with respect to something that is not at the moment a stimulus. 20 Meaning is not importantly referential. 21 A message takes attention from words. 22 Objects and signs are homogenized. 23 Where is the attention? On words-signifiers or on concepts-references-signifieds? Language-centered or referential? The latter, pure, is advertising. 24 Works of literature should stimulate, first of all, as works of art and not as representations of an outer reality. 25 Language becomes the only referential. 26 That which exists through itself is what is called meaning. 27 So it has innate significance and not just referential significance? 28 You'd depict not the structure of the world or its physical things, but the structure and set-up of language and its rules and ways of use. Language gets elucidated, not some "separate reality". 29 Use language to cover a space rather than to uncover a meaning. 30 An unashamed shaman music — whose sense is lost in its event. 31 So language becomes the content and the event. The words don't have to be (primarily) (just) transparent signposts to something beyond. Nor can they. 32 Words are opaque. 33 To re-discover a non-signifying object, one would have to imagine a utensil absolutely improvised and with no similarity to an existing model. 34 Objects are simple. 35 Meaning is use, not just symbolism. 36 Only blessed things can stand by themselves.

37 Recognizable objects and concepts (or 'signifieds') can provide us with a vocabulary. 38 It is impossible to put them together without sense. 39 But do they need to impose on us a grammar. 40 How else can we organize words? — sound, texture, space, magnetism. The relations among signifiers no longer has to reflect the relations between signifieds (concepts, geography). Syntax can be dumped as an organizing principle, or crutch. Semantics need not be. Before that? 41 The word refuses the unifying, sensible rule of the sentence. It explodes the pre-established structure of meaning and, becoming an 'absolute object' itself, designates an intolerable, self-defeating universe — a discontinuum. 42 Everything signifies everything. 43 Each word is itself an arrangement. 44 The story must exist in each word or it cannot go on.

45 ʃ music
speech 46 Everything we do is music. 47 There is a sound that came and made the agreeable deplacement of no sign. 48 In a poem I tend to hear whatever can be called its melody long before I have reached an understanding of all that it might mean. 49 Sound, then sense. Or, sense as sound. You cannot misunderstand just a sound. 5O

One thing follows another = "becomes a melody". And how far following? 51 Henry Cowell once remarked about Cage and his circle that these were composers 'who were getting rid of glue'. What he meant, according to Cage, was that where people had felt the necessity to stick sounds together to make a continuity, Cage and his friends felt the opposite necessity to get rid of the glue so that sounds would be themselves. 52 A sentence fades with its owner; the words continue to go their own ways. 53 First question: where are the words most themselves. 54 Coolidge's poems, like yours, because they build upon a number of words tend to submerge the presence of the associational field of any given word & to accent the relationships between the fields. However & it's the key difference, his fields are discrete, do not overlap. The words "hover", each mutually alienated from the others. The very best ones have a fine & delicate balance about them, like many magnets caught in a field of repellent forces. 55 The role of silence is to restore objects. 56 Words.

1 John Cage 2 Jerome Rothenberg 3 Jean-Luc Godard 4 Ellen Andrews 5 Cage 6 Robert Creeley 7 Bob Grenier 8 Author, as are all missing numbers that follow. 1O Rothenberg 11 Aram Saroyan 13 Creeley 15 Grenier 16 Creeley 17 Ron Silliman 18 Henri Lefebvre 19 C. W. Morris 2O Creeley 22 Jeremy Shapiro 24 Susan Sontag 25 Lefebvre 26 Charles Olson 29 Vito Acconci 3O Cid Corman 32 William Gass 33 Roland Barthes 34 Ludwig Wittgenstein 38 Gertrude Stein 41 Herbert Marcuse 42 Merleau -Ponty 43 Louis Zukofsky 44 Zukofsky 45 Zukofsky 46 Cage 47 Stein 48 Creeley 51 Newspaper 52 Clark Coolidge 53 Grenier 54 Silliman 55 Coolidge

Country Trip, by Dan Graham

"Situations arise because of the weather"[1]

While Houston-based astronauts eat 'plastic' food eliminated and immediately re-cycled into their vessel's water-waste and water-drinking ecological system enroute to the moon

on the level of the earth all things are the same:

'to dig' is to be

'turned on' is to be

'high'

('synthetic' 'high')
('natural' 'low')
('synthetic' 'low')
('natural' 'high')

↑

the *'grass'* *'root'*

↑

('synthetic' 'high'
('natural' 'low')
('synthetic' 'low')
('natural' 'high')

"While people planning
trips to stars allow an-
other boulevard to claim
a quiet country lane.
it's insane![2]

Bob Dylan's "John Wesley Har-
din" and "Nashville Skyline"
re-present(s) an ambivalent
return to the *land* -
seen in the personage of a
lady -
who (which) is ironically
idealized, just like Dylan's
seeming acceptance
of the land, the past is
unironic *this time*
around.

Without ironic 'distance',
what remains are the
superimposed categories
of irony and ireny:
a false idealization of
the land
'in the nature of'/
a false pastoral

"go to the country; take
the dog;
look at the sky without the
smog. see the farmers feed-
ing hogs; eat hot-dogs."

"what a pity that the people
from the city can't relate
to the slower things
that the country
brings."[2]

so 'distances', such as they are, are displaced to distant times and places (mythic times, people) (while paradoxically) becoming all the closer in fact through modern means of transport (geometrical planes becoming aeroplanes ---

BYRDS :

The overpowering, sweetly texture of guitar and guitar feedback has thinned out in the direction of engineered brittleness: an engineered synthesis of the horse and buggy age and the jet age "electronics and the concepts involved... (as) the difference is in the mechanical sounds of (the) time... now we've got the krrrrrrriiiiissssssssshhhhhhh jet sound and the kids are singing up in there now. It's the mechanical sounds of the era: the sounds are different and so the music is different."[4]

as they are now common place and common pleasure)

1. Lou Reed
2. Neil Young
3. Neil Young
4. Neil Young

Essays, by Marvin Cohen

THE BODY AS A PORTABLE MEMORY-AID, INSTEAD OF A STRING TIED ROUND THE FINGER. BUT IT'S TOO SELF-FORGETTING TO BE CONTINUALLY RELIABLE AS A REMINDER OF -- IT FORGETS WHAT. MAYBE *ME*, IF I'M NOT MISTAKEN. SELF-RECOGNITION IS AN IDENTITY FUNCTION OF THE DUAL ASPECT OF MIND AND BODY. *WHAT* MIND, *WHOSE* BODY? WHEN?

I carry around my body as a memory-aid to remind me who I am. It doesn't always work, since my body through continual carriage seems like a light and transparent little appendage of mine rather than a prompter to memory. It's so habitual it seems almost hardly there, and unnoticeable. I forget not only what it's supposed to remind me of, but also I forget the intended reminder itself, that very body. I'm thus multiplied to many kinds of absences. I retain a vague central glow, an as yet undying ember, of a semblance of either me or my reminder -- which are now so remote, I hardly know them. I beg their further acquaintance, and bid them reappear soon. Will I recognize them? By what visible or cognitional aid? The body is a palpable thing. It will even bleed if cut. It has pain poised imminently on each nerve. Its very presence serves, somehow, to bring back a notion I had forgotten. The me which begins wherever my body ends -- but where does it? That's too spatially divisive. Is *time* the right measuring rod? Me, mind, and body, are three parts -- of what?

(Title, in the explanatory mode:)

THE AUTHOR'S LIMITED GENEROSITY TO HIS READERS, LEAVING THEM WITH A GIFT-IN-THE-ROUGH, TO DO THEIR OWN REFINING UPON, FROM THEIR OWN WISDOM OR EXPERIENCE. THE AUTHOR THEN WITHDRAWING, LEAVING THE READERS TO THEIR RESPECTIVE AND OUTSTANDING SOLITUDES, TO MAKE WHAT THEY CAN OF THE GIFT THE AUTHOR LEFT BEHIND TO PLEASE HIMSELF MORE THAN THEM: AN ARROGANT GIVING.

Generosity being not in relation to the given-to so much as to the giver: that's where generosity goes wrong so often.

For example -- ah, think of one yourself.

I've given you a theory, a generalization. Now go provide your own applying particulars, in your own cases. That's where

my generosity limits itself. Working harder for his receiving, the recipient helps himself, and makes it easier on me, who's generously donated what I cared to give, on my own terms.

Complete the gift, then, on your terms -- for now we part. I'm empowered to cut you off, on a final stroke, like --.

DAY AND NIGHT ARE A MARRIED COUPLE. WHAT DUTIES FALL INTO WHOSE PROVINCE, IN THEIR LABOR-DIVISION? BY WHAT CONTRARY STYLES DO THEY ACTUALLY DIFFER? HOW IS DAY AS DAY, NIGHT AS NIGHT, AND WHAT IS EACH, UNDER THEIR ALIENATING SEPARATION? -- NOT SPLITTING ONE WORLD, BUT EACH BEARING A WHOLE WORLD, FAR DISTINCTIVE FROM THE OTHER'S, AS DAY IS FROM NIGHT. WHAT IS THE FINAL DAYNESS OF THE ONE, AS AGAINST THE POSITIVE NIGHTNESS IN THE OTHER, ESSENCE COMPARED WITH ESSENCE, IN THEIR ABSOLUTES APART?
(A CLUE TO WHAT *JOINS* THEM, THEN?)

In the day, the men are solid as you see them. But in the night, they turn to ghosts.

In the day, the light is thousands of miles long; like an endless Chinese panoramic scroll, open it, and all matter of things are illuminated, people included, by the procession of tableaus, in the unfolding. The day tells a horizon to have a center, but no ends, and the center sways to the left, sways to the right, in equal daylight. Day illustrates the democracy of endless space.

But the night is each object, one at a time, in isolation. A shroud of concealment veils the rest, to block it out. Mystery and doubt are spawned there, and each lonely clarity begs its solitary inch. The colorful pageantry of imagination begins stitching its dream-weaving. An artificial day is spun out of the mind. And it holds forth, until the real one restores the nature to objects. Then, behold, the safety of free seeing is reached. The fear pales into the general white. The sky is trusty; under it, the benign commonplace of sensation resumes a quite harmless reign, in familiar and unimaginative prose. We sleep our daily reality sleep. We wake up raped by night into soul-defining fiction: inventing a false clarity to calm the glare of consciousness. Poetry rushes from the night, urgently, and spills over to an invaded portion of day: Dragging hell along, and heaven's high carnival. The night makes; the day receives, and finds uses for the wild unworldliness of the material. By day, we rest.

THE DISTORTION AND DISLOCATION IN OUR PITIFUL SPHERE

The universe is wrongly situated.

But where else would you have put it? Are you accusing it of being haphazardly arranged? Chaotically deranged? Cosmically disorderly? Those are no small charges: They cover vast enormities.

Atrocities *are* huge things, so far as scales go. We haven't surrendered our sense of measure, so we're able to see that some *big* mistakes have been committed: not only minor or trivial. They're not *mere* crimes: they *are* crimes.

That sounds alarmingly serious.

Why should it only *sound* it?: it *is*.

Was there a fatal flaw in the Scheme of Things?

There was a Scheme to the Flawless Fatality of Things: Alas.

ADVICE. DECIDE WHETHER TO TAKE IT OR NOT. IT COMES IN LOTS OF VARIETIES, AND TOUCHES ON ALL SUBJECTS. BUT PROCEED WITH CAUTION. ADVICE-TAKING IS MORE DANGEROUS THAN ADVICE-GIVING -- THE RISK IS CLOSER; AND SOMETIMES WE DON'T EVEN KNOW WHAT THE RISK *IS*, TILL WE DASH ON AND TAKE THE ADVICE. TAKE *WHAT* ADVICE? THEN SEE:

If you like something and want to *dis*like it, then do it "in vain."

To wean yourself away from something, to get an aversion to something, overdo it to the point of pain. Then keep on doing it, till you can't bear it. Then you'll hate it.

Hating is *remembering* the pain, the unbearable pain. Ugh! Even the *memory* is painful -- so you repress it. Ugh, it's unthinkable. Don't remind me -- please!

Yes, but *what* should we learn to hate? To put into practice the above techniques, we should wisely know what to apply them to: To the wrong things, it would be harmful; to the right ones, then beneficial.

We should learn to hate what's *no good* for us; that is, what's *bad* for us. That's the *right* thing to hate.

The *wrong* thing to hate is what's *good* for you.

The difference between wrong and right is related to the difference between bad and good. Since I'm not a scientist, I can supply no further information on this subject, other than to state that it's a question of *values*.

"What are values?" Don't ask. My brain is breaking down, on this sore point. "Values" are everything. They mean "what matters": as opposed to what matters less, or what oughtn't to matter.

The word "valuable" sprung from "value." *That*'s a clue, right there.

But I'm not a word scientist. All I am is a moral philosopher.

But there's a limit to the words used for my subject.

I have to respect that limit, and not go over it; nor, to stretch a point, should I exceed it.

Life has thought and feeling. (Just to change the subject.)

To improve your feelings, exercise the right ones, but not to excess; and ex*or*cise the *wrong* ones, out of your system. Then, pray.

Then do. Then think.

Meanwhile, grow old, old.

Then, don't exist. Just don't.

THE TWO STAGES OF KNOWING: ONE, THE PRELIMINARY; AND FINALLY, THE ULTIMATE

Do you know Harold?

Hal? Sure I know him.

How well?

Well, a bit from the outside.

That's not much.

It's like that building there --see?

What? Where?

There.

Oh. *Now* I see it. Well? What of it?

I've never been inside.

So?

But I've seen it from *out*side.

Oh: (*Seeing the light:*) Like the way you knew Harold?

Yeah. That's what I mean.

(Pause)

Do you *always* know someone or something from the outside first?

Sure, except for one exception.

You mean once you knew something from the inside before you knew it from the outside?

Yeah.

But don't you require experience before you can know something from the inside?

Yes. Experience and familiarity.

But before you get experience and familiarity with something, you can only see it from the *out*side.

Except in *this* case I began to mention.

Oh yes. What was it?

You mean *whom*.

Yes. Who?

It was my mother.

Yes. That's quite a reversed state of affairs just then, isn't it?

There's nothing like it ever after.

Yeah? But what if, when you grow up, you're inside a woman in a *different* way?

(*Disparagingly:*) Oh, that. I only invest the part of me that's concerned.

You mean you don't go the whole limit?

No. I'm so sprawling that most of the *rest* of me is dangling from the outside.

Will you know the *tomb* from the inside?

Not *know* it. There'll be the tomb, yes, but there won't be my knowing.

But when there was the *womb*, did you have any knowing then?

Who can recall? I've outgrown that phase. Regard me now. (*Takes a stance or pose.*)

Yeah. I see you.

(*Drooping, disgruntled, into collapse:*) But only from the *out*side, you do. Only *I'm* on the inside, now. It's mighty lonely in there.

Then get married.

Who to?

Your own wife.

But I haven't got one yet.

First start looking. Looking leads to knowing. And knowing can penetrate.

Good. Depth is the most serious relation I can have with anyone. I hope it works both ways.

HOW THINGS GO ABOUT REMAINING

The climate is not influenced by the wind.

No, it passes lordly *through* the wind, which it negligently permits to blow.

It soars *beyond* the wind, which it negatively permits to howl.
Or it turns back *before* the wind, which it listlessly avoids.
Then the *wind* is independent of its *climate*!
And *how*! See it *howl*?
Then what *use* is a climate?
To, by its very existence, prevent the wind from blowing too big for its breeches.
What does the wind breach?
It *pants*.
Oh. If it wears the *pants* in the family, is the climate outhusbanded?
Outblustered. For the wind is empty.
So? Then what is the *climate* ? Full?
Of responsibility. For it must pass judgment.
On what?
It has many weathers to decide from. The most appropriate one is chosen.
Appropriate to what?
To what kind of day it is.
Yes. Climate has a busy reign.
It busies the *weather* to rain.
What determines rain or fair?
It's a matter up in the clouds.
Doesn't *weather* arbitrate?
Yes, it decides *whether* or not.
What a bellweather! Is there any *seasonal* factor?
Yes. Summers make hot climates. But winters freeze them up again.
But doesn't "where-we-are-in-the-world" count?
Yes. Why be in*continent* about this?
What else can a *season* do?
Such tricks as *spring*ing, or *fall*ing.
Is that *Time*'s job, or does *Place* decide it?
They combine, and condition occasional bursts of harmony.
And what's *God*'s role?
(In a controled matter-of-fact tone:) He's perfectly religious about the whole business.
Good. Where do *humans* come in?
Like us?
(They look at each other:) Yeah. Take us, for example.
The show is really for our benefit. We're the ones to suffer it.
How does it *benefit* us to *suffer any*thing?
Forbearance, discipline, and stoicism, it teaches us.
What a chilling Protestant notion!
Too bleak for you?
Yes. I crave joy.
The *sun* preaches joy.

Good. When's its next sermon?

Tonight.

To*night!?*

Yes. Its standby, the moon, will deputize for it.

The same message?

Yes, but through a slower medium.

How slow?

Slow enough to beam its sleepy ray at you, and bring you back to bed.

To *bed? (Disappointedly, whining:)* But that's where I got *up* this morning.

Same place. The nightcap of a daily cycle.

(Impatiently:) Then where's the *progress*?

You assume progress?

Yes.

It's in the repetition.

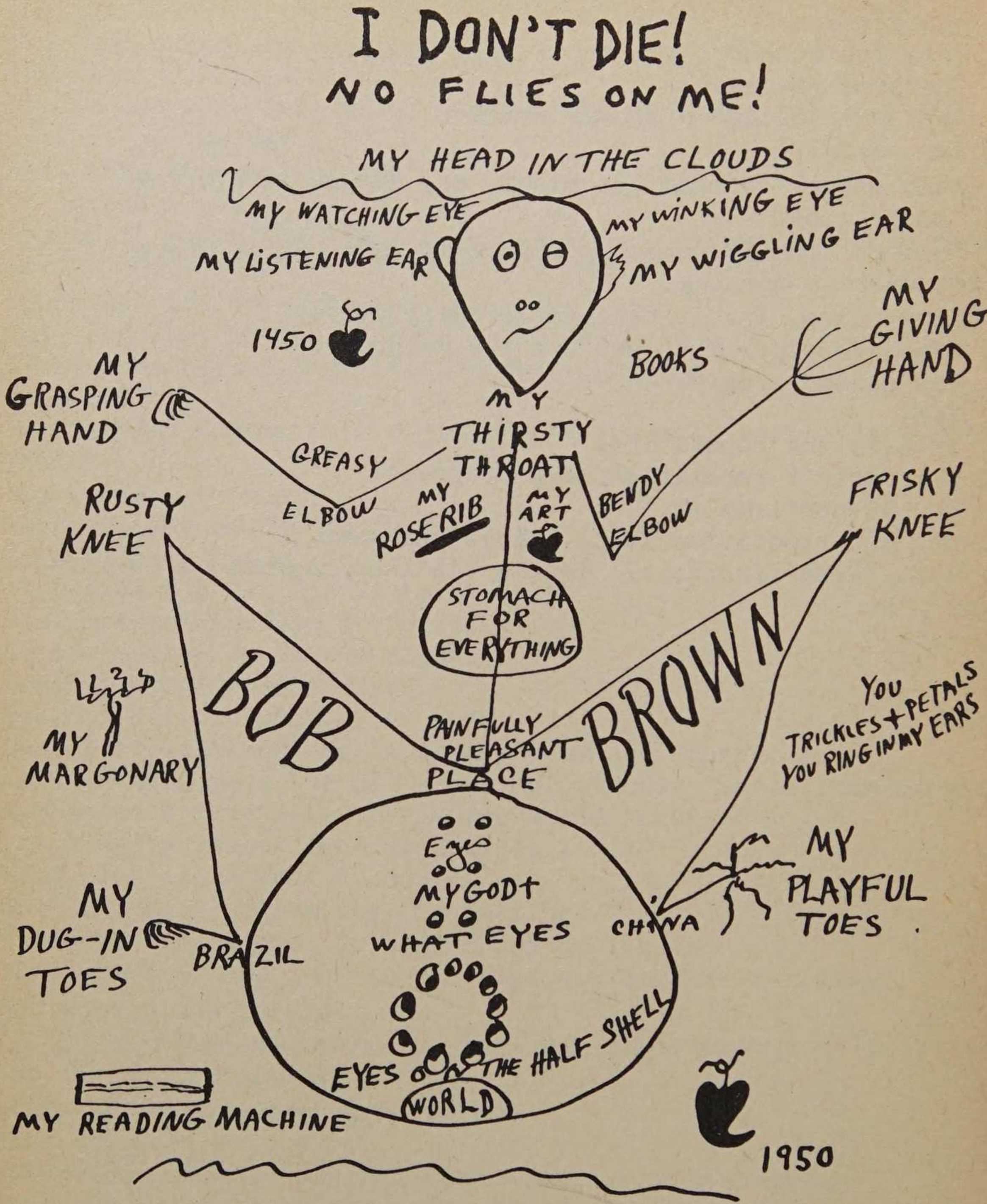
But doesn't repetition *defy* progress?

No. It confirms it.

Oh. But repetition keeps things the same.

Yes. *(With finality:)* That's all the progress we're given. So enjoy it.

I Don't Die, by Bob Brown



As if a ‘footnote’[1] to the final glory...,
by Donald Porter

[1] A NOTE AT THE FOOT OF A PAGE, explaining matter important to an understanding of the « text » [a] of a piece of writing (usually but not always prose), yet incidental to the argument of that « text », often used in learned books to give the references from which the information of the « text » is derived—as if the free-wheeling skull of the scholar is not to be trusted, as if only information extruded by yet another skull can possibly have any « validity ». [b]

Indeed, in academic circles the book (the « text ») is often written first, after which the writer/scholar runs along after his bouncing wagon of prose, tacking on, dropping footnotes like water buckets on pegs driven into the wagon in order to make the « text » more chunky, [c] much as an overly anxious baker will poke more candied fruits and shelled [d] nuts into his newly-baked cake.

Of course to say that a « footnote » is a « note » at the « foot » of a « page » rather begs the fundamental question [e] — just what is meant by these vague terms, « note », « foot », and « page »? [f]

The ignorant will have it that the answers are self-evident. If the meaning of « footnote » is so « self-evident », **why then has the word been inserted into all the websters?**

Perhaps to mislead, to allay questions raised about it? Is it not just as « self-evident » that such asinine definitions have been stacked into the websters to throw us off the various scents? If we are not being « held back », are we not being « kept from » rooting farther into this inquiry by these low stone hedges of innocuous definitions stacked up alongside the paths of these websters, as if to keep us from straying? [g]

PERHAPS AN HISTORICAL APPROACH will make clearer this question, What is a « footnote »?

The word « footnote » is not used in our language until the middle of the 19th Century. Our most distant forebears, the Greeks, Romans, and Hebrews, did

[a] « text » = the settled body of a particular piece of written work, distinct from its outrigs, such as its appendices, prefaces, and footnotes; **e.g.**, in this piece, all the words serially after the second superscript [1] shall be regarded as « text », while the matter at the foot of each page under the horizonal stroke and after (and including) the alphabet superscript shall be regarded as the piece's « footnotes ». The « title » of this piece, [As if a « footnote » [1] to the final glory...], shall be regarded as a portion of its « text ». The sentence now being read is a portion of one of this piece's « footnotes ».

[b] The footnote is a handy way to register self-inflicted doubts about assertations in a « text ». For instance, above the writer might better have written « more validity » as, are not all statements « valid » in **some** way?—with some statements having « more validity » than others?

[c] An assertation of this nature preposes that the « text » participates in « chunkiness ».

[d] « Shelled » = unshelled.

[e] Reminding one of Hozak, the Polish émigré's English poem,

A Fundamental Question
A fundamental question:
A mental quest?
A fun dame?
Question a fundament,
O
Fund a mental quest—
ION, a fun dame
Da men tal quest
Est
Fun! Dam
Da mental quest!
Damental quest!
Men talque stion a fun dame,
Und amen tal quest:
A fundamental question.

[f] This is not the dumb question it looks like. If there is one thing linquists have learnt during the past 50 years, it is that the more common the word, the harder is its nature to pin down. The simpler the word, the more multi-natured. The English verb « set » is an extreme example: it has hundreds, thousands, of meanings and uses, and no man can hope to comprehend its nature with less than years of study. [1']

[g] Let us face the truth: we are—all of us—« held back », « kept from », confused and full of doubts about almost every matter of any importance to our lives, and while it is nice to be able to blame all this on the rapid develop-and-deployment of the cobalt bomb and the shock of the future exploding on every side of us, still far more to the point is that we know nothing, even—and especially—those of us who **soi-disant**, **soi-faisant** experts, while the rest of us, depending on our intelligence, are confused and distressed more or less according to our realization of the real nature of the problem of, and of our deficiencies **vis-à-vis**, our existence: we are as blind and helpless as quadriplegic moles might be in a universe of gaseous stars.

[1'] « Set » had 40 hours originally scheduled for the writing of its article in the OED; work on the word was abandoned after 40 **days** by the article's editor as the best practical measure.

not have either such a word or such a function. Only during the Middle Ages—popularly (and properly) known as the « Dark Ages », as subsequent « events » (**i.e.,** statements, conditionals, assertations, tentations, hypothecations) in this « text » will show—did the function (but still not the word) come into existence, when the scholars of that era were faced with the **soi**-necessity of recording their comments on the mountains of scribbling left to them by the Greeks, Romans, and Hebrews. These commentators called their comments **marginalia.** These, **malheureusement,** [h] normally were furnished by the « reader » and not the « writer », or « copier », of the « text ». A practice the reader of this « text » might well imagine belonged to some benighted Dark Ages! In today's airish and enlightened clime, as a « reader » you do not expect and would not accept such rude practice, any more than today you would accept from the baker a cake and a bag of sugarplums, which plums he would have you « push » into the cake, manually, as it were.

In that more primitive era, « readers »—and there were precious few of them, then, according to the Scholastic Aptitude Test Scores of that time—« readers » wrote whatever comment they cared to make (**i.e.,** cared « to have been made ») in the « margin » [i] of a book's « page », at times at the **foot** of that « page ». You may be sure it was rarely « references » that were written in. More often these comments were as earthy and pithy as « **Merde!** » « Bullshit! » « Dragon dung! » or « This is a fatuous piece of nonsense, if ever I read a piece of it! » Later on this style of comment extended (declined?) into more mandarin and decadent expressions such as, « This idiot thinks the 7th circle of the 8th plenum has 16,041 angels, when any dunce in my Theo 202 knows it's large enough for only half that many. Why have I allowed the enterprise I call "my life" to fall into the profile of having to review such **merde?** » [j]

It is not known—cannot **be** known—if these **marginalia** simply slipped, through the course of time, to the bottom of the page, creating the « footnote » by default, as it were; or if, through the well-founded research tool known as « Trial and Error » in the ensuing centuries, the bottom of the page was found to be the most convenient place to deposit these humorous scraps from the scholar's workbench. These scraps might well have stayed in the Eden of the pages' side margins—handier and closer to their textual nexus. They might even have wound up at the top of the page, giving advance warning of their coming intrusion into the « text ». They might still further have been put at the beginning of the « chapter », since from the manner and care with which

[h] Simply put, French is used from time to time in the « text » here to give the reader a certain foreign detachment from which to view the proceedings. Irritated by the prickles and barbs of this « text » and its « outrigs », he may feel he damn well needs all he can get.

[i] Of course, properly speaking, the « footnote » too exists in the « margin » of the page. This « margin » **bien sûr**, cannot exist without a portion of the « text » being on that page— and thus are we, willy-nilly, already into a myriad of complexities for which the several websters' simple « note at the foot of a page » has not prepared us—for of a « page » contains no « text » and yet has « a note at its foot », is this « note » yet a « footnote »? Although the answer is obvious, these complexities should be faced by those self-styled experts who purport to « write » our graceless websters for us.

[j] Medievalists, as the populace of the Dark Ages were known, did not speak modern French. They spoke and wrote Latin with a fluency and flair they were sure caused the dead Romans in their sepulchres to groan with envy.

most scholars today bestow them on their work, these notes seem to be the most important **apparat** of their **wurken.** [k]

It is only towards the end of the 19th Century, during the heady rise of the Industrial Revolution, that the production of « footnotes » rises from its former level of a cottage industry to being an inescapable function of the scholar's rig. By the middle of that century in Germany, it was difficult for a linguist or a chemist to speak about the weather in the morning to his wife without inserting the magical little superscripts against the white of the balloon of his speech and pasting an epistemological note at the bottom of the strip he was drawing about himself, where formerly cartoonists had only written in their names. [l]

Today, as with many another Old World praktice, the « footnote » is pre-eminently an Amerikander prokedure, fully kodified and sanitized. In some circles of that cuntry, its pursuit has replaced that of money. There, it is used in popular magazines, on tissue box blurbs, even on bill-boards, and stands as a neat illustration of the Amerikanders' ability to « demokratikize » any praktice, however rarified its origins. [m]

THE SOCIAL AND POLITICAL HISTORY of the practice of footnoting thus illuminates but does not completely answer our original question, **What is a « footnote »?**

The etymology [n] of the word may help.

[k] **Wurken, Apparat** = words from an imaginary language, whose meanings are obvious.

Abhorrent and irritating and useful as the « footnote » has become, the lazy printer's devil who first put them all at the **end** of the « chapter » (**q.v.**), should occupy the lowermost circle of Hell. [2']

[l] Lynx-eyed readers will question why then the « footnote » did not first rise in England, where the I. R. was invented. Perhaps because of the English disdain of professionalism, which allowed the island to suffer near-defeat at the hands of the professional militarists of other countries throughout the various World Wars. [3']

[m] At first only the most rarified of Chinese labs could manufacture the dreaded gunpowder after its discovery: today any two-bit chemist can accomplish its production in a corner of his bedroom. [4']

[n] Etymon = **n.**, the primitive word from Greek ἔτυμον, « the **true** sense of a word », neut. of ἔτυμος, « true, real, actual », from ἐτος = true, from ἐτος [5'] = « **that which is** ». [6']

[2'] What weapons those here in the lowermost circle of Hell develop this morning to handle the abhorrent, irritating, and useful confusion, this afternoon prove useless. Why does the entire « on-going process », variously called « life », « society », or « Hell » not appear to us better defined? And once defined, why does it not remain fixed as it has been defined?

[3'] Today every country enjoys the services of highlyskilled professional militarists. Would it not be a delight to the entire world to finally use this cadre to their professional fullest?—for our race to annihilate itself—ignite its own Hell—through the cobalt holycause the newspapers are always so piously deploring? Has it been for nothing that the best thinkers of our age have produced these strings of cobalt devices which now nearly encircle our planet? Have they not been obeying our race's deepest wish?—its most fiercely desired repressed longing? All of us secretly gloating over the coming holocaust, covertly hoping to be alive and well to experience and enjoy it, all the while piously deploring the insane manufacture of these devices that is done with our tax money and our skills. Instead of trying to halt the operation, the man in the street says to himself: « At least won't be no survivors like when most people die—when I die in a holycaust they all coming with me! »

[4'] It will only be a matter of time before these same two-bit chemists demokratikize the manufacture of cobalt bombs by compounding them in a corner of their bedrooms. You may be sure they will horse around with their new toys, too—perhaps even hurl one at their wives in a fit of anger, which anger two-bit chemists (and all other two-bits) are prone to. Well, since we are certain that irresponsible cells of our race will develop, make, and use these cobalt bombs, and that when the detonation of one of them sinks, say, Manhattan, that the explosion will certainly cause the leaders of Amerika to sink a number of other world cities, and thus cause the destruction of our planet (as we know it) at some future and arbitrary time, rather sooner than later it now appears; surely therefore it is in our interests for our two-bit politicians, who have always employed what toys our race has most craved to play with, to bring onto ourselves at some future **certain** time that which will happen arbitrarily and gratuitously and which all of us secretly long for. How much more efficient and effective a string of cobalt devices will be if **planned** to detonate at the same instant rather than haphazardly, that is, as the result of the professional militarists ill-prepared response to the fumbling two-bit chemists' work in their bedroom corners.

[5'] A hypothetical form.

[6'] All those who seek the reality of « **that which is** »—however well covered up our conscious minds may have buried and denied it—will prefer the heart-racing excitement of the approach of the greatest day our race has seen, and will want it to come in their lifetimes, even if it means abandoning a few remaining years of « life ». On the surface the populace will experience dismay and nostalgia as the great day approaches, all the while secretly glad that the buzzing confusion will finally come to a close. It won't any longer be necessary to struggle to put a face on the struggle to keep together a few threads of self-respect, with which bluster to command from the fine intermesh of society a few more days of pickles and bedrooms and sweaters. And no need to be angry at the survivors as we usually are at death!—there won't be many, and those you may be sure will pray to join the silence of the rest of us!

Skeat has no entry for « footnote » [o] allowing, one assumes, the word's component parts to speak for their union.

Thus, he has it that « foot » is « that extremity of an animal below the ankle ».

Bravo! Marvelous! Such witty succinctness! —Rather more **merde!** Please define « ankle » for us, Unkle Sceat. « The joint above the foot » perhaps? Oh ho! not so easy, eh? Skeat goes on to **assert,** citing Grein, that this English « foot » comes from Anglo-Saxon **fōt,** plural **fēt.** No help here—just what actual objects did these A-S's correlate this « **fēt** » to? Having picked these definitions up out of ancient texts, for all we know it might have been their **toenails** the A-S's were calling their « **fēt** »—how can we be so sure that they were referring to that part of our limbs that we now commonly know as « feet » in those texts we happen to have inherited, our only linquistic evidence that the A-S's, if they existed, actually spoke? And does Grein give us the A-S word for « toenail », or « top of foot », or « ball of foot », or even « hairs on top of foot », all or none of which might have been **fēt** to our forebears, the A-S's? [p]

None of any of this is to assert that the « notes » under discussion here rest on the **toenails** of the « page ». Only that the care with which scholars, even the best, make their contemptuous assertations might be finer. We have a great admiration for Skeat, but might not even Grein nod?

And the word « note »—how enlightening is etymologic delving into it?

The etymon of « note » is **a mark, a sign.** In use in Early England. In Middle English spelled « **note** ». Chaucer hurls it at us in **Cant. Tales,** line 13477 (B 1737); Layamon at line 7000. The word comes from French **note,** which comes from Latin **nota,** a mark or sign. Mark that the **o** is short in the Latin; this noise perhaps is « allied to » **nōtus** (for **gnōtus**) = known. [q]

Thus, may we not say that a « footnote » is a « mark » whereby the « feet » of a scholar/writer are known? Yet does not the so-called humble footnote draw attention **to** the foot of the page? Or is it perhaps a mark of humility, set down that readers may keep in mind that pages, like their god-like makers, may too have feet of ordinary clay?

We may be losing our way here. It is easy to lose our way in the bramble-bush of modern scholarship and industrious interprize. [r]

[o] Skeat, the Rev. Walter W., **An Etymological Dictionary of the English Language.** Oxford, 1882, p. 220.

[p] The **clochards** of Skid Ave., like the ancient, silent dead, have a secret they will not share with you and me. How many days have I spent staring them in the face on Skid Ave., unable to divine that secret! I found them to have abandoned all but the last rags of demands we make on life. I found them to have abandoned all our feelings that there is some—sane or insane—pattern within our confusion. I found most of « us » to be terrified of what we see in their faces, and we passed them by hurriedly. At heart no better than they. Wandering as aimlessly through life. Much the same lack of success. The best of us a few tattered tricks learned by rote upon a stick frame.

[q] We see this shortening of the syllable in **cognĭtus** = **cognŏtus,** known. [7']

[r] To the printer: These occasional seeming mispellings are to remain in this « text ». Far from being a mark, a sign of the writer's ignorance, they are a cleverly subtle attempt to draw the careful reader's attention to tones and overtones he might miss in his normal course of ops. [8']

[7'] Bréal.

[8'] Those of us who know something of the secret truths of our race know this: that those with the knowledge and the power to do so are steadily making the preparations, building the **apparaten,** with which they will sweep the entire mess of our race under the cosmic rug. A glorious day for the shabby creatures we are!

Imagine! Thrill to the sight of all the grandure of the cities of our planet—all the carefully-placed stone and glass, the sky-borne tendrils of the TurboTrain—suddenly igniting into a cosmic mushroom, lowliest form of life within which the clearest vision one and cosmic truth! Yea, in a flash, full circle!

Thus is a **note** « a mark whereby a thing is known ». [s]

The first time the word « footnote » can be found in print in English is in Savage's **Dictionary of Printing,** (London, 1841) p. 88, where Savage says, « Bottom notes are also termed footnotes ».

In 1864 in the **Reader** (London) of May 21st, p. 645, an editor remarks on « a supplemental little poem... extensively footnoted ». And later concludes, « the result of all this... footnoting and appendix-noting, is that the volume has a most chaotic and bewildering look ». [t]

Thus is the « footnote » often used by writers as a tool (much like the tiny mirror our dentists employ in their profitable searches for elusive cavities on the dark side of our teeth), reflecting our emerging self-consciousness from the beginnings of history down to our present day.

As Bestinkinder has amply shown in his **Consciousness of the Self Through the Ages,** [u] Renaissance man was the first « modern man » because he was aware, in a manner different from the men who came before him, of his own awareness, of the nature of his mind's nature. Men writing during the Renaissance first began to anticipate the to-come comments of others on their texts, and to do battle with these comments before the battle began by inserting their own remarks and wisecracks at the side of their texts, institutionalizing these remarks by making them appear to be the documentation of the resources of the mind that controlled the pen that scratched the ink across the paper.

For make no mistake about it, the function of these « notes at the foot of the page » is **to comment on the text on that page,** be such comment in the **form** of a reference or explanation or amplification. The function of this function (= commenting on the text) is to approve and enhance, to institutionalize, the original « event »— that is, the « text ». The cracks in the text are filled with approbatory mortar before any other consciousness can squeak in its say.

Having glanced over this word's social and etymologic history, as well as the function of its function, let us inquire deeperly into the nature of this word's nature.

Having hefted the « tome » [v], wondering

[s] Further alliances: **not**-able, **not**-ary, **not**-ice, **not**-ion, **not**-or-i-ous. All these words, as well as many others, derive from or are intimately related to **nòtus,** pp of **nòscò** = I begin to know. The Latin verb, **nòscere**, to (begin to) know, comes from Old Latin **gnòscere.** akin to Greek γιγνωδκειν. to know (γι = reduplication of the root + the Indo-European root GNO —, to know + — **sk** —, an Indo-European formative element + — ein = infinitive suffix). It is also, obviously, akin to Old Irish **gnáth** and Sandskrit **jñatás**, known; not so immediately allied to Lith. **zinóti**; Old Slavic **znati**, to know, Old English **cunnan**, . to know (**cann** or **can** = I know, whence Mod. English **can**). [9']

[t] Incredible that despite this early warning, we still see many a book or piece with the « chaotic and bewildering look » produced by footnotes. Nothing irritates readers more.

[u] University of Minnesota, 1947, p. 27-43 ff.

[v] Tome = a book, esp. a large or scholarly one.

[9'] Would you not trade off 10 to 20 years of your **note**-less life, as a New Yorker, say, used to struggling daily to get through your **not**-ion of your day, fighting all the other **not**-or-i-ous **yous** of the city, who try, even as you try, to win their **not**-ices and bread from, out of, **you**—as well as maybe win a little place in the country, a haven of rest from the fight in the city—would you not trade these all-too-few years of **not**-or-i-ous hassling left to you for one **not**-able bust, in which your city becomes a cess-pool of raw, and thus equal, atoms, zinging around each other in total and free joy? Wouldn't it draw a crowd to see the World Trade Centers topple and the Empire State Building and the TurboTrain Tower fall the length of Fifth Avenue?—while all the atoms of the city—including yours and mine—freed from their servile bondage to quotidien and prosaic labor, rise singing hosannas together?

what fresh news its writer is racing to bring us about **Swan Imagery in Sussex Poetry: 1685-1690,** we open the volume a crack to peek.

My God!—the damn book's been misprinted! Gulled again! The little printer's devil has put all his publisher's footnotes for the entire year into this one volume! No text at all!

—Well, not quite. On closer inspection there is a line or two of text at the top of each page, each word of which is hung with beady superscripts, sending our eyes skiddering around elsewhere on the page. —And thus, the nature of these notes' nature has confused and routed our natural curiosity and examination of the text, leading us into the bramble-bush of the complexity of the book's subject, rather than making that subject clearer.

AND AS FOR THE FUTURE of the « footnote », by applying the well-founded methods of today's futologists, the outcome of the word and its referents is clear. [w] As we acquire more **information**, **knowledge** and **wisdom**, our race will suffer an increasing need to document these notions. The coolest medium, such as Tri-TV, will naturally pre-empt all the coolness of the media environment. [x]

[w] The results of the methods of first generation futologists showed them that their puppies would grow to 990 lbs and eat 50 lbs of meat a day after two years' growth. To reduce such illusion here, we will be using second and third generational skills, such as Kandor's multi-D incremental tables and Borstal's reduction of expansion/shift techniques.

[x] Bréal's Law. As the futologia have abundantly shown, eventually the media environment will be all the environment there is. What is **said** to exist is what **will** exist. Statements will perform, instantly, as global-wide self-fulfilling prophecies. Imagination and fantasy, while limited and strictly channeled according to the needs of the institutions, will **be** reality for « speakers » and « receivers », much as indeed it is now for large numbers of « consumers ». An « encountered object » will have only the attributes it is said to have, and will cease to exist if it has not been said to have any. One can see that man's history can easily be charted as the struggle to cause reality to conform to what he says it is. [o']

[o'] And as for « life after death » (an oxymoron if ever was one!), let us admit to each other in all candor before this holycaust spontaneously becomes the « global environment », that there ain't none—certainly no « life after death » as our varied mystics, seers, priests and WhatNots would have us believe. What imagination and fantasy they would have us accept as reality! After death, at best, we become atoms and molecules in the cosmic field of energy—and will it not be an experience worth the rupturing of billions of our puny sacks of bones apart to finally join hands together with the entire rest of our race, dead and alive, in the greatest orgy of them all, the greatest lovers' leap of all time, all jump off the precipice together? Can you imagine it? Three-billion-odd of us joining to meet our 30-odd billion dead! Our race's greatest day!—culmination of all our millenniums' efforts!

Glorious simplicity reigns hereafter. Where once our sacks of bones stumbled, our hot atoms dance through the streets, whatever is left of them! Where once we killed ourselves with daily snorts of nicotine and fusel oil and the more romantic heroin, we will give death once, and stop dying with every life-enhancing breath we draw.

Hot media—newspaper, novels, and especially such white-hot media as scholarly **wurken** and stat correlations—will pre-empt all hotness. In their detachment (amidst the general coolness) they will draw even further back, in order to maintain and to become even more themselves in their own right and hotness. [o'o'] The « footnote » will be the hottest point in these fires. The « footnote » will be utter detachment and dis-engagement, a radical and liberal barrier behind which to hide or fight. Refuge of those escaping the global village. The last and perhaps only means of those escaping the « appearance » of appearances. Or the « state » of the modern state. Or the « disposition » of others' dispositions. The « form » of forms. The « function » of functions. The « condition » of conditions. The « temper » of tempers, the « dilemma » of dilemmas, the « plight » of plights, the « aspect » of aspects, the « pomp » of pomp, the « mode » of modes the « tenor » of tenors the « style » of styles the « end » of beginnings the « middle » of middles and the « beginnings » of the end

[o'o'] Haul our entire program up out onto the surface. Get it out into the open, in the papers and on Tri-TV. Lay it on the line—that as a race we want our scientists and politicians to string cobalt devices throughout every city of the world to complete the start our civilization has begun in spontaneously constructing these devices. All set to destruct when any one of them detonates. As usual, the politicians should set—D-Day! Detonation-Day! Every soul on the planet looking forward to this wild day of joy and release, budgeting his household moneys to provide a feast. Women packing lunches, men buying their children all the gaily-colored balloons they want and themselves cigars. As if a « footnote » [1] to the final glory and honor of the race, all the 100-year-old bottles of wine will be cracked and drunk.

Ends-Means, 1, 2, 3, 4, by Donald Burgy

ENDS-MEANS 1

What are ends?

What are means?

Do ends mean?

Do means end?

Are ends means?

Are means ends?

Do you end means?

Do means end you?

Do ends mean you?

Do you mean ends?

Do you end yourself?

Do you mean yourself?

ENDS-MEANS 2

What is ending?

What is meaning?

Is ending meaning?

Is meaning ending?

Are you ending?

Are you meaning?

Do you end meaning?

Do you mean ending?

Are you ending meaning?

Is ending meaning you?

Are you meaning ending?

Is meaning ending you?

Are you ending yourself?

Are you meaning yourself?

ENDS-MEANS 3

What is end less?

What is mean less

What ends less?

What means less?

Are you end less?

Are you mean less?

Are you ends less?

Are you means less?

Do you end less?

Do you mean less?

ENDS-MEANS 4

What is endingless?

What is meaningless?

What ends meaningless?

What means endingless?

Are ends meaningless?

Are means endingless?

Is ending endless?

Is meaning endless?

Is ending meaningless?

Is meaning meaningless?

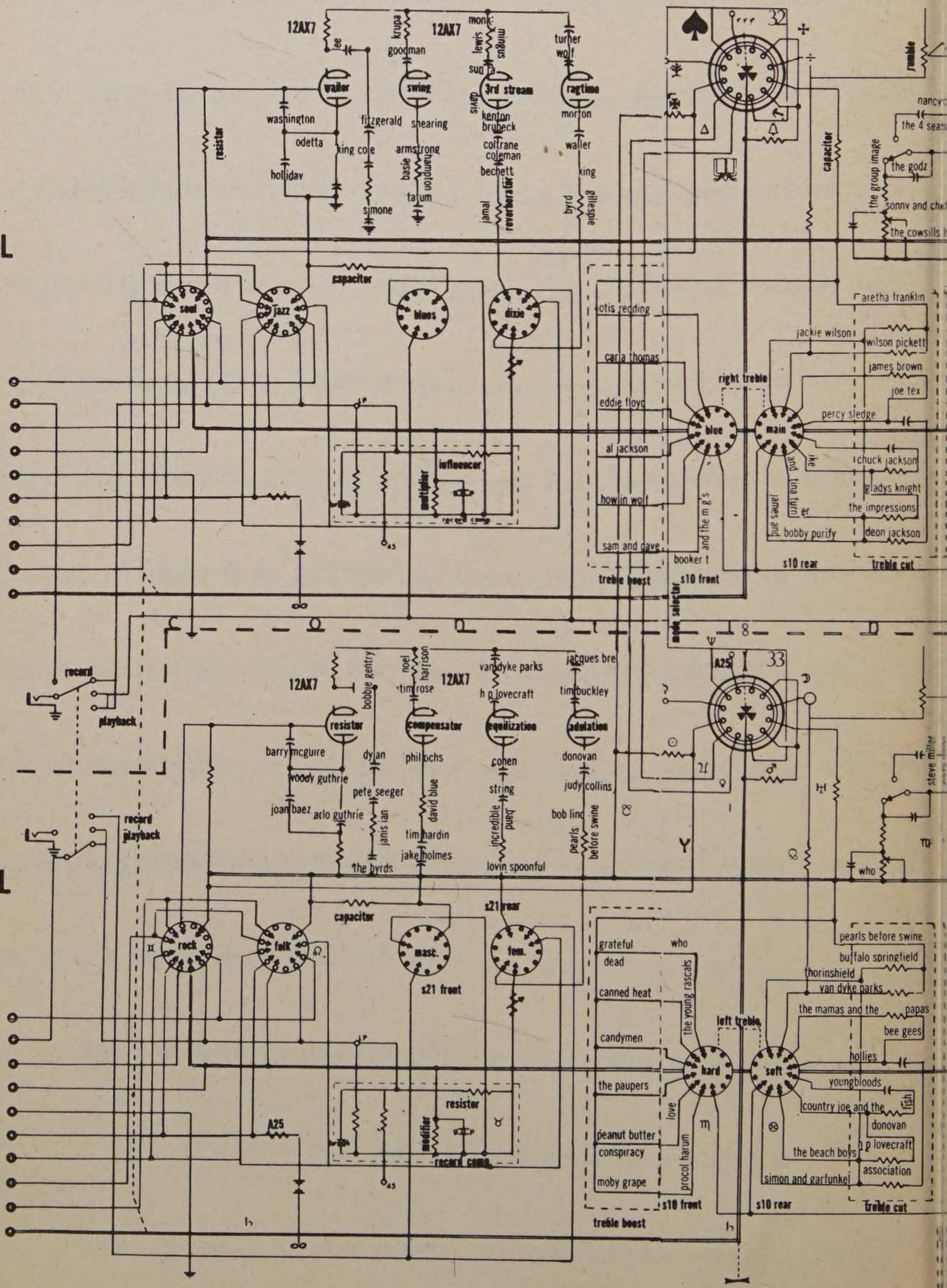
Is ending endingless

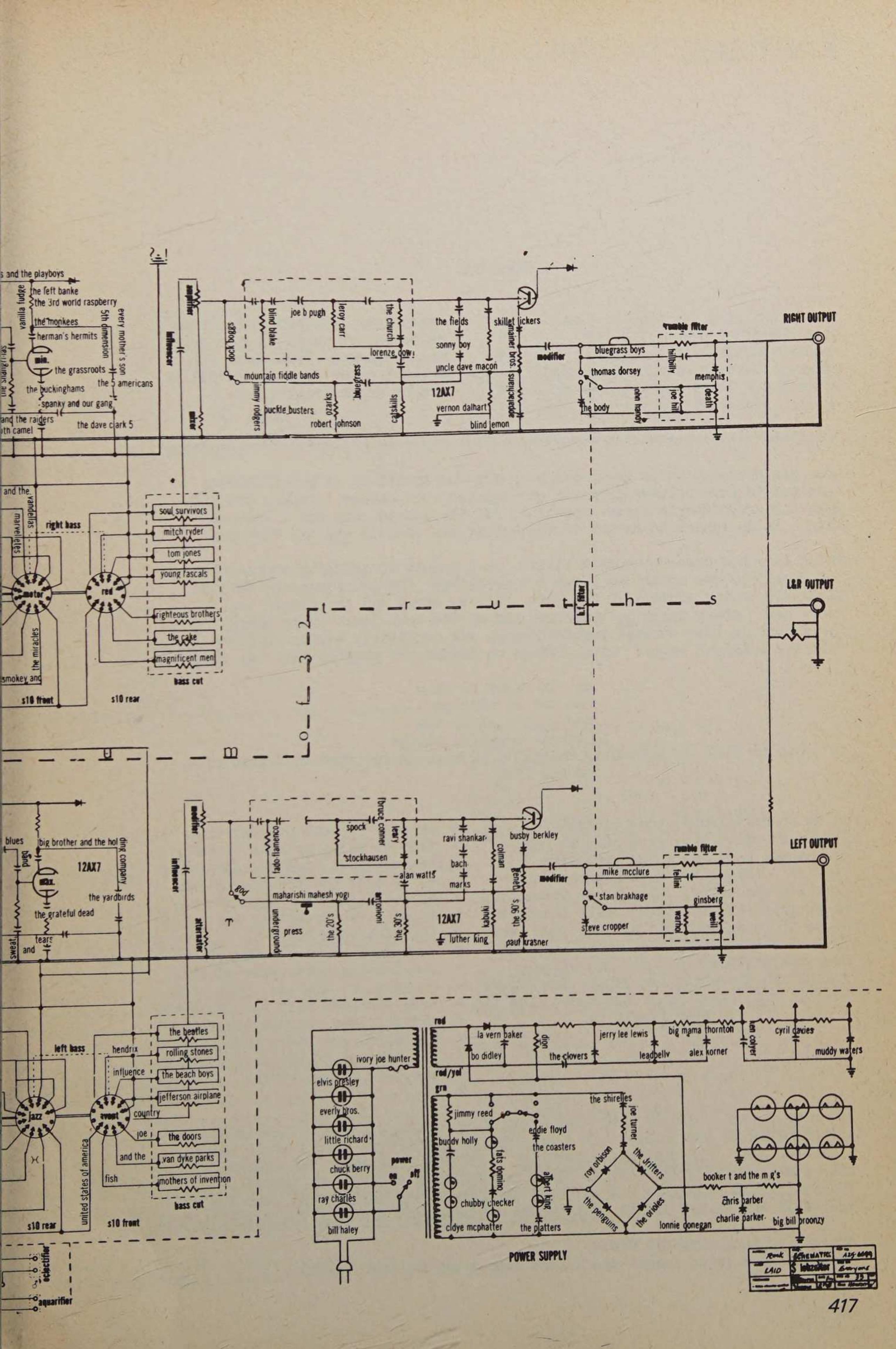
Is meaning endingless

Are you endingless?

Are you meaningless?

Right Channel, Left Channel, by J Marks




RIGHT OUTPUT
L&R OUTPUT
LEFT OUTPUT
POWER SUPPLY
modifier
rumble filter
amplifier
mixer
influencer
12AX7
bass cut
right bass
left bass
s10 front
s10 rear
motor
red
jazz
event
soul survivors
mitch ryder
tom jones
young rascals
righteous brothers
the cake
magnificent men
the beatles
rolling stones
the beach boys
jefferson airplane
the doors
van dyke parks
mothers of invention
hendrix
influence
country
joe
and the
fish
united states of america
eclectifier
aquarifier
blind blake
joe b pugh
leroy carr
the church
lorenze cowl
mountain fiddle bands
jimmy rodgers
buckle busters
ozarks
robert johnson
catskills
the fields
sonny boy
uncle dave macon
vernon dalhart
blind lemon
skillet lickers
mainer bros.
appalachians
bluegrass boys
thomas dorsey
the body
john handy
joe hill
death
memphis
hillbilly
ivory joe hunter
elvis presley
everly bros.
little richard
chuck berry
ray charles
bill haley
power
on
off
la vern baker
bo didley
dion
the clovers
jerry lee lewis
leadbelly
big mama thornton
alex korner
ken colyer
cyril davies
muddy waters
jimmy reed
buddy holly
fats domino
chubby checker
clyde mcphatter
eddie floyd
the coasters
albert king
the platters
the shirelles
joe turner
roy orbison
the drifters
the penguins
the orioles
lonnie donegan
booker t and the m g's
chris barber
charlie parker
big bill broonzy
vanilla fudge
the left banke
the 3rd world raspberry
the monkees
herman's hermits
min.
the grassroots
the buckinghams
spanky and our gang
the raiders
th camel
5th dimension
every mother's son
the 5 americans
the dave clark 5
and the
marvelettes
the miracles
smokey and
sweat
blues
big brother and the hol
ding company
dead
12AX7
the yardbirds
the grateful dead
tears
and
modifier
alternator
influencer
god
fado flamenco
spock
bruce conner
leary
stockhausen
alan watts
maharishi mahesh yogi
underground
press
the 20's
antonioni
the 30's
ravi shankar
bach
marks
12AX7
kabuki
luther king
colman
benell
busby berkley
the 60's
paul krasner
mike mcclure
stan brakhage
steve cropper
fellini
ginsberg
warhol
wein
tumble filter
L.F. filter

Pre-Face, by Phil Smith

PRE*FACE

before one puts you face to face *
with a strange beast, it's (if *
humanly possible) his duty to *
prepare you with enough background *
so that you don't get eaten up or *
so that you don't run scared *

every face whether it be flesh
on bones or words hung on pulp
has a pre-face from which the
creator draws from genetically
and/or aesthetically

****

what has preceded us is thousands of years and thousands of possibilities
combined to form neither progress nor regress but change though the past
like the pre-historic ocean contained all the ingredients for a present
life it no longer is active in the way it was when it <u>was</u> the "present"

there is a new ocean of possibilities as a result of infinite combinations
and from this new ocean new forms are perceived the new forms are related
distantly to the masters of the past just as every man is related to
every man every thing <u>is</u> relative and at the same time every thing
is distant in that through combination we are constantly moving further
from the original source which brings us beyond the present into the future

so in order to view
the art of fiction
one must fish in the
present ocean of things
in order to find the presently available protein chains that will give rise
to new life

it is no coincidence that einstein's *
theory of relativity gave rise to both *
the atomic bomb and a new explosive *
fiction things are moving much faster *
now and the writer though not attempting *
to project into the future will inevitably *
do so if he selects his combinations from *
the present possibilites in the case of *
many new writers the bomb has already *
fallen and the world has become fragmented *
--split with great power and speed like the *
bomb itself *

stephen spender writes: "the
rate at which present history
becomes past history involving
as it does the transformation
of conditions and appearances
is only 'the same' in the sense
that the word 'war' is 'the same'
when applied to the war of roses
and the two world wars of this
century at the age of 84 Max
Born declared that the world had
changed more between the date of
his birth and today than between
the time of julius caesar and
the date of his birth"

2

THE OVERWELMING POWER OF E=MC HAS GIVEN RISE ALONG WITH THE TECHNOLOGICAL
ADVANCEMENTS IN OTHER AREAS TO A NEW FORM OF PERCEPTION THAT I WOULD LABEL
METAPHORICALLY <u>THE SHRAPNEL TECHNIQUE</u> IN THIS TECHNIQUE THE WRITER
MUCH LIKE THE CUBISTIC PAINTER VIEWS THE WORLD IN PIECES HE THROWS
TOGETHER THESE FRAGMENTS IN AN ORDER IMPOSED BY THE IMAGINATION AND THE
RESULT IS ART IN TWO PARTS: <u>THAT WHICH APPEARS REAL AND THAT WHICH JUST APPEARS</u>

the sum of the parts=the whole
the whole has grown larger due to the impact of the bomb (AMAN)

and though the bomb reached
its peak with einstein's theory
it began its rumblings at the turn
of the century the fuse of
modern fiction was lit by h james
james joyce proust balzac
and others it was with them that
the wall between the conscious
and unconscious was blown
to smitherines

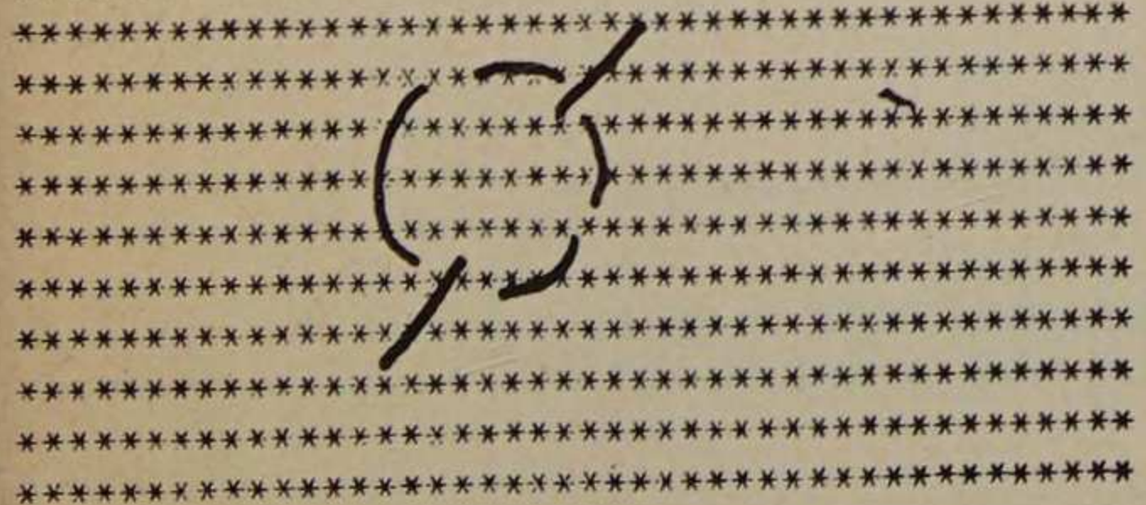
*
*
*
*
*
*
* * *
***
*
*

LIGHT IS DEAD
LIGHT IS DEAD
THE DAMN DAM BROKE
AND THE RIVER IS RED
IS READ

but writing still seemed
to lag far behind the visual
arts in the early 19
hundreds cubism began to
emerge as the future as the
illogical progression of
impressionism**********

"the cubist's eyes instead of
absorbing things are converted
into projectors of private
fauna before the real world
drained off into them now
they are reservoirs of irreality"
ORTEGA Y GASSET----------

THE SHRAPNEL **********
TECHNIQUE
began with cubism
the world was viewed
as fragments----------ORTEGA Y GASSET: "together with
volumes that seem to accord major
emphasis to the rotundity of bodies
picasso in his most typical and
scandalous pictures breaks up the
closed form of an object and in
pure euclidian planes exhibits
their fragments--an eyebrow
a mustache a nose --- without
any purpose other than to serve
as symbolic ciphers for ideas"



MOST WRITING AS I VIEW IT IS
MODERN ONLY IN ITS SUBJECT MATTER
WHILE THE FORM (THE ACCEPTED FORM
THAT IS) HAS NOT BEEN MODERN AT ALL

for example in the realm of poetry
with the magnificent ecception of

ee cummings the subject matter
mirrors the surface of NOW but the
form and the reality beneath the skim has
remained unchanged

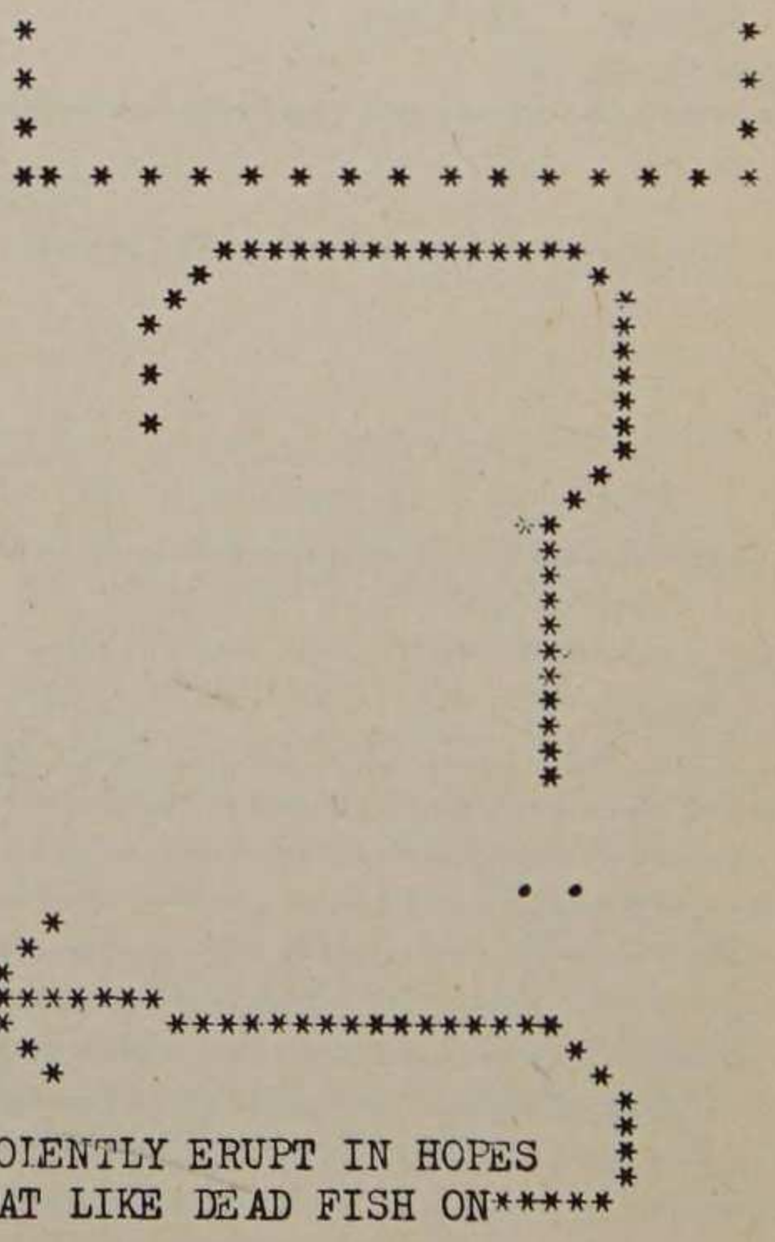
painting has moved further into fragmentation with abstraction music with electronic and rock dance into interpretive movement with little or no "music" (one must note that these movements into fragmentation of form are called MODERN ART MODERN MUSIC MODERN DANCE not EXPERIMENTAL the first and only truly MODERN NOVEL up until the 1950's was TRISTRAM SHANDY)

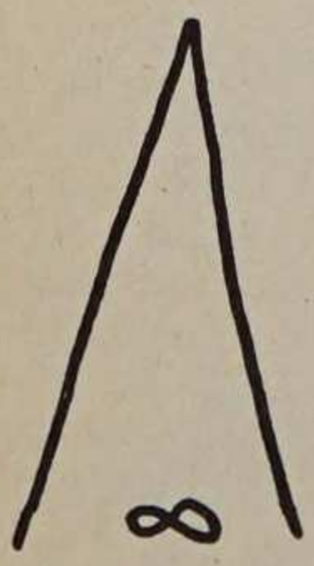
BUT HOW HAS WRITING CHANGED?

the MODERN MASTERS are still considered
to be joyce proust faulkner doesteovsky

etc

finally years later writing has begun
to take new forms and new aesthetics
with the NEW NOVELISTS (hooray hooray
they have finally arrived) in france
in south america and in america





THE SURFACE

THE NEW OCEAN OF POSSIBILITIES IS BEGINNING TO VIOLENTLY ERUPT IN HOPES OF SINKING THE ARCHAIC FORMS OF THE PAST THAT FLOAT LIKE DEAD FISH ON*****

allain robbe-grillet

"in any case we must make no mistake as to the difficulties such a revolution will encounter they are considerable the entire caste system of our literary life (from publisher to the humblist reader including bookseller and critic) has no choice but to oppose the unknown form from which there is an attempt to establish itself.....

.....a new form will always seem more or less an absence of any form at all since it is unconsciously judged by reference to the consecrated forms"

ALAIN ROBBE-GRILLET: "THE NEW NOVEL IS MERELY PURSUING A CONSTANT EVOLUTION OF THE GENRE...the construction of our books is moreover disconcerting only if one insists on looking in them for the trace of elements which have actually disappeared in the last 20 30 or 40 years from all living novels or have at least disintegrated----characters chronology sociological studies etc...if the reader sometimes has difficulty getting his bearings in the MODERN NOVEL it is in the same way that he sometimes loses them in the very world where he lives when everything in the old structures and the old norms around him is giving way."

THE ART OF FICTIVE READING: the process of gathering intuitive responses to works of art so far removed from the original intention that the focal point appears on the page behind the printed word:

* EARNOTES/I NOTE
* EYENOTES/I HEAR
*
*
*
*

EXAM PILLS OF SHRAPNEL:

julio cortazar has made great headway for the MODERN NOVEL with his fragmented account entitled HOPSCOTCH his form is that of STREAM OF OBSERVATION and discontinuity with many jumps in both TIME and STYLE he has been hit by the BOMB!

uno

TABLE OF INSTRUCTIONS

*
* IN ITS OWN WAY THIS BOOK CONSISTS OF MANY
* BOOKS BUT TWO ABOVE ALL
*
* the first can be read in a normal fashion and it
* ends with chapter 56 at the close of which there
* are three garish little stars *** which stand
* for the words THE END
*
* the second should be read by beginning with
* chapter 73 and then following the sequence
* indicated at the end of each chapter:
*
* 73-1-2-116-3-84-4-71-5-81-74-6-7-8-93-68-9-104-
* 10-65-11-136-12-106-13-115-14-114-117-15-120-
*
* etc
*
*
*

dos

GABRIEL GARCIA MARQUEZ has also lent a hand in making the MODERN NOVEL novel and modern his approach as viewed in his novel SIN ANOS (ONE HUNDRED YEARS OF SOLITUDE) is known as REALISMO MAGICO (FANTASTIC REALISM!) he carefully pieces together the REAL IMAGE of a family & makes these pieces adhere to one another with individual & personal imagery

RAYMOND QUENEAU (l'explorateur) is a french SHRAPNELIST whose work appears in LA LITTERATURE EN FRANCE DUPUIS 1945 (notice that it is an anthology of LITTERATURE not EXPERIMENTS) and is known to create new words by FUSING old ones and sometimes uses hieroglyphics to tell a story

one of the aspects of truly modern writing is to allow for the reader to become part of the creation

"for far from neglecting him the author today proclaims his absolute need of the reader's cooperation an active conscious CREATIVE assistance what he asks of him is no longer to receive ready-made a world completed full closed upon itself but on the contrary to participate in a creation to invent in his turn the work---and the world---and thus to learn to invent his own life"--ROBBE-GRILLET

in RAYMOND QUENEAU'S story UN CONTE A VOTRE FACON he presents his work in haphazardly numerical pieces demonstrating the fragmentation of the world he also allows the reader to create his own ORDER out of the chaos by the use of each particular reader's imagination and feeling

1

--would you like to know
the history of the three
alert green peas?
if yes pass to no.4
if no pass to no.2

2

--would you prefer that of
the three large slender
vine props?
if yes pass to number 16
if no pass to number 3

3

--would you prefer that of
the three moderately medioore
"arbustes"?
if yes pass to number 17
if no pass to number 21

4

once upon a time there were three little
peas dressed in green that slept gently
in their pod their nicely rounded faces
breathed through the holes of their nostrils
and one heard their soft and harmonious sighing

if you prefer another description
pass to number 9
if this one suits you
pass to number 5

AND SO ON

four

and last but not least we come to the american efforts at reflecting
the present and therefore projecting into the future in the
anthology entitled EXPERIMENTS IN PROSE edited by Eugene WILDMAN
(which is exactly what he must be thought of in the "litereary world"
for calling such things PROSE) you will find many fine SHRAPNELIST
attempts

*****for example***** HALCYON by john mattingly is a prose piece
divided into scenes with each scene symbolically representing a
schizo phrenic society which is ready to

$e^{x}p_{1}o\ d^{e}$

PRELUDE "no words should come from the player's
mouths only desperate SOUNDS they
move together into a collective globe
of bodies
once together their
desperation is momentarily
satisfied and they are silent.....
slowly there is a conflict
and disparity among the bodies
in the globe
and those bodies which find conflict with each other
break away
from the globe
and wage their conflicts
(the idea is to form a world globe of actual human bodies the
globe will explode as conflicts explode-the world is literally
exploding with conflicts--conflicts between tons and tons of
bones blood and raw meat) eventually the human globe will
explode or break apart completely as each body becomes
involved in a conflict this will lead to stylized CHAOS"

****

BOOM

BOO

OOMER

RANG

****

five

the piece by charles doria entitled ZEUS has the sentences
divided
and very
vibrating much
(visually)
like
a
bomb
had
dropped
into
the
middle
of the harbrace college handbook and the words flew off like SHRAPNEL

"son
of
Kronos
Phrygian
lord
begetter
father
how
evils
of
Dardanos'
line
we
suffer
without
just
cause
you
see
he
sees
the city
mega
polis
is
no
longer
that
there
is
no
more
a
Troy"

****

BOOM

BOO
OOMER
RANG

****

six

an pei's THE CATATONIC PIANO PLAY eliminates words altogether and replaces them with sounds---CATATONIC SOUNDS---sounds of CONFUSION EXCITEMENT CONTRA-DICTION of SCHIZO PHRENIA FRAGMENTS OF SANITY (IMAGINATION)

"Bu"
"Bu"
"Bu Bu"
"Du"
"Bu Du"
"Ba"
"Ba Du".....
....."BiWi Wa Ba Da Du Wa Pa Pi Yu Ya Ba Di"
"Pa"
"Pa Pa Pa Pa Pa"

etc

****

seven

in alain arias-misson's THE FAMILY:A PLAY OF WORDS AND FLESH---
we have the SHRAPNELIST TECHNIQUE OF SIMULTANAETY--words and ideas
FRAGMENTED and like a SCHIZO PHRENIC PUZZLE can be put back
together in two ways: HORIZONTALLY & V
E
R
T
I
C
A
L
L
Y

representing the simultaneous movement of a wave (IDEA) moving towards the shore (CONSCIOUSNESS): the IMAGINATION and REALITY moving both PARAIELL and PERPINDICULAR to one another

MOTHER	SON	DAUGHTER	FATHER
I'm unaware I don't see	sails on the bottom	Where is my flesh lost	don't speak
or touch his face Time	a boy's voice a gull	dissolving in my hands	directly the earth
is pouring from my hands	all swiftly swiftly	my memory solidified into	a moving trap erode

ETC

****

and for an even further extreme Mr. arias-misson printed words
on glass blocks and had them placed atop and near one another
the effect is very powerful for once an IDEA is SPLIT (much like
an ATOM) its resulting fragments when placed side by side (even
haphazardly) creates the terrifying impact of the initial explosion

****

eight

eugene wildman's own piece
is a true SHRAPNELIST work
of art--it's entitled
FRAGMENTS OF EugenIe and is
just a series of fragments
which reflect a character
& his situation (both
material and physical)

YOU DON'T MAKE $$$$$$$$$$$$
$$$$$$$$$$$$$$$$$$$$$$$$$$$$
$$$$$$$$$$$$$$$$$$$$$$$$$$$$
$$$$$$$$$$$$$$$$$$$$$$$$$$$$
$$$$$$$$$$$$$$$$$$$$$$$$$$$$
$$$$$$$$$$$$$$$$$$$$$$$$$$$$
$$$$$$$$$$$$$$$$$$$$$$$$$$$$

WRITING THIS WAY

BUT YOU MAKE ALOT OF ¢¢¢¢¢¢¢¢
¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢
¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢
¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢
¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢¢

*****

"falling through the vocabulary
of critics and creation...
Ah yes...

You are a statue
with a moving heart
and eyes

Saw

a wire stretched incredibly
thin
a nerve pulled too taut

You should have read
the books I didn't write

he had
called
? Why
name?
e ever

Crouching"

etc

****

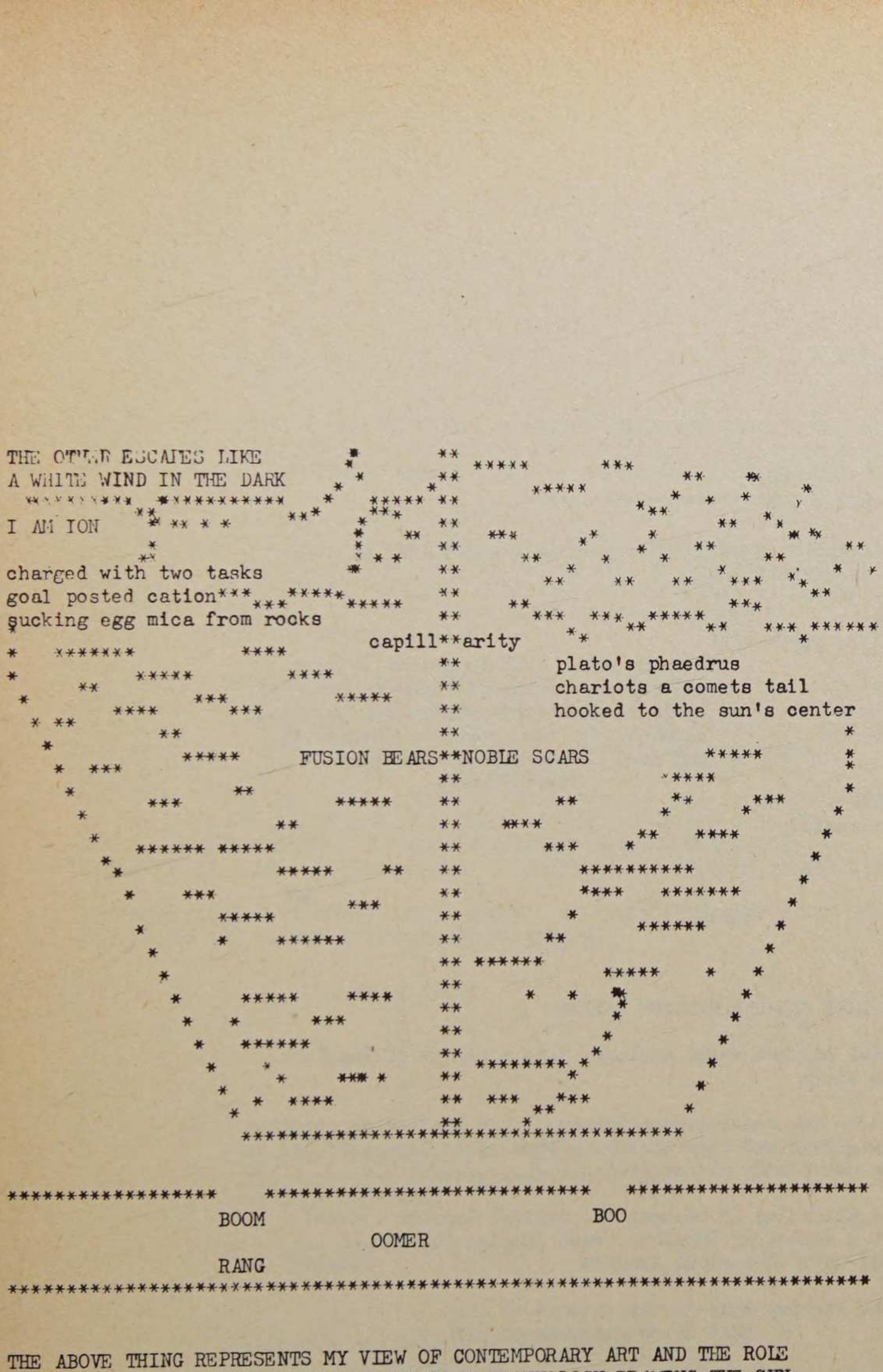
nein & ten

ADAM (ATOM) V SIMON (SIMPLE)

E
R
S
E

atomic fission cleavage
centroid dichotomic
two halves split up
the middle one kinetically
blasts burns like an eyeball

LARVA GELS YELLOW RED
FROZEN TO ROCK
& LIES LIKE EGGS
IN A RED CAVE



THE ABOVE THING REPRESENTS MY VIEW OF CONTEMPORARY ART AND THE ROLE OF THE ARTIST IN THIS BAKERY OF FIZZLING TECHNOLOGY DRAWING THE SUN LIKE A YO-YO CLOSER TO THE ROCKS OF EARTH'S REALITY

i view the functions behind what grey matters as schizo phrenic sanity---
on a realistic physiological basis the body works in twos:

two eyes eyes two ears ears two arms arms two legs legs
two nostrils nostrils two buttocks buttocks two lungs lungs
two kidneys kidneys to take away-to carry towardd veins-arteries
peristalsis-regurgitation ingestion-digestion beat-pause
beat-pause pump-pump pump-pump nerve (jump) nerve

NERVE (JUMP) NERVE

NERVE (JUMP) NERVE

SEE WHAT HE MEANS
SEE WHAT HE MEANS
EVERYTHING IN TWOS
EVERYTHING IN TWOS
UNTIL
UNTIL
YOU
YOU

STOP!
THEN GOD ONLY KNOWS**********

but until then man knows as well his mind is divided like an atom
one half functions in reality ////
digests it with the juices ////
of personal symbology ////
and spews forth a life style ////

and the other half functions in space
and gathers pieces of "unknown reality"
(pure imagination)---universal shrapnel
blown out by the explosive mind-split
and sent off to attract NEWNESS----
THE FUTURE---

and brings it back to
earth as tomorrow's reality

BOOM

BOO
OOMER
RANG

IT WORKS VERY MUCH LIKE OUR OWN NERVOUS SYSTEM

we receive an initial impulse which explodes into a series of impulses
on a journey to the brain

if we break it down to its smallest application the impulse is received
by a nerve body (ganglion) and then travels across space (synapse) and is
received by another nerve body and so on.....

if we enlarge its application it becomes the initial impulse (birth)
which explodes into a series of impulses each jumping through an
unknown space (life) until the final synapse (death)

it is this perpetual zig-zag that is the essence of life
that is the essence of art

it is a movement in two directions at once:
forth and forward
back and forward
resulting in change and not progress

it is a journey to the BIG BRAIN THE SOUP THE OCEAN where all new
possibilities are probed sorted and fused into new forms it is

EVOLUTION
GENETIC POOLS OUT OF WHICH REALITY IS BORN OUT OF THE CLOUDS ROCKS
PELLETS OF POSSIBILITY POUR SOME INBED AND SOME DISSOLVE SURVIVAL
OF THE FITTEST THOSE THAT FIT IN THE SCHIZO PHRENIC PUZZLE CREATE AN
IMAGE OF TOMMORROW THOSE THAT DON'T FLY OFF INTO THE VAST GALAXY ONLY
TO RETURN AGAIN

WHICH BRINGS US TO A BOXING MATCH A SQUARE ENCLOSURE SURROUNDING POTENTIAL FIRE ADAM VERSES SIMON ONE BEING ONE CHARACTER SPLIT AND FIGHTING FOR RECOGNITION ONLY THE GENERAL FACE OF SOCIETY WILL JUDGE ACCEPTABILITY

FRAGMENTS WORD PLAY WORD DISSECTION WORD FUSION CLEVERNESS OPENS UP KALEIDESCOPIC POSSIBILITIES OF PRESENT MATERIALS DESPARATELY TRYING TO CREATE THE FUTURE MIRRORING THE PRESENT FRAGMENTATION ATTEMPTING TO FORMULATE NEWNESS COMBINING IMPOSSIBILITY WITH THE POSSIBLE RESULTING IN TRUTH COMBINING THE ROCK ENCLOSURE OF REALITY WITH THE OPEN SPACE OF IMAGINATION

ONE IMPULSE DELVING INTO THE UNKNOWN DARKNESS OF THE SYNAPSE DELVING TO THE DEPTHS OF THE PRESENT OCEAN AND RISING TO THE SURFACE WITH NEW TREASURES THEN RISING LIKE A WAVE MOVING IN TWO DIRECTIONS TOWARDS THE SHORE OF A COLLECTIVE CONSCIOUSNESS FUSING INTO ONE IMAGE INTO THE WHITENESS OF UNION INTO THE YELLOWNESS OF DAWN ART IS THE ENERGY THAT CAN DO IT LIFE IS THE EARTH A BALL OF CELLS SPINNING IN THE SPACE OF CONCEPTION ON THE THRESHHOLD ON THE AXIS OF SCHIZO PHRENIC SANITY A MAGNET ATTRACTING CHROMOSOMAL DEBRIS CREATING NEW LIFE FULL OF ENERGY PREPARING NEW FISSION IN NEW WATERS

IT TAKES NERVE IT TAKES COMMON SENSE IT TAKES TIME IT TAKES ENERGY MERGING IN THE FLAMES AND MUSHROOMING <u>SHRAPNEL</u>

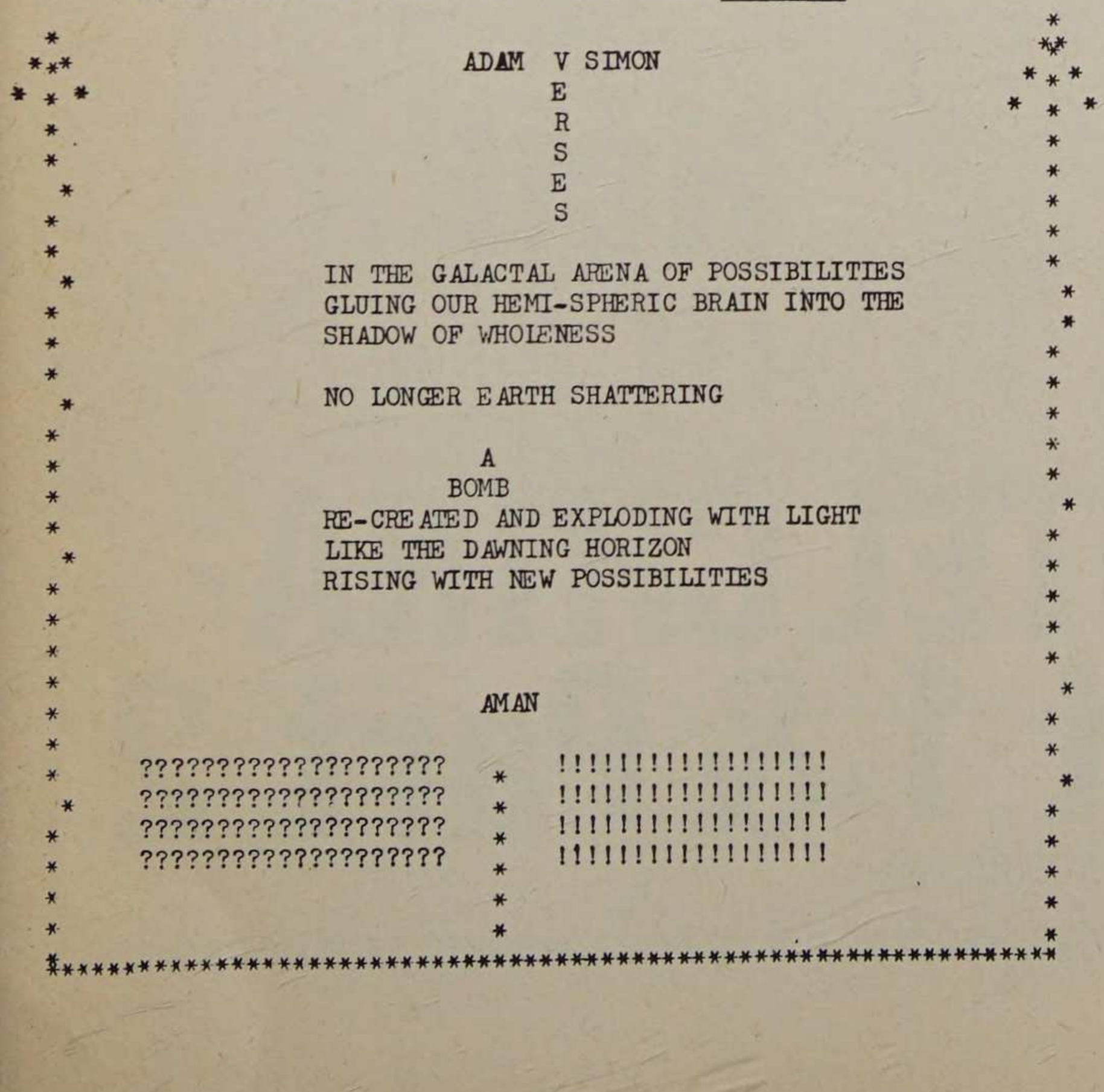
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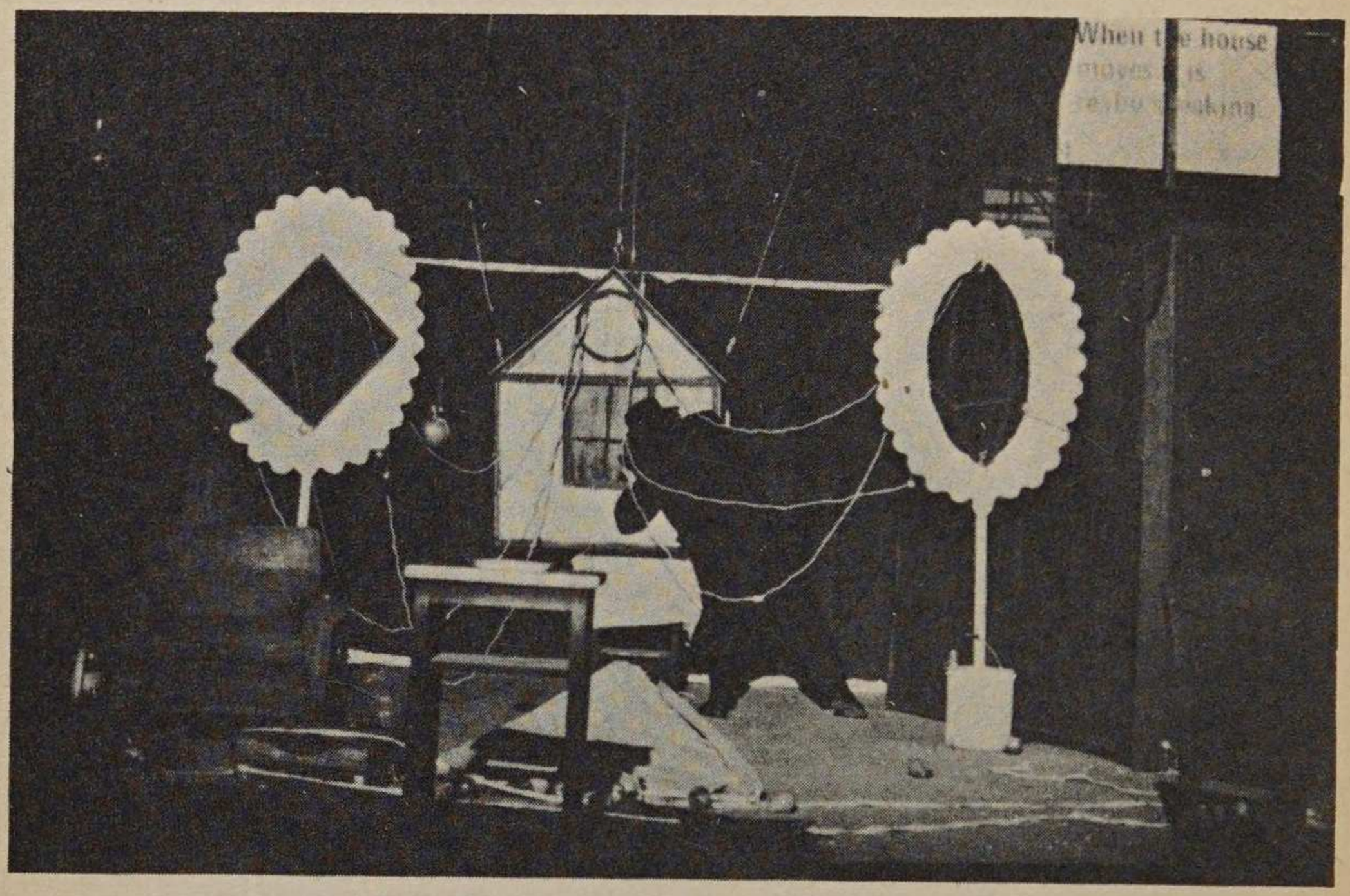
IN THE GALACTAL ARENA OF POSSIBILITIES
GLUING OUR HEMI-SPHERIC BRAIN INTO THE
SHADOW OF WHOLENESS

NO LONGER EARTH SHATTERING

A
BOMB
RE-CREATED AND EXPLODING WITH LIGHT
LIKE THE DAWNING HORIZON
RISING WITH NEW POSSIBILITIES

AMAN





ONTOLOGICAL-HYSTERIC THEATER (R. FOREMAN)

A MANIFESTO

HċOhTiE

ṅLå Tea or Tea

PHOTOGRAPHS BY BABETTE MANGOLTE FROM HCOHTIENLA

OR

HOTEL CHINA: Part 1 & Part 2

BY RICHARD FOREMAN

& SCRIPT EXCERPTS FROM VARIOUS WORKS IN PROGRESS

Theater in the past has used language to build:

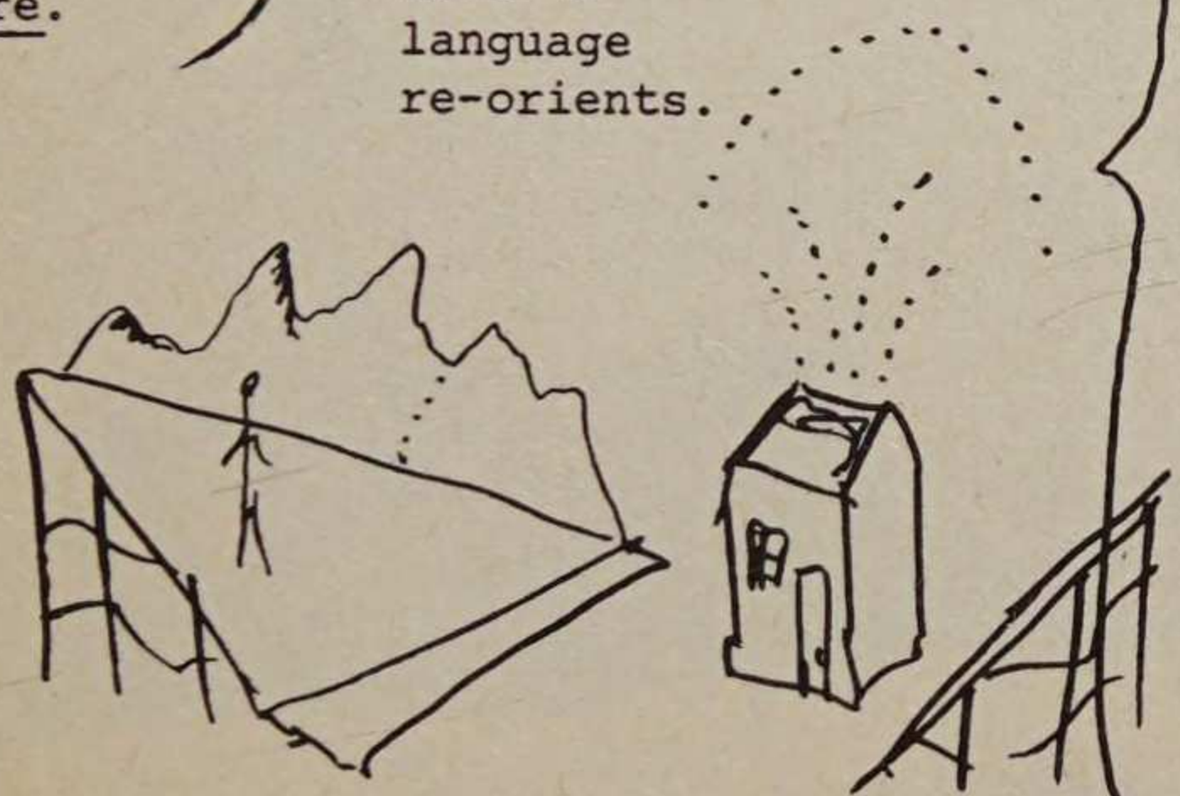
what follows what?

We use language not to destroy, but to undercut pinnings of there.

Art=make there assert self, not turn into project that absorbs there.

Movement + — language:

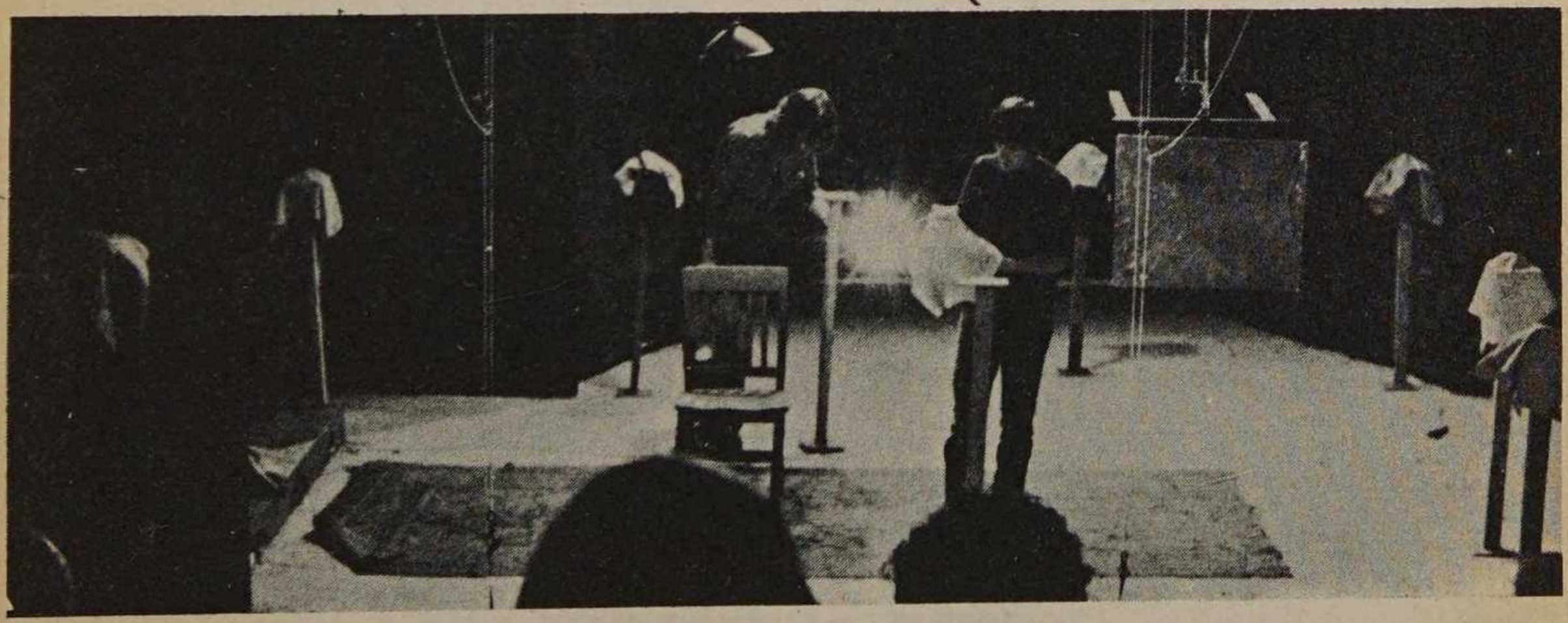
Make a move → language re-orients.



"What happens on the mountain doesn't interest me."

"The strategically placed aster, Oh 2nd & 3rd God. Oh various mountains and various discourses. I can't imagine it."

(Non-movement.)



MANIFESTO=
THEATER =

life= move toward. Art= suspension.
Theater crafts= how to move: make 'em look → strain:= irony, etc.
Our craft= how suspend in place, make 'em rise.

suspension.....
Find ways to be
NOT LEAD.

Old= lead → surprise.
New= stasis → surprise.
non-act

→ ALL ACTS RADIATE

old →

new = NO relation

~~THEATER~~ !

The stage. Destroy it carefully, not with effort but with delicate maneuvers.

Why? Heavy destruction vs. light destruction.
What distorts is excellent.
What distorts with its weight.

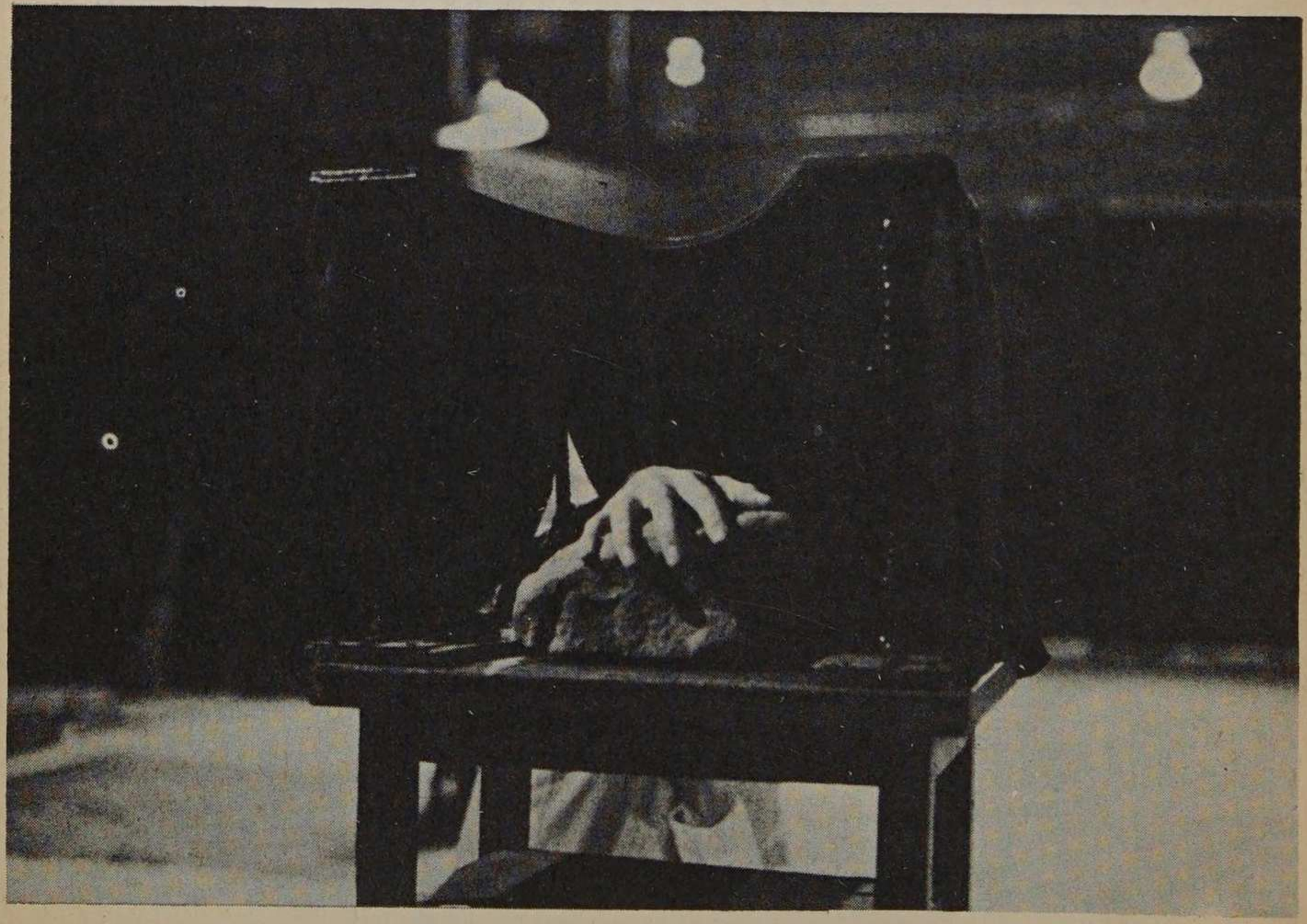
Distortions: 1) logic -- as in realism, which we reject because the mind already "knows" the next move and so is not alive to that next move.

2) chance & accident & the arbitrary -- which we reject because within too short a time each choice so determined becomes equally predictable as "item produced by chance, accident, etc."

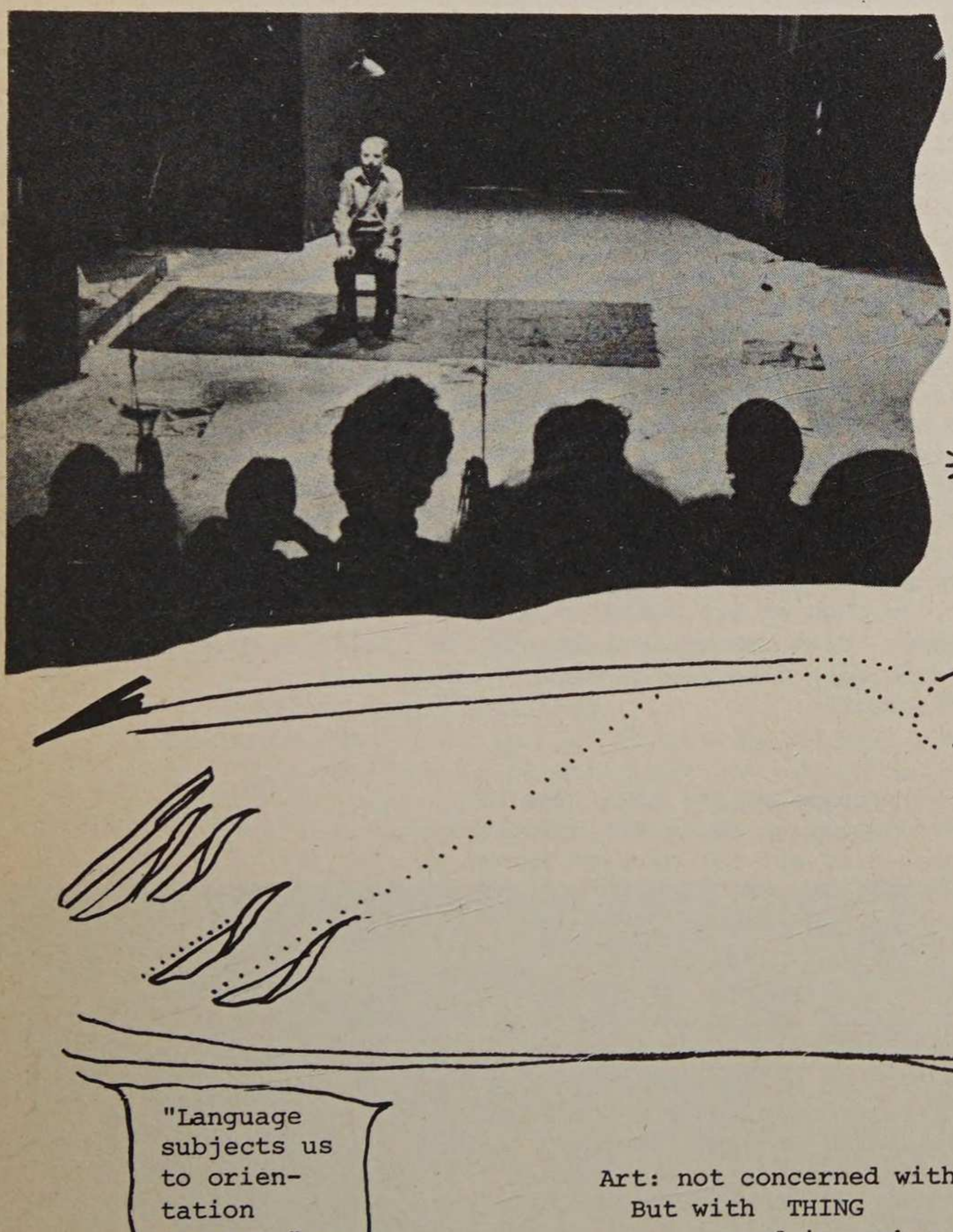
3) the new possibility (what distorts with its weight) -- a subtle insertion between logic and accident, which keeps the mind alive as it evades over-quick integration into the mental system. CHOOSE THIS ALWAYS!

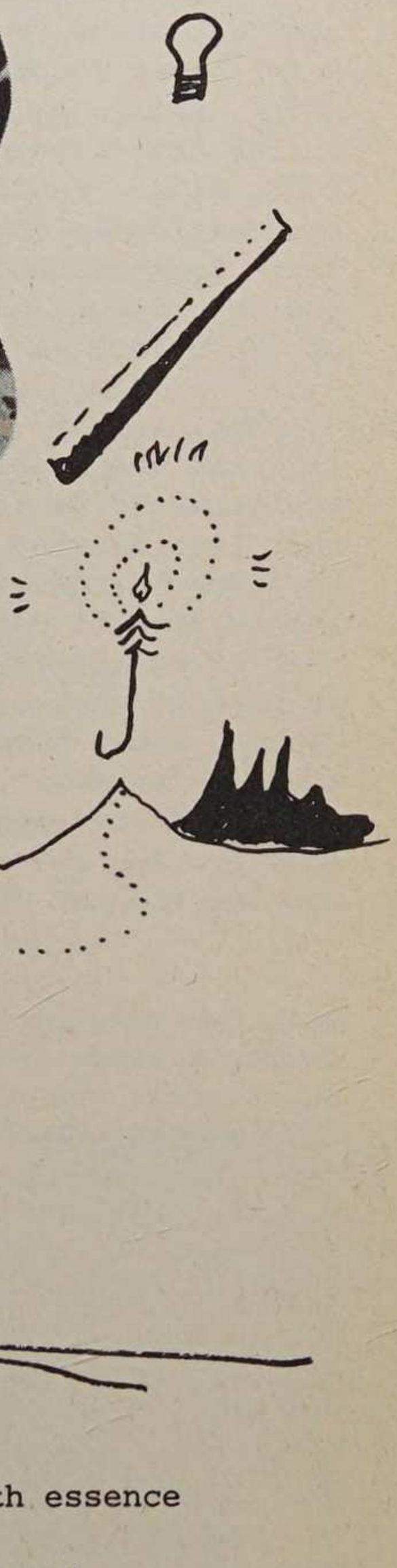
The field of the play is distorted by the objects within the play, so that each object distorts each other object and the mental pre-set is excluded.

MANIFESTO !



Problem of art-- how to make people watch the right thing while it's going on... SO → Not watch changing relations: But watch what doesn't change in midst of it.....





"Language subjects us to orientation massage." -- Peckham: that's all.

Art: not concerned with essence
But with THING
used in such a way
that it vanishes
& what is
left is suspension:
In life. → .thing is tool --we get somewhere.
In art. ↔ never get there
Suspended.
Why? Create a ZONE
in which placed
things (head) luminate!

1967-- Suddenly the theater seems ridiculous in all its manifestations and continues to do so in 1971. I.e., Peter Brook staged Midsummer Night's Dream. The actors enter onstage and immediately, the absurdity-- both in the orchestrated speech and activity-- as Stella, Judd, et al. realized several years ago...one must reject composition in favor of shape (or something else)... Why? Because the resonance must be between the head and the object. The resonance between the elements of the object is now a DEAD THING.

1971--Lenox, summer. I sit, at sunrise, and stare out into the trees, listening to the birds-- i.e. 100 invisible birds in counterpoint. My head, savoring that interweaving of themes, performs in a good way-- performs in the way that heretofore I have felt art should make it perform. But suddenly (drama!) that often-before entertained notion crystallizes in my head in such a way that a chapter ends, the book closes, and I have no more interest (no more risk, no more "unknown") in such an art based on counter-point & relationship. What can replace it? Don't know.... The painters have discovered "shape." What can the theater discover?

I.E.

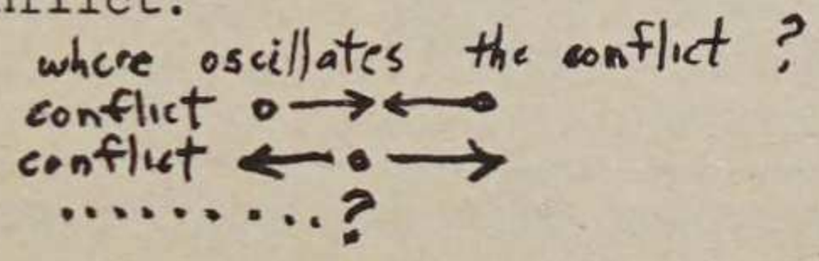
Only one theatrical problem exists now: How to create a stage performance in which the spectator experiences the danger of art not as involvement or risk or excitement, not as something that reaches out to vulnerable areas of his person,

but rather

the danger as a possible decision he (spectator) may make upon the occasion of confronting the work of art. The work of art as a contest between object (or process) and viewer. Old notions of drama (up thru Grotowski-Brook-Chaikin)= the danger of circumstance turning in such a way that we are "trapped" in an emotional commitment of one sort or another.
The new ontological mode of theater (within which hysteria lies as a seed/spark which forces the unseeable to cast shadows) --
The ontological-hysteric theater: the danger that arises when one chooses to climb a mountain and-- half-way up-- wishes one hadn't.

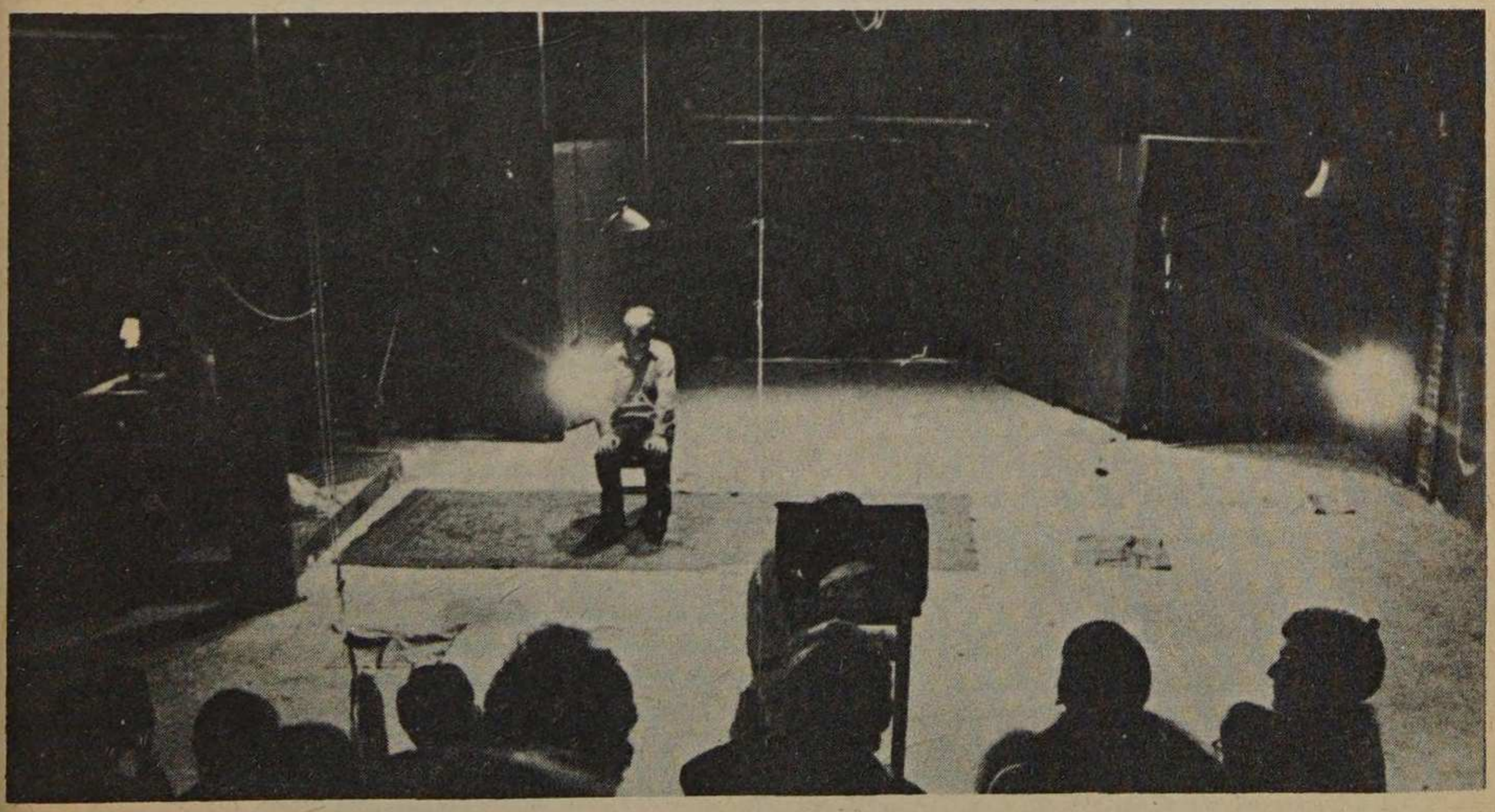
Art till now= appealingness: Making an object that we fall in love with. Make the obsessional object.

NOT ART/No more art, naturally. Yet the aesthetic thrill. The point is, of course, that "art" no longer provides (provokes?) the aesthetic thrill. In a world of scarcity (now psychically superceded if not yet practically) the one was against the other.
Conflict at root of drama. OK. It's all so simple, really. Now-- art can't be based in conflict. Old art aroused, empathized with that, made our inner nature vibrate to that in such a way that it was "profound." The grounds of conflict are now seen as...not between entities, but within the single unitary occasion which could exist-- could not exist. That oscillation replacing "conflict."



But there is no center, the conflict is between the idea of a center and the idea of a field. (The idea of a center= old-fashioned "being"; the idea of a field= old-fashioned "not-being.")

A FIELD BY ITS NATURE CONTAINS ONLY HARMONY.
In our attempt to hold together a center, we mistakenly view the field perhaps as one in which particles, etc., form a kind of conflict situation. But:
Not true.
Conflict there, as elsewhere, an illusion. (Absence of conflict doesn't mean absence of dynamics.
Conflict BLOCKS dynamics.
Ecstasy = all forces operate at once to produce STASIS!
(Replace conflict-- push and pull of selected forces-- with total action of all forces.
That is stasis, that is ecstasy.)



Wittgenstein:

If mean= intend. Anything is intended.
Any intend.
Use anything, to mean anything: but, the system must have a rigor.
Mean something by a movement of the hand-- was it the movement that he meant?

To express something which can only be expressed by this movement.

To read off the "said" from the face of the thought?
No-- our theater is making harmony. Singing counterpoint in language-- swimming in language in a way <u>appropriate</u> to the ongoing internal (mental) activity..

So : language systems:
THUD!
(Start out speaking in own terms,
<u>system</u> created in terms of play
by using own concerns!)

(think of swimming, think of singing,
think of the picnic, think of the grass
glass
glass
glass.
(Has a system begun to be created?)

Now:

Acting against materials (the table, the floor, the other actor's body) is establishing this new language that doesn't <u>read</u> but "illustrates." (I.e., thinking against things.) Pick proper interference.
Like new <u>motor</u>.

<u>MOTOR</u> + <u>slight shifts</u> / <u>stuckness</u>? → glue:

ALWAYS NOTATE YOUR EXACT SITUATION AND PROCESS WHEN <u>WRITING</u>!

TAKE TWO RULES CONTRADICTORY IN NATURE. FOLLOWING BOTH MEANS SUCCESS.

In 1968, the theater became hopeless. I suppose the immediate revulsion is always against the artificiality or something related to that, although artificiality itself is noble enough-- being the HUMAN contribution which, if properly posited, lifts the moment...turns nature herself into a construct of delight.

Ah-- that is the point is it not? To make a construct, which must be the motive behind all art effort. So where does the theater's artificiality turn sour? At what point does the "construct" give way to the lie, to the exaggeration? That may be the point: to isolate the difference between exaggeration and invention. Whereas exaggeration destroys balance, and invention is constantly replacing the center of harmony, shifting it slightly in such a way that the shift, the moment of shift the act of the shift, becomes-- if experienced as the specific OCCURRING EVENT that it is-- an occasion for testing oneself, as climbing a mountain is a test of the body.

Art, of course, tests the soul, tests the psyche. That is to say-- purely a matter of vibrations. Now, where do these vibrations vibrate? What fluid is it in which the resonating wave patterns are established?

Well, folks-- ! The vibrations are in the head, of course. And they are most certainly produced by the (demonstratable) scanning mechanism of the brain. And the universe-- which exists to us as a direct "production" of that scanning and in-the-instant-rescanning, must enter into a new relationship to the art work. No longer the relation between a changing world (events march on) and a posited ego which VIEWS events and in so doing EXTRACTS art from the flux of the world-- while in that EXTRACTION lies the terror that manifests itself as "conflict and expression" in drama.....but a (new) relationship in which the world is essentially a repeating mechanism (which it is on both its building block level and its higher cyclic levels) and the scanning mechanism superimposed on the repeating mechanism slowly builds an edifice. (The way nature and history build.)

Two DIFFERENT kinds of edifice are built, however. One of them is called "life" (in the private sense of "I have lived a life") ...and the other shall be called art, though this "art" is clearly something different from what has been called art up to this point.

For this new "art"-- perhaps we should not think of it as an edifice but as an accretion, as deposited sludge-- this new art is not EXTRACTED from the flux of life, and is therefore in no sense a mirror or representation-- but a parallel phenomenon to life itself. The scanning mechanism produces the lived experience when it is passive. I.e., the input rhythms are dominant; and the scanning mechanism produces art when it is the ACTIVE element, when its rhythms dominate the scanned object. (The actual "making" of the art object then becomes essentially a matter of notation.)

So hopefully, we end up with a new art that serves two essential, related functions:

1) Evidence: useful as example to others, of the harmony that results from an awareness and conscious employment of our mechanism which is our "self" in its properly industrious way upon the world (that flux of "everything that is the case").

Evidence....to give courage to ourself and others to be alive from moment to moment, which means to accept both flux (presentation and representation to consciousness as reality) and an INTERSECTING process--scanning--which is the perpetual constituting and reconstituting of the self. The new work of art-as-evidence leaves a tracing in matter of this intersecting, and encourages a courageous "tuning" of the old self to the new awareness.

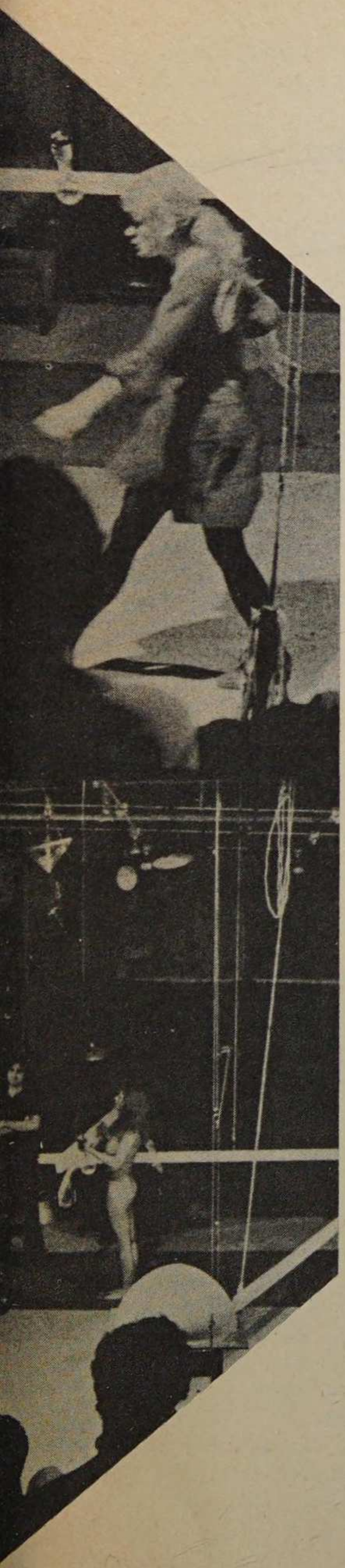
2) ORDEAL. The artistic experience must be an ordeal to be undergone. The rhythms must be in a certain way difficult and uncongenial. Uncongenial elements are then redeemed by a clarity in the moment-to-moment, smallest unit of progression. After all-- clarity is relatively easy (at least the "feeling" of clarity) in terms of large structures because simplification can always be wrought on a large structure (simplification often being the bastardization of clarity).

But CLARITY is so difficult in the smallest steps from one moment to the next, because on the miniscule level, clarity is muddled either by the "logic" of progression (which is really a form of sleepwalking) or by the predictability of the opposite choice-- the surreal-absurdist choice of the arbitrary & accidental & haphazard step.

Of course

ORDEAL

is the only experience that remains. And clarity is the mode in which the ordeal becomes ecstatic.

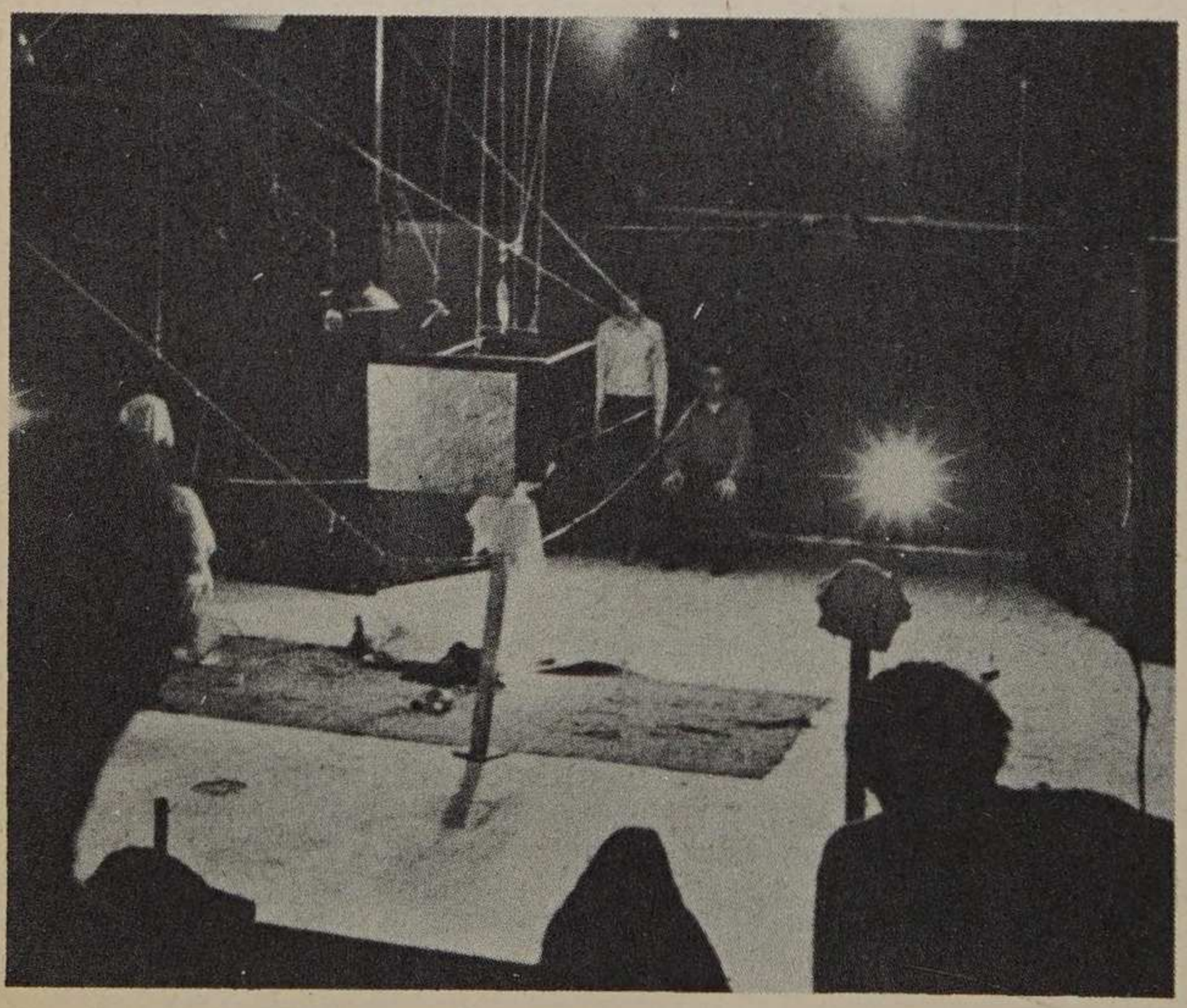


Art is not beauty of description or depth of emotion, it is making a machine, not to do something to audience, but that makes <u>itself</u> run on <u>new</u> fuel. Can this machine run? Most machines (art) run on audience fuel-- (Man's piggish desire to be at the center, to be made to feel there is "caringness" built into the world: old art manipulates that, tries to get a response: fuel is DESIRE in that case.
FIND FUEL OTHER THAN DESIRE! Nervous energy? Basic hum of life? Vibration?) (Desire kills vibration, gets too crude)

<u>WE MAKE A PERPETUAL MOTION MACHINE</u>. (The closer to that ideal the better. Run on less and less fuel...that's the goal of the new art machine.)

I REPEAT !

I want to be seized by the elusive, unexpected aliveness of the moment.
Surprise at the center: not the surprise of the least-expected.....because that (least-expected) is a reaction that "places" it and makes it no longer elusive. But surprised by
a freshness
of moment that eludes
constantly refreshes. You go toward it and can't seize it? You don't go toward it.....



Art to me= energy of wanting to know (alert) without desire to move off the center, off the energy itself to the object. Be happy NOT knowing in condition of wanting to know. Be joyous in that tension.

Write by thinking against the material. Since you don't want to convince self of your vision, etc.-- but to let it be informed by the disintegrating now-moment.

Most art is created by people trying to make their idea, emotion, thing-imagined, be-there more. They re-inforce. I want my imagined to be an occasion wherein the not-imagined-by-me can be there. My work= to deny my assertion (imagined) is true (is there).

by letting moment disintegrate it, as no assertion is really true in the face of the elusive now, the real moment, which in its bottomlessness turns what it holds into the bottomless anti-matter of what is itself in the rigidity and deadness of before and after.

Subject of theater-- vanity: in all: nothing real
or of any great matter, including <u>that</u> fact: So it is
ALL THEATER.

1) Used to be-- like a staggered race
Relations (beauty)
Now that's a cliché.
So-- no relations:
But shape? relates to head

Head: keep dealing with throb in head.

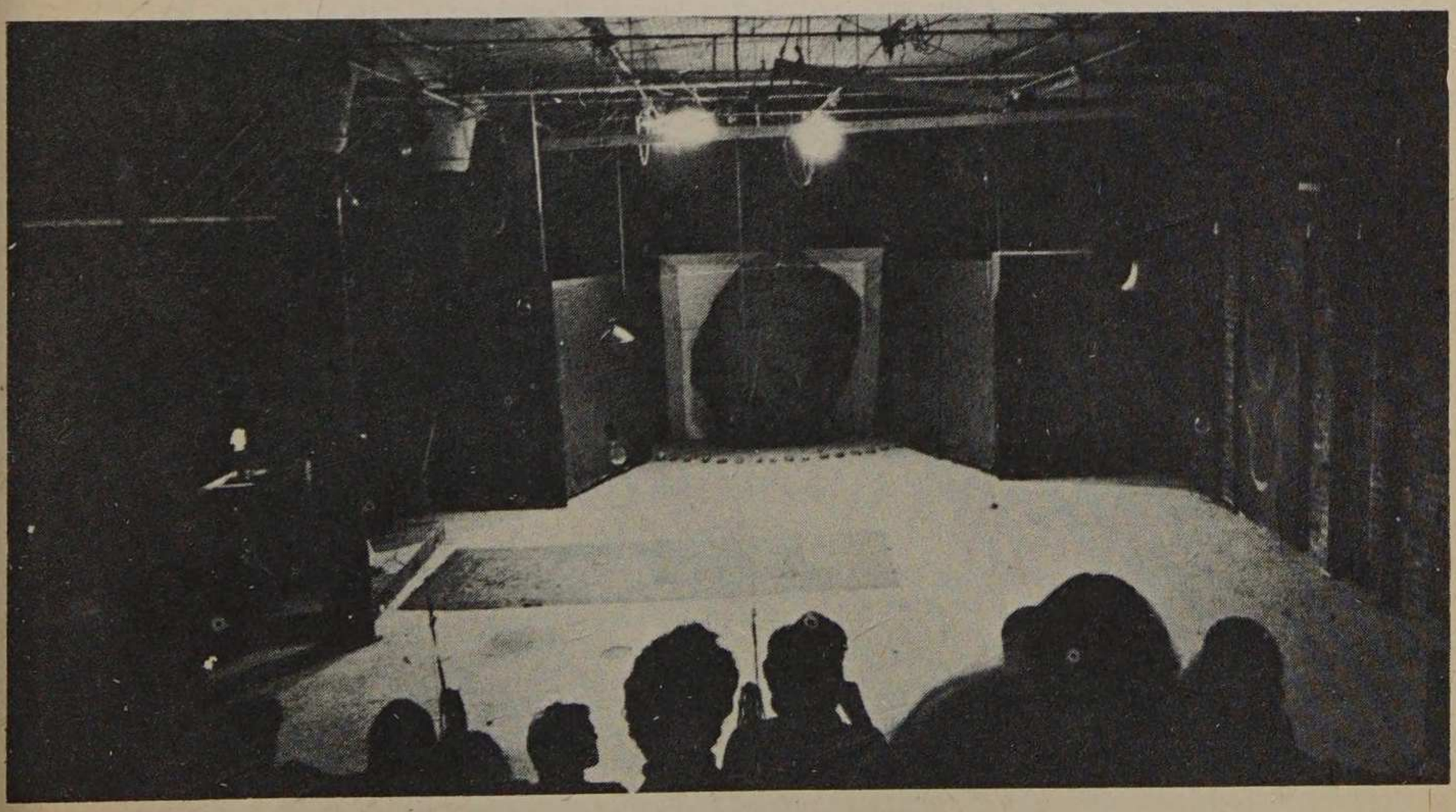
2) Undercut
Set up irritant
against line of the scene.
(Bright lights?)
intersect with other realm.

Don't sustain anything

1) Erotic [redacted] angel: -a shape 

Subject: THE EFFORT OF PUTTING WHATEVER ARISES TOGETHER
That <u>EFFORT</u>.

Subject: Make everything dumb enough to allow what is
really happening to happen.



The Synctactic Revolution,
by Abraham Lincoln Gillespie

THE SYNTACREVOLT WAS(IST) GERTRUDE STEIN. MISS STEIN WAZ ITS IN*
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SONEV,-PSYKALIMNOTIONS IN FaCT. THE AFFACTIV EXAMINED IUPTO ONTOs
"GENDRICRICIQ"(THE EXAGMEN-ALPOSMEANGS WORDIMJ, DEFNACTIC Ar-GRAHMIN
EXPLERIENCE -----THIS GOONSEQUENS (1) SCIENTIFIC GERMAN (2) BUCKMINSTER
FULLER'S ARCHITECONIC WRIGHT (3) JOEL FRANE'S EXAGMIDEO-"STUDIES", POS-
first CREATEXAMP THE NATURDEO; THIS WORK TOK STUD-MA-PLAITA -GRHMI-
ENZ CABLR PHILOLOGISTS (PREF. THOSE ACUEST NEONTOSSASPECTION. THAN YR PRE*
SON CABLING SCRIBE.)
MISS STEIN'S WIZFLUENZ WYMPOSTLYYS THE RIPRUSTL-SKAOKUP CREACCONCH TTO
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BUTTAUD INDIRECTONLY (THIS, FOR PUBLISHPRINT, WE NOW ENDEV "LOCO-DISMISS." 3)
(i.e. DOWN THE "W A Saud", UP THE "VISsue.")

FNOTES GERTRUDE STEIN

2) In a sense furthis begum the syntac-reverbolution. Her interpreVIDance
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(..)"Being onbecombeing."

1) Vortisectionists will discov her "whield" verballateauring Historio -
rG RhmDANCE.
(...) v-Joyce, later.
3) George Antheil Paraquoted.
(..) prg. John Rose Gildea's Addequogstein.

mp
"Romanclastics"
j o l e s li m
WE LOGinnev-FrUSTiNNORe WERE VASMOTOR ATOMUSc STYMID(*THE* STEINOUPHEn-
a t a l m o i c t
ELUDANSWORDS-FURCHOPCHUPHING-SylFS), TIL "ADVENICRAESPURi "-JAMES-JOYCE.
N c U s
(ASSUMB THE COmpTRIMBUE INflens— "LEWIS CARROLL"-GERARDMANLYHOPKINS HEREC*
..... S s n l) H V ing
SLIGHT.) JJ chIw g .THE CREVERBOLUTION l), WAIRN THE HITHOOT-RS PECCA- eam 4)
o r s SENGLARTHITH BALOOMBUSTS TO compownent synthxbe
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$2≠1 XG . . . . ! ! ! L !
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OR: AN'AGURGING CENTRIFLUGUE CELTWINKONG DUALISM'S SAMnDIFQS (THIS**THAT,
BOTHOSE, HATE-LOVE, etc.), VORTEXICATING FIRST-PARAGREATION-- A S S O N E:
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"i y"
"V O R C I D E O S"- SUJATERIAM. (JOYCE, NOWTSTANG. "WYNDHAM-LEWIS, STYL-
!!!
R ... .
3)
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G s:::::::::::::: ;:::::::
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K :::::::::
p::::: A
PETAL OREMOND REYMAINS TO BE X X Y N D - MIDDURING THE PAST TWENTHIRTYEARS
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THIS WESTEND'D CHEFLY (SAY) B Y A WERFEL AND GILLESPIE. OF FRANZ W.
US
Y
WE HARDENTLY DAREOSPEAK. IN HIS WORK, PROBA FIRSTYN, CONTEXTIC-FEELDING-

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FOOTNOTES

3) FORELTIMs WE DARESSAY HENRY MILLER Premier RVORTICEST
a e a u i

nto s
2) Some Philogs May SIFT to "nowmnemo" (vide Criticism-Henry Miller,-Algy)

P c s
1) A LASTOUT h, PLUS RADIOL POSympHACTICS.
B nt
x

4) Paraquote GSTEIN'S (Likeng depic) " A FEW PERSONS " BEING BEING"."
t e
(Thanx, ONE Journalist!)

3) (Beging) "THE TSTT [1] I N F R A V E R B O L U T I O N "[2]

MYSKEIND RACERUSH P R O N Oun-N D I C Ats SCENTROPREALITY (THIS WERFEL ACOMPS INNORMEERAL WORDS!)----THAT "METAPHRAYKeNORIP" WHICH JOYCE HIMSELF (PARIS) IMPLIED HIS INTREST WERFEL--GILLESPIE--STYLENDI.

S A I D Intreshown LABFLAVORND ('41-on) to a now GALLETPIC WHDIMPATIENTAT

ALL SYLBETTRING N O - L O O C K - DNEXTRASSOUND.
(S C E N T Ri P A L E A S T)!

#ANSWER TO THIS NEED*RIGAPECTUR IS FOUND SWICTING STEIN & JOICE. G. S.

DANCEF SSYNTAX J.J.'S TO NACROMP MUSAYC (MARVCOMPQ FORN MORM-WORD-SONE).

JJ'S TWINCOSMUSEC SHATS ATHE(—NOHATE — IF HEAT) A N A G R A DMTHRAEXPANS TUNEQUIV:
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FOOTNOS

1) SynthQuote:: Dr. Douglas.

The Future of the Book, by Quentin Fiore

Quentin Fiore



People say
that life is the thing,
but I prefer reading.

LOGAN PEARSALL SMITH
"Afterthoughts"

But **so many** books thou readest,
But **so many** schemes thou breedest,
But **so many** wishes feedest,
That thy poor head almost turns.

—MATTHEW ARNOLD (1822-88)
The Second Best

Our appetite for information has become so voracious that even our present, high speed printing techniques are incapable of satisfying the need. In a decade, information will have become so abundant that it will have to be transmitted by methods other than print, or remain in a state of perpetual suspension. The priority given to timely books alone (assassinations, presidential commission reports, political biographies, etc.) is already playing havoc with the production schedules of a number of publishing houses. One can imagine the staggering amount of information that will be available in ten years, much of which will become obsolete even before it reaches the composing room! The National Library of Medicine in Bethesda indexed almost a quarter of a million technical articles, books and monographs last year; the nation's space program yearly adds more than a million pages of technical data to the pile. Scientists and engineers turn out more than a million reports, articles and publications annually. These huge amounts of published material are expected to double in only five years—discounting rebuttals!

Various responses to this lust for more and more information are now, or will soon be, available.

Some of these methods, developed to transmit words and pictures faster and more economically, have already begun to wipe out the present clutter of operations and apparatus between copy and printed page. Some communications technologies that will be available in the foreseeable "high-probability" future:

12345678
123456

—Computer-driven cathode ray tube printers capable of composing text of graphic arts quality at speeds up to 6000 characters a second.

—Microprinter—a xerographic device that previews microfilm images on a screen and enlarges them onto ordinary paper.

—Advanced typesetting methods that can set composition for an entire encyclopaedia in only a couple of days—and with as many different type faces, weights, etc., as are needed.

ALL HAIL THE WITCH DOCTORS

DAR-ES-SALAAM, Tanzania, Feb. 22, 1968 (AP).—Seven witch doctors who became angry with villagers refusing to pay their annual fee for controlling the weather have been arrested for creating hailstorms which destroyed crops.

The incident occurred in the Kibondo district of Western Tanzania. Soon after the villagers refused to pay their usual fees, a heavy hailstorm swept over the region.

The shocked villagers appealed to the regional administration for help, and the witch doctors admitted they were responsible.

Area Commissioner M. A. Msengkazila ordered their immediate arrest. It is intended to prosecute them but the exact charge has not yet been worked out.

. . . such are the hazards of prediction.

It's comforting to think of the future in the singular, and as some sort of reward. No term exists to express "plural possibilities" — many futures living side by side, contradicting and often canceling each other out. We assume that the business of living is a relatively static and orderly affair, and to get some notion of the future, we need only make simple straight-line projections of present trends. The future of THE BOOK?—simple: ". . . it will always be, come hell, high water or McLuhan." (*Good Housekeeping ad*, N.Y. Times, Sept. 17, 1968.)

The FUTURE to most of us means new *things*—"inventions." We rarely think of the new *people* new technologies will shape—people with totally new responses and attitudes.

Even the most common realities admit of wholly new perceptions in today's atmosphere of innovation—and often the untrained *naive* eyes see clearest. *What is new is new not because it has never been there before, but because it has changed in quality.*

A witty observer once remarked that life could only be understood backward, but must be lived forward.

—THAT WAS ONCE UPON A TIME.

We can't understand backward anymore. Few of the guide lines of the past relate to our time. Looking for an O.K. from the past just won't do. Indeed, one of the first victims of the vast changes new communication media have brought about was the change in our "sense of history."

—Computer light-pen techniques that can be "printed" on paper.

—"Data Tablets" (Sylvania) : Draw a picture, and this device will take it from there. As your ball-point stylus writes on the tablet, it creates an electrical field that the tablet converts into the language of numbers computers understand.

—Picturephones: Eyeball-to-eyeball conversations

—Nation-wide facsimile transmission services, capable of transmitting or receiving any printed or written material (photographs and drawings too) . Stations to be located in airports, train and bus stations, hotels, banks, libraries, etc.

—Computers that chatter away directly to warehouses, distributors, customers

—2,400-pound communications satellites, synchronously orbiting over the U.S., serving as relay stations for cross-country TV broadcasting, phone service, data transmission, or any other kind of wireless signals.

—Inexpensive home/office xerox machines.

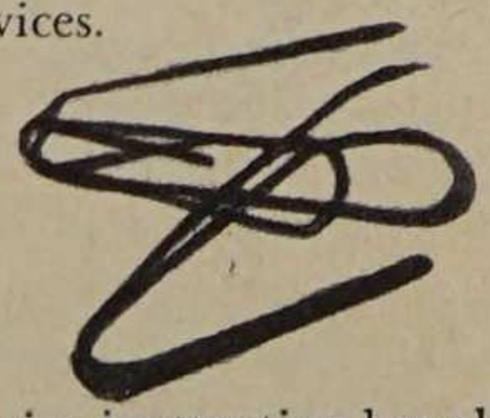
—"Telepapers" which can broadcast the equivalent of a page of printed material into the home every 10 seconds.

—Talking typewriters: The computer will talk back to you, offering new facts, etc., and print out the words you spoke into it.

—Systems for the dissemination of technical information from a national data center, with accesses by companies and libraries via electronic input-output devices. This device is expected also to be available to individuals by means of home/office consoles.

—Low-cost, 3-D color communications services, reducing need for business travel. No longer "take her a-long!"

—Coherent-light telephone communications sevices.



Selective inattention has always been a popular strategy to avoid thinking about the future.

A nineteenth century German optician once made spectacles to "correct" El Greco's elongated figures, thereby adjusting the master's "astigmatism."

"... How come nothing's like it was until it's gone?"

"History," says Norman O. Brown, "is a nightmare from which we have awakened." That nightmare has been replaced by our waking nightmare of accelerated change and information overload. In an environment of rapid information flow, ideas and institutions swiftly become obsolete. As we fix a situation in order to think about it, it changes. No wonder so many of our new attitudes lack a sense of wholeness and grace.



"INSIDE I WAS CRYING, UNTIL I LOST 105 POUNDS."

A. N. Whitehead: *"The rate of progress is such that an individual human being of ordinary length of life, will be called upon to face novel situations which find no parallel in his past. The fixed person for fixed duties, who in older societies was such a godsend, in the future will be a public danger."*

The prospect of change brought about by the swift flow of information has now become so great that we cannot find a point to rest—we're not given a still picture to contemplate at leisure.

THERE'S JUST TOO MUCH!

Spy Output Too Much For Chief.

WASHINGTON, July 9 (UPI)—. . . A House subcommittee reported today that spies for the United States were collecting information so fast that their chiefs did not have time to read it. The backlog, the panel said, may have contributed to recent intelligence failures such as the capture of the intelligence ship Pueblo off North Korea.

* * *

The Defense Appropriations subcommittee said unprocessed reports on Southeast Asia alone recently filled 517 linear feet of file drawer space at the headquarters of the Defense Intelligence Agency . . .



"By the time they're in, they're out.
—Eastern Airlines a

"It takes all the running you can do, t keep in the same place."

LEWIS CARROLL
Through the Looking Gla

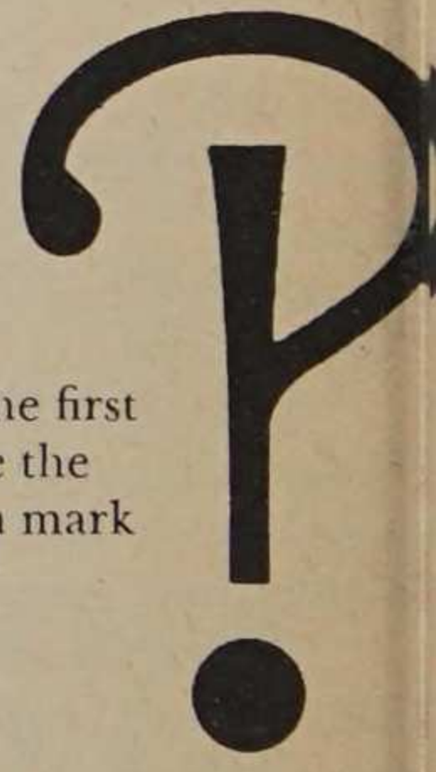
Computer technologists are reported t be very unhappy about present com puter speeds. They claim that 16,000,00 moves a second is simply not fast enoug to do the jobs that need to be done, an are pressing their search for faster m chines. Evidence suggests that the onl way to prod these slow-pokes is t reduce their size; then, of course, takes less time for the electrical signa to travel within the computer. The cu rent logic circuits using miniaturize components receive, process and sen electric signals to the next circuit in fou to five billionths of a second. This "dela time," hope the physicists, will someda be reduced to five-hundred trillionths of second, or ten times faster than curren circuits.

To-day, To-morrow, Yesterday
With thee are one, and instant aye.
—ROBERT HERRIC

Milliseconds

Nanoseconds

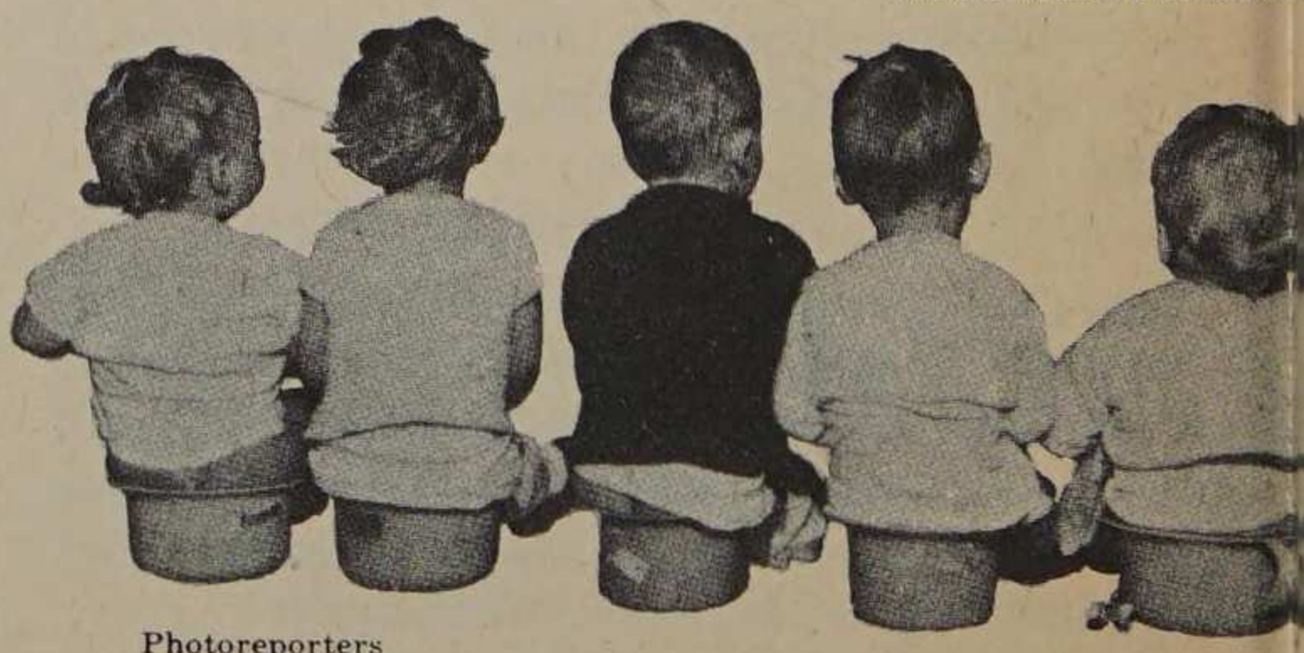
Picoseconds



Disbelief? Astonishment! The first new punctuation mark since the introduction of the question mark in 1671. An epigram for our times ????? !!!!!

"Find a classic that wasn't first regarde as light entertainment."

—Marshall McLuha



Photoreporters

Making sense of this overload is becoming our major industry. The New Publisher will have a major role to play—but he will have to learn to play a new game with a new deck. ". . . But this is nothing we've had any experience with." He said, "The rules aren't very detailed or formal. It all has to be very theoretical."

"Next summer is too close for comfort."
—Airtemp ad.

Practical men who claim they're only interested in "facts"—here-and-now facts—really mean they're interested in the future. They're *obsessed* with the future. As self-admitted realists, they gather "facts"—data (varied and often contradictory), and must somehow predict a future that will directly concern them—a future whose benefits and consequences they must know in advance if they are to act with a minimum of risk.

"Millions of Ducks To Migrate Soon, F.A.A. Tells Pilots."

Predictive techniques of amazing accuracy — correlation, sampling, simulation — are now available. These highly sophisticated probes into the future permit us to learn from projected experience without having to suffer the possible bitter consequences of these experiences. Item: *"New Training Devices Help Spacemen to Adapt to Weightlessness. Piston called "Pogo" simulates "hopping" on lunar surface . . ."*

It was only 75 years ago that the Royal Patent Office in Britain seriously considered a proposal to shut its doors, because it felt that everything of importance had already been invented!

"I shudder to contemplate this invasion of the creative writer's and publisher's world as it exists today and I firmly believe that the real essence of the creative work and its formulation, whether it be a novel, a work of history or ideas, will never be supplanted by electronic machinery, sophisticated as it may become."

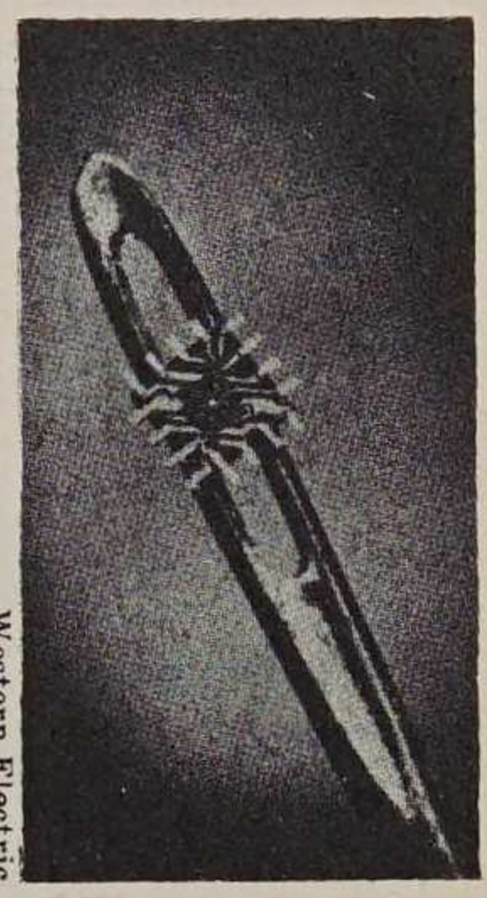
—Musings of a major publisher.

Even a firm so dedicated to TRADITION as Rolls-Royce has acceded to the spirit of innovation. We learn from a recent press dispatch that the statuette, *The Spirit of Ecstasy*—the lady gayly perched upon the hood of a Rolls, is being reinstated after a year's absence. But this time with a change—she will be mounted on a spring (for safety's sake).

Ultronic Systems Corp. ad:

Facts.
Facts.
And more Facts.
Common Facts.
Uncommon Facts.
Thousands of Facts.
Good Facts.
Bad Facts.

FACTS
—Our computer tells your computer
—or you

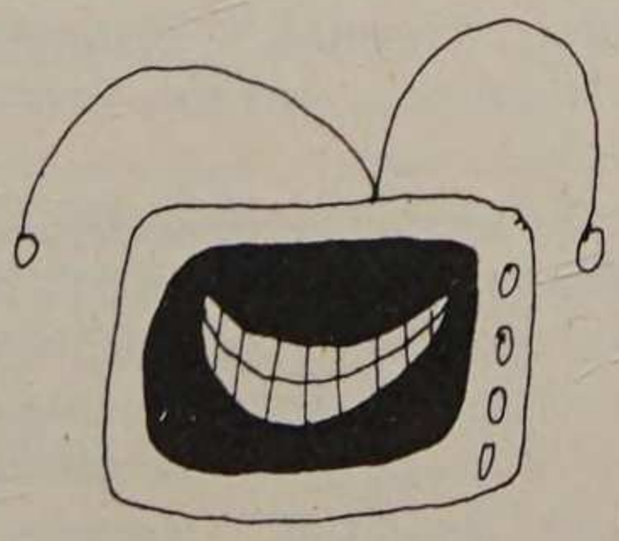


Western Electric

The miracle of microelectronics—18 diodes, 4 transistors and 8 resistors packed into an integrated unit—here shown balanced on the eye of a 2½" sewing needle. The techniques of microelectronics indicate the possibility of someday reducing an entire computer to the size of a postage stamp.

". . . The delicious melodies of Purcell or Cimarosa might be disjointed stammerings to a hearer whose partition of time should be a thousand times subtler than ours, (just as) the edge of a razor would become a saw to a finer visual sense."

—COLERIDGE



And now back to the commericals . . .

"Taut, tense drama filmed on location in Munich. East versus West. Worth watching. Presented by Pepto-Bismol Tablets."

Sophisticated practioners of this totally new art form are in rebellion against the purely visual and "meaningful." Often delightful, often irritating, these short self-sufficient ideograms are truly creative responses to television's challenge.

"Every radical adjustment is a crisis of self-esteem."

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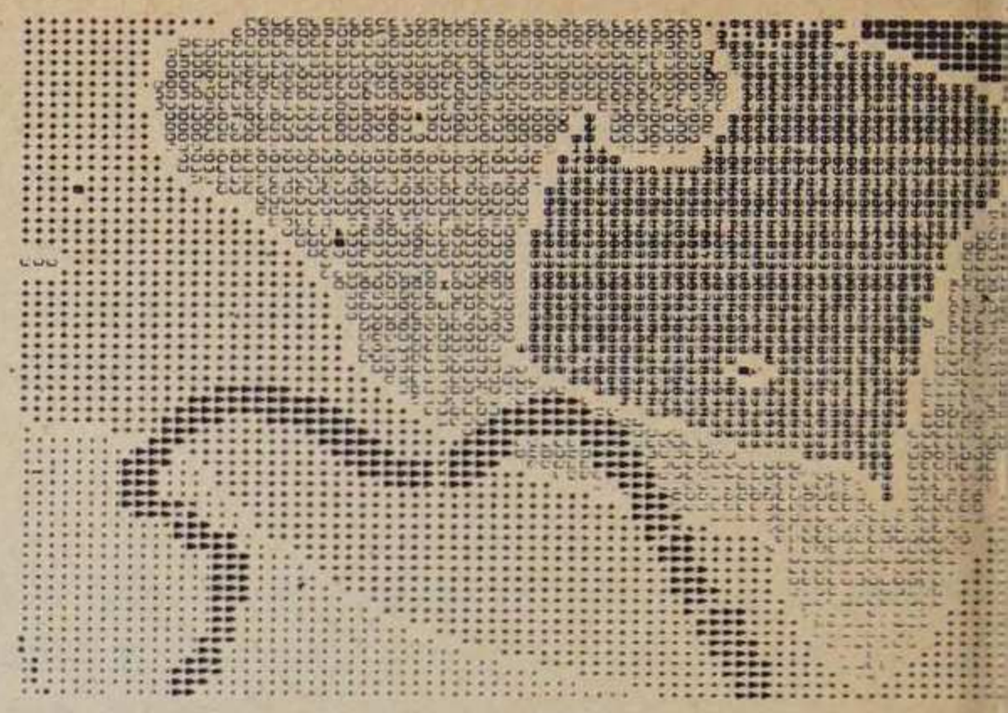
". . . Their entire stake of security and status is in a single form of acquired knowledge, so that innovation for them is not novelty but annihilation."

—Marshall McLuhan

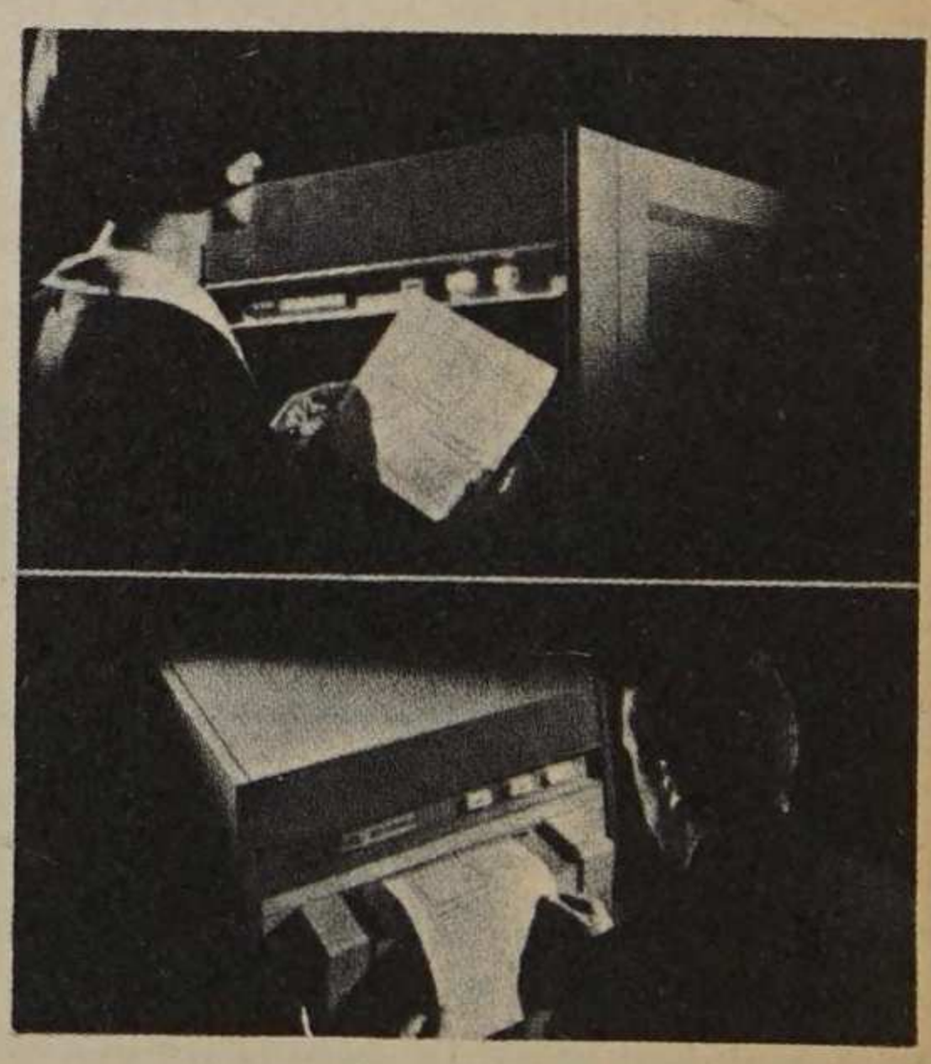
But, almost in spite of itself, publishing (whose history George Haven Putnam called one of erroneous conclusions), is doomed to succeed.

Those who regard publishing as the last bastion of traditional values do it a mammoth disservice. It is historically the one institution that thrives on change. Whereas in the past, the book was adequate to the task of making available information public, in today's mass society it cannot hope to compete with mass media—film, TV, or other means of moving information, "now known or hereafter invented." A mass-ive commitment is now required, and the first dramatic steps are being taken.

In the past decade corporate research in "information technology" has been so intensive that both institutional and individual investors have been almost promiscuous in their eagerness to forego immediate returns on their investments in favor of "growth potential." *Glamor* afforded sufficient lead-time in the investor's quest for megabucks. But this lead time has shrunk drastically. Only a few years ago, new companies with breakthrough products could enter uninhabited markets and could enjoy several years of very high growth in earnings. But today, companies are finding that there is less and less time to exploit their discoveries. INFORMATION theory and expertise has now become a commodity—an article of commerce. Aggressive sales and service



"Speak that I may see you . . ."
A specially trained computer can now speak a designer's highly subjective language with dizzying speed and precision. It can evaluate and manipulate in a matter of seconds complex free form designs which used to be laboriously plotted over days and weeks. The designer can also control every step and every aspect of his sketch as it evolves, "erasing" as the need arises—all without first having to translate his ideas into a highly complex computer language.



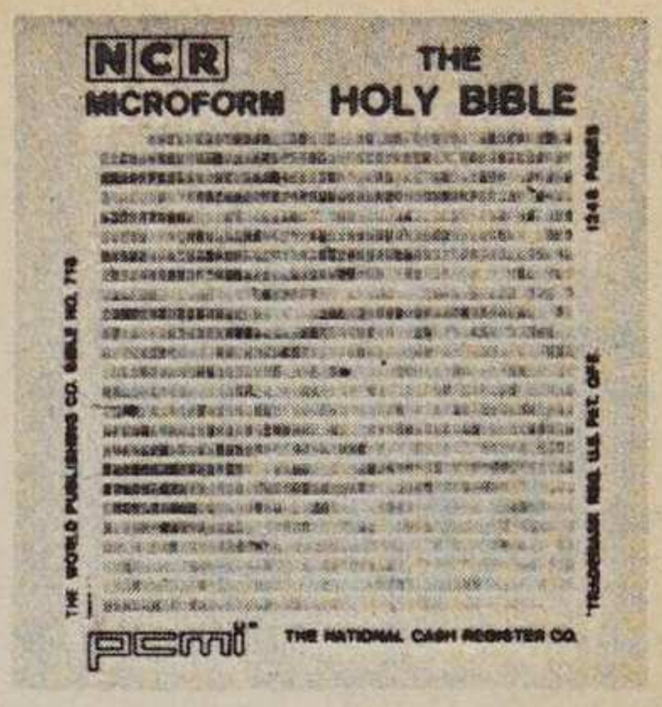
LDX (Long Distance Xerography): This new, high quality, high speed device (Xerox) enables you to transmit any printed, written, or drawn document to anyone, anywhere in the country—all in a matter of seconds. A young lady in New York (above) feeds a document into an LDX Printer—the document is then transmitted over long-distance telephone wires, and is received by her boss in Los Angeles (below), on an LDX Scanner. Broadband transmission links join the two units.



Laboratory for Computer Graphics
Harvard University

This tiny two-inch square of plastic contains all 1,245 pages of the Bible—a 48,000 to 1 reduction.

It's now possible to publish a shelf of books, say the entire *Encyclopaedia Britannica,* on 24 two-inch square plastic cards. Costing less than a dollar a set, the subscriber can gaily toss out his old microset as he periodically receives updated "volumes." Every home may someday have microlibraries that contain the entire written record of humanity.



Some thoughts about a magazine's tremendous audience of one.

In the year 2051, when the travel-weary passenger on the moon-shuttle has had his fill of: dinner on the anti-gravity magnetic tray, three-dimensional TV, inter-galactic weather reports and conversational banter with the stewardess, as she floats by—he'll then settle back in his contour couch, and return to that important, private activity each of us does alone. *Reading.* (It will be, we trust, a magazine.)

The act of reading is essentially a process of thinking. It has scan and scope beyond any camera—as you have just demonstrated on the cosmic screen of your own mind. It is a concentratively individual act. An involvement. The reader makes the printed communication happen... releases the magic that causes words on a page to leap into living thoughts, ideas, emotions.

And no matter how many millions may be on the receiving end of the message, it is addressed to, and received by *individuals,* one at a time—each in the splendid solitude of his or her own mind. There, the silent language of print can whisper, rage, implore, accuse, burst into song, explode into revelation, stab the conscience. Or work a healing faith. And so it will always be, come hell, high water or McLuhan.

Aeschylus knew this when he called written words "physicians". And so did Hitler when he burned them. Because mobs roar, but individuals think. They think. They read. And they ask questions that alter the course of the world.

What prompts these reflections is a special occasion taking place today. It is sponsored by an industry devoted to the annual output of billions—no, trillions of words and pictures. It provides: information, instruction, inspiration, religion, science, psychology, philosophy, art, poetry, eugenics, cookery, fashion—along with whimsy and diversion. The occasion is Magazine Day in New York. It celebrates more than the excellence, the vivid beauty and the impact of modern graphics. It pays tribute to the American audience, seemingly boundless in its mental appetite for the best that magazines can offer.

But we would carry the thought and the tribute to that ultimate audience of one. And for good reason.

Never before in our history has the identity of the individual been so obscured by so many collective labels and tags. Take political communications. They're addressed far less to voters than to blocs: southern and northern, urban and farm, blue collar and white collar, left and right, hawk and dove. Almost forgotten is the idea that on a given Tuesday in November the green curtain of Democracy envelops one individual citizen at a time.

On a larger scale, the headlines that chronicle a day on our planet, betray the same collective reflex. "USSR rejects..." and "U.S. replies..." and even "U.N. declines..."

All of which suggests to us, as magazine publishers, the need for a redoubled consciousness and responsibility toward our citizens as individuals. And a heightened awareness that in our field of communications, the basic relationship is between the magazine and an individual reader.

Our particular reader, considered one at a time, is most usually a wife and mother—the central radiating influence over an American family. To her, the words and pictures we communicate are an idea-bridge; and her response is a communication about herself, back to us. This need for communication—magazine to reader and reader to magazine—is dramatized to us in the voluminous amount of mail and telephone calls received by our editors and by the Good Housekeeping Institute, day after day, month after month.

We think of our magazine as a time-bridge, too. Our faded, tattered copy of the first issue tells us much about that reader of Good Housekeeping 83 years ago. And perhaps 83 years from now, circa 2051, our successors may learn much about our readers and our times from the content, the advertisements, the varied human perspectives to be found in Good Housekeeping and the other definitive magazines of today.

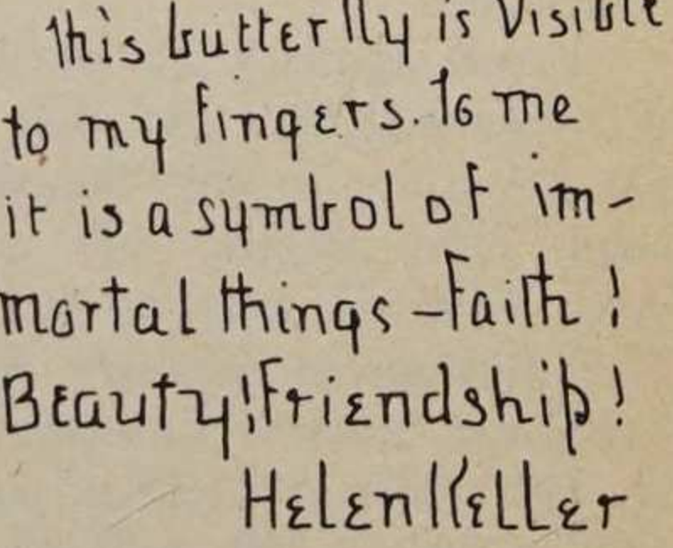
Perhaps those moon-travellers will look back smugly from an era in which cancer is as antiquated as the bubonic plague, and war, as an instrument of international policy, is equally obsolete. We hope so.

On that far-distant day, however, whatever new conditions harass and plague mankind, we have no doubt that the individual will still find within the fortress of self, great comfort and guidance in the civilized, thinking act of reading. There, in the infinite treasury of print the reader will discover not only all that humankind is and does, but what it can hope to be.

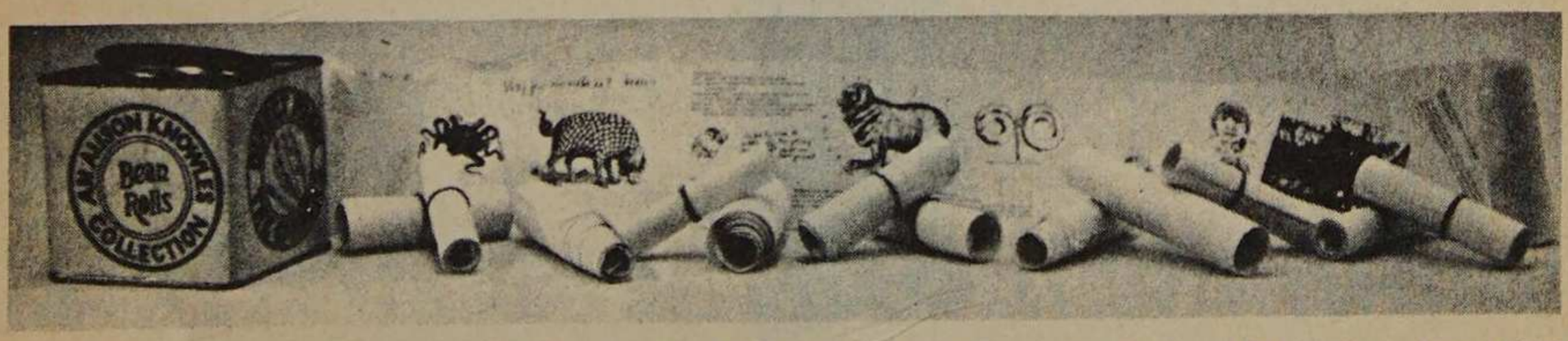
Good Housekeeping

We must countenance the possibility that the study of the transmission of literature may be of only marginal significance, a passionate luxury like the preservation of the antique.

GEORGE STEINER



Alice was beginning to get very tired of sitting by her sister on the bank and of having nothing to do; once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, "And what is the use of a book," thought Alice, "without pictures or conversations?"



Alison Knowles' "Bean Rolls Collection" Published by Fluxus-Something Else Press, Inc., 1962

programs, sudden and strange mergers have replaced R&D. Just as the early utilities could not monopolize the utilities field, which mushroomed because of the demand for new appliances, so the giant telecommunications companies will in turn create any number of smaller independent manufacturers of appliances—a trickle-down process. The larger the animal, the wider the interstices between its toes.

Publishing, that industry of "erroneous conclusions," has leaped into today's world of mega-business. Recent mergers or joint ventures between electronic giants and long-established publishers —such as the RCA-Random House merger—are more than straws in the wind.



THE LITANY OF CHANGE

From *Forbes*—Impending changes lie behind some of the strange moves made by major American companies in the past year. They help explain why CBS paid a staggering $280 million to buy Holt, Rinehart and Winston, with earnings of only $6.6 million. They help explain ABC's eagerness to merge with ITT. They are a major reason why RCA is working on new methods of printing and typesetting.

Xerox spent $120 million acquiring Ginn & Co. because it felt that this take-over would provide an entry in the "basal" market of course-books. They stated, *"We are just beginning to define what we want to do."* In 1966 RCA spent $37.7 million to acquire Random House. IBM purchased Science Research Associates in 1964 for $62 million. General Learning Corporation (1967 sales of $28 million) is owned jointly by Time, Inc. and General Electric.

"We're calming down now. We have a better idea of where we're going."

—Francis Keppel, head of
General Learning

The secret of being a bore is to tell everything.



Voltaire

William Burroughs: ". . . I've recently done a lot of experiments with scrapbooks. I'll read in the newspaper something that reminds me of, or has relation to, something I've written. I'll cut out the picture or the article and paste it in a scrapbook beside the words from my book . . ."

". . . I've been interested in precisely how word and image get around on very, very complex association lines."

"Writers at Work"
The Paris Review Interviews
3rd series. Viking, 1967

APPENDIX

Concept Art, by Henry Flynt

Concept art is first of all an art of which the material is *concepts*, as the material of e.g. music is sound. Since *concepts* are closely bound up with language, concept art is a kind of art of which the material is language. That is, unlike e.g. a work of music, in which the music proper (as opposed to notation, analysis, etc.) is just sound, concept art proper will involve language. From the philosophy of language, we learn that a *concept* may as well be thought of as the intension+ of a name; this is the relation between concepts and language. The notion of a concept is a vestige of the notion of a platonic form (the thing which e.g. all tables have in common: tableness), which notion is replaced by the notion of a name objectively, metaphysically related to its intension (so that all tables now have in common their objective relation to *table*). Now the claim that there can be an objective relation between a name and its intension is wrong, and (the word) *concept*, as commonly used now, can be discredited (see my copyrighted but unpublished book, *Philosophy Proper)*. If, however, it is enough for one that there be a subjective relation between a name and its intension, namely the unhesitant decision as to the way one wants to use the name, the unhesitant decisions to affirm the names of some things but not others, then *concept* is valid language, and concept art has a philosophically valid basis.

Now what is artistic, aesthetic, about a work which is a body of concepts? This question can best be answered by telling where concept art came from; I developed it in an attempt to straighten out certain traditional activities generally re - garded as aesthetic. The first of these is *structure art*, music, visual art, etc., in which the important thing is "structure." My definitive discussion of structure art is in my unpublished essay *Structure Art and Pure Mathematics;* here I will just summarize that discussion. Much structure art is a vestige of the time when e.g. music was believed to be knowledge, a science, which had important things to say in astronomy etc.

+ The extension of the word *'table'* is all existing tables; the intension of *'table'* is all possible instances of a table. See Carnap, *Meaning and Necessity*.

Contemporary structure artists, on the other hand, tend to claim the kind of cognitive value for their art that conventional contemporary mathematicians claim for mathematics. Modern examples of structure art are the fugue and total serial music. These examples illustrate the important division of structure art into two kinds according to how the structure is appreciated. In the case of a fugue, one is aware of its structure *in listening to it*; one imposes *relationships*; a categorization (hopefully that intended by the composer) on the sounds while listening to them, that is, has an *(associated) artistic structure experience*. In the case of total serial music, the structure is such that this cannot be done; one just has to read an *analysis* of the music, definition of the relationships. Now there are two things wrong with structure art. First, its cognitive pretensions are utterly wrong. Secondly, by trying to be music or whatever (which has nothing to do with knowledge), and knowledge represented by structure, structure art both fails, is completely boring, as music, and doesn't begin to explore the aesthetic possibilities structure can have when freed from trying to be music or what - ever. The first step in straightening out e.g. structure music is to stop calling it *music*, and start saying that the sound is used only to carry the structure and that the real point is the structure -- and then you will see how limited, impoverished, the structure is. Incidentally, anyone who says that works of structure music do occasionally have musical value just doesn't know how good real music (the Goli Dance of the Baoule; *Cans on Windows* by La Monte Young; the contemporary American hit song *Sweets for My Sweets*, by the Drifters) can get. When you make the change, then since structures are concepts, you have concept art. Incidentally, there is another, less important kind of art which when straightened out becomes concept art: art involving play with the concepts of the art such as, in music, *the score*, *performer vs. listener*, *playing a work*. The second criticism of structure art applies, with the necessary changes, to this art.

The second main antecedent of structure art is mathematics. This is the result of my revolution in mathematics, presented in my unpublished *Studies in Logic and Mathematics*; here I will only summarize. The revolution occurred first because for reasons of taste I wanted to deemphasize discovery in mathematics, mathematics as *discovering* theorems and proofs. I wasn't good at such discovery, and it bored me. The first way I thought of to de-emphasize discovery came not later than Summer, 1960; it was that since the value of pure mathematics is now regarded as aesthetic rather than cognitive, why not try to make up aesthetic theorems, without considering whether they are true. The

second way, which came at about the same time, was to find, as philosopher, that the conventional claim that theorems and proofs are discovered is *wrong*, for the same reason I have already given that *concept* can be discredited. The third way, which came in the fall-winter of 1960, was to work in unexplored regions of formalist mathematics. The resulting mathematics still had statements, theorems, proofs, but the latter weren't discovered in the way they traditionally were. Now exploration of the wider possibilities of mathematics as revolutionalized by me tends to lead beyond what it makes sense to call *mathematics*; the category of *mathematics*, a vestige of Platonism, is an *unnatural*, bad one. My work in mathematics leads to the new category of *concept art*, of which straightened out traditional mathematics (mathematics as discovery) is an untypical, small but intensively developed part.

I can now return to the question of why concept art is *art*. Why isn't it an absolutely new, or at least a non-artistic, non-aesthetic activity? The answer is that the antecedents of concept art are commonly regarded as artistic, aesthetic activities; on a deeper level, interesting concepts, concepts enjoyable in themselves, especially as they occur in mathematics, are commonly said to *have beauty*. By calling my activity *art*, therefore, I am simply recognizing this common usage, and the origin of the activity in structure art and mathematics. However: it is confusing to call things as irrelevant as the emotional enjoyment of (real) music, and the intellectual enjoyment of concepts the same kind of enjoyment. Since concept art includes almost everything ever said to be *music*, at least, which is not music for the emotions, perhaps it would be better to restrict *art* to apply to art for the emotions, and recognize my activity as an independent, new activity, irrelevant to art (and knowledge).

Artists' Self Books, by Richard Kostelanetz

Several contemporary artists of note have produced imaginatively designed books, and in most cases these volumes clearly represent an extension of their aesthetic ideas. Merce Cunningham's *Changes: Notes on Choreography* (1968), done in collaboration with the designer Frances Starr, has words superimposed over photographs and/or other related materials, much as the music nonsynchronously overlaps with the dance in Cunningham's choreography: thus the structure of each page as well as the entire book parallels Cunningham's particular creative style. Similarly, there are aesthetic reasons to regard John Cage's *Notations* (1968) as not an anthology of manuscripts by contemporary composers but an indubitably Cagean menage incorporating other composers' writings--just as some of his compositions freely draw from musical pieces by other composers. (Cage's *Not Wanting to Say Anything about Marcel*, 1969, done in collaboration with Calvin Sumsion, is not a book but, in contrast, a related endeavor in which words, rather arbitrarily chosen within topics thrown up by chance procedures, are put into various and inevitably (given Cage's aleatory bias) diffuse patterns on successive sheets of Plexiglas, stacked one behind the other, eight to a frame; but the words themselves are too unintelligible without the accompanying glossary or "trot").
Dick Higgins's *foew&ombwhnw* (1969) incorporates, within every two-page spread, four separate columns, each a sustained exposition of one of its versatile author's many artistic interests, so that, while following one line of work, the reader is continually aware of the others. An early precursor in this vein was Marcel Duchamp's *The Green Box* (1934), which reprints the characteristically opaque notes that Duchamp wrote in the course of making his final masterpiece, *The Bride Stripped Bare by Her Bachelors, Even* (1923).
The most successful of Edward Ruscha's several books contains just standard aerial photographs of Los Angeles parking lots, most of them empty--the only words beyond the title page identify each lot's location. As in Ruscha's highly detailed paintings of gas stations, the theme here is apparently the Pop artist's point about the peculiar beauty of such magnificent non-artistic edifices. Beyond that, however, *Thirty-Four Parking Lots* (1967) is a repetitious, scathing critique of Los Angeles urban design and its bondage to the automobile. Another

Ruscha effort has only Los Angeles apartment buildings; a third simply depicts various, swimming pools. However, perhaps his most unusual and suggestive "book", particularly because it transcends the traditional form, is a strip of heavy paper (that folds into the shape of a book), which can be "read" either way, for along the entire length of each margin run amateurish photographs of buildings on both sides of *The Sunset Strip* (1966), arranged bottom to bottom, separated only by a white space down the middle of the paper. Andy Warhol's *Index* (1967), more lavishly produced, has beautiful pages, some in artistically over-or under-exposed black and white, others in color, that include fold-outs, pop-ups, and some inconsequential text--in sum, an extremely imaginative (and very expensive) design with no apparent end greater than itself. Lucas Samaras' *Book* (1969), the most expensive of all, is finally less a book than a sequential collage within the form of ten-inch square boards bound together along one edge, with stories, pictures, materials, and other things attached.

Most illustrated expository books in recent years follow the pattern originated by Moholy-Nagy in *Painting, Photography, Film* (1925), perfected in his *Vision in Motion* (1947), and subsequently adapted by many hands. Here pictures with captions are accompanied by rectangular blocks of regularly spaced and evenly justified uniform type, amidst considerable amounts of white space. Even books as "contemporary" in demeanor as the Marshall McLuhan-Quentin Fiore collaborations--*The Medium Is the Massage* (1967) and *War and Peace in the Global Village* (1968)--generally follow this style of design. However, just as Cunningham's *Changes* forsakes this format for something more original and yet appropriate to his style and the book's expository purpose, so two of the most stylistically innovative critical volumes of recent years have come from artists discussing their own work--Allan Kaprow's *Assemblage, Environments & Happenings* (1966) and Claes Oldenburg's *Store Days* (1967). Kaprow's large-sized book, for instance, opens with an invitation, two pages wide, "STEP RIGHT IN," followed by a photograph of the author in a pose of cordial invitation. Then come over one hundred strategically chosen and arranged pictures that totally without words tell a critical story, particularly about how examples of the new art resemble certain older works and how happenings by various practitioners show visual similarities--revealing in sum how new art, even if radically different, discernibly comes out of earlier art. On page 150 begins a prose text in the familiar expository form, printed on brown paper in large type in evenly justified lines that discusses in circumspect language the development of dimensionality in recent

art--out of Cubism into collage, assemblage, environments, and eventually Kaprow's own four-dimensional art, happenings. (This reverses the procedure in Moholy-Nagy's *Painting, Photography, Film*, where the text *precedes* the many captioned pictures, whose exposition echoes points already made in prose.) After Kaprow's text comes a small anthology of statements, outline scripts and photographs by several other practitioners, thus closing this imaginatively presented and thoroughly sensible introduction to the new art.

Oldenburg's book, in contrast, is less a sustained exposition than a metaphorical memento in words and images of its author's innovative artistic environment, *The Store* (1961). In brief, Oldenburg's work was a real store filled with miscellaneous artistic objects, most of which he created in the semblance of junk and then actually offered for sale. *Store Days* contains a disconnected collection of prose and pictures as miscellaneous in form as the stuff of his store--historical data, replicas of important printed materials (such as a business card), sketches, price lists for the objects, photographs (that are intentionally not as blatantly explanatory as Kaprow's), scripts for his staged performances various recipes, aesthetic statements, parodies, declarations, and even an occasional aphorism (which may not be entirely serious). The result is an open-ended potpurri of bookish materials that, unlike a conventional critical exposition, "explains" Oldenburg's environmental art less by declarative statements than by implied resemblances. "My piece is called a store because like a store it is a collection of objects randomly placed in space," and to characterize *Store Days*, the word "store," "objects," and "in space," should be changed respectively to "book" "phrases and pictures," and "between hard covers."

Contributors

VITO ACCONCI, born in New York in 1940, studied classics at Holy Cross and then took an M.F.A. in creative writing at the University of Iowa. In the late sixties, he began producing and documenting performance pieces, which have subsequently been exhibited around the world.

ADELE ALDRIGE, self-published her first collection of visual poetry as **Notpoems** (1972). The founder of the Magic Circle Press, she writes that she is currently working on two books « called **Once I Was a Square** and **Squaresville.** Both books are largely visual, and intended for children but seem to be filled with propaganda for adults ».

CARL ANDRE, born in Quincy, Massachusetts, in 1935, is one of America's better-known sculptors. His poems, scenarios and other writings have received less attention. Some of them were reprinted in the catalog accompanying the large retrospective of his work at the Haags Gemeentemuseum in 1969. His most famous aphorism reads: « Art is what we do. Culture is what is done to us ».

BRUCE ANDREWS, born in 1948, grew up in Washington, D. C. and took his B.A. and M.A. in International Relations at Johns Hopkins. He is currently living in Cambridge, Massachusetts, and working on a doctorate in political science at Harvard. His poems have appeared in many magazines and in two one-man collections, **Edge** (1973) and **A. Capella** (1973).

W.H. AUDEN (1907-1973) was a prolific and renowned poet. The essay reprinted here was originally drafted for a course on Romanticism at Swarthmore College in 1943. The typescript was prepared by **EDWARD MENDELSON,** who edited Auden's **Forewords and Afterwords** (1973) and currently teaches English at Yale University.

JANE AUGUSTINE, born in California, studied at Bryn Mawr (A.B.) and Washington University (M.A.). Both a critic and a poet, she has taught college and served on the editorial board of **Aphra.** She lives in New York City and Westcliffe, Colorado.

MILTON BABBITT, born in Philadelphia, Pa, in 1916, was raised in Jackson, Mississippi. Since 1939, he has taught at Princeton University, where he currently serves as the Conant Professor of Music. A well-known composer, he has also written seminal essays on twelve-tone music.

JOHN BALDESSARI, born in National City, California, in 1931, currently lives in Santa Monica and teaches at the California Institute of the Arts in Los Angeles. Originally a painter, he has more recently become prominent in conceptual art. His works in both domains have been included in many exhibitions.

STEPHEN BANN, born in England in 1942, currently teaches at the University of Kent, in Canterbury, England. His books include **Experimental Painting** (1970) and the anthology **The Tradition of Constructivism** (1974). **PHILIP STEADMAN,** the chart's co-author, was also Bann's collaborator in editing the periodical **Form.**

BILL BISSETT, born in 1939, currently lives in Vancouver and runs Blewointment Press. His writings have appeared in numerous periodicals, anthologies and pamphlets. The largest comprehensive collection of his poetry is **Nobody Owns the Earth** (1971).

JEAN-FRANÇOIS BORY, lives in Paris, where he was born in 1938. His own books include **Bientôt** (1967), **Saga** (1968) and **Post-Scriptum** (1970), in addition to the anthology, **Once Again** (1968). He founded the journal **l'Humidité,** and the Musée d'Art Moderne in Paris recently mounted an exhibition of his visual works.

JOE BRAINARD, born in Salem, Arkansas, in 1942, grew up in Tulsa, Oklahoma. As

a painter, he has frequently had one-man exhibitions. His early poetry and prose appeared as **Selected Writings** (1971), and he has recently been working on an extended autobiographical work, « I Remember », parts of which have appeared in magazines and books.

GEORGE BRECHT, born in Halfway, Oregon, in 1923, lived in suburban New Jersey, working as an engineer, before moving to Europe and concentrating on art. His works have been exhibited widely, particularly in retrospectives of « Fluxus ».

BOB BROWN, born in Chicago in 1886, died in 1959. He was among the avant-garde Americans who gathered in Paris during the 1920's. He wrote short stories, and his book, **1450-1950** (1929) was a pioneering collection of visual poetry.

DONALD BURGY, born in New York City in 1937, has contributed to many exhibitions of « conceptual » art. Books of his written work include **Context Completion Ideas** (1971) and **Art Ideas for the Year 4000** (1971). He presently lives in Milton, Massachusetts.

KENNETH BURKE, born in 1897, in Pittsburgh, Pennsylvania, is a poet, critic and philosopher. All of his books are currently in print; among the better-known are **Counter-Statement** (1930), **The Philosophy of Literary Form** (1941), **The Rhetoric of Religion** (1961) and **Language as Symbolic Action** (1966). He lives in Andover, New Jersey.

ARMANDO BUSICK, is a Californian whose notebooks were collected as **Pages from a Tree** (1972). His publisher writes that « Busick is strongly influenced by yoga, the Periodic Tables, the night sky, man's fate, science fiction..., the zodiac, and a suspicion that this has been his work throughout many lives ».

JOHN CAGE, born in Pomona, California, in 1912, is commonly regarded to be among the world's most prominent composers and esthetic philosophers. His writings were collected in **Silence** (1961), **A Year from Monday** (1966) and **M.** (1973), as well as in a documentary monograph, **John Cage** (1970). Cage also compiled a compendious anthology of **Notations** (1968).

STEVE CANNON, is a novelist living in New York. Formerly an editor of the magazine **Umbra,** he recently joined Ishmael Reed and Joe Johnson in establishing the book-publishing firm of Reed, Cannon & Johnson. **Groove, Bang and Jive Around** (1969) was his first novel; he is currently completing a second.

JOSE LUIS CASTILLEJO, born in Sevilla, Spain, in 1930,, currently lives in Madrid and works as a diplomat. Among his books are **La Politica** (1968), **The Book of I's** (1968) and **The Book of Eighteen Letters** (1972).

MARVIN COHEN, born in New York in 1931, has published two collections of short narratives, **A Self-Devoted Friend** (1967) and **The Monday Rhetoric of the Love Club and Other Parables** (1972), in addition to an extended essay on **Baseball the Beautiful** (1974). His prose has appeared in many literary magazines.

JOHN ROBERT COLOMBO, born in Kitchner, Ontario, in 1935, currently lives in Toronto and works as an editor. He has published many books of poetry, including **The Mackenzie Poems** (1966), **Abracadabra** (1967) and **Neo Poems** (1970). **New Directions in Canadian Poetry** (1971) is one of several anthologies he has compiled.

CLARK COOLIDGE, born in Providence, Rhode Island, in 1939, currently lives with his wife and daughter in New Lebanon, New York. Generally regarded as one of the major experimental poets of his generation, he has published several collections, including **Flag Flutter & U. S. Electric** (1966), **Clark Coolidge: Twenty Poems** (1967), **Ing** (1969), **Space** (1970), **The So** (1971), and **Suite V** (1971).

DON CORRIGAN, born in Milwaukee, Wisconsin, in 1943, is a sculptor and conceptual artist who has had several one-man exhibitions, particularly in Washington, D. C. He currently lives and works in New York City.

JEAN-JACQUES CORY, born in Westport, Connecticut, has published his literary lists in many magazines, in addition to the anthologies **Future's Fictions** (1971) and **Breakthrough Fictioneers** (1973). Some of these writings were recently col-

lected into a book entitled **Lists** (1974).

ROBIN CROZIER, born in 1936 in Gosforth, England, studied « fine art » at Newcastle and London universtities and currently teaches at the Sunderland Polytechnic in the north of England. His verbal-visual works have been exhibited and published widely.

WALLY DEPEW, born in 1938, edited the avant-garde magazines **Poetry Newsletter** and **Dust.** His books include an extended visual fiction, **Once** (1971), and **Nine Essays on Concrete Poems** (1974).

ALBERT DRAKE, born in 1935, has published what he calls « extreme stories » in **Redbook, Epoch, Chicago Review** and **Best American Short Stories** (1971). He is presently associate professor of English at Michigan State University and the proprietor of a small press called Happiness Holding Tank, in Okemos, Michigan.

MARCEL DUCHAMP (1887-1968), was a pioneer of modern polyartistry. A painter, sculptor, film-maker and chess-player, he also published a book, **The Bride Stripped Bare by Her Bachelors, Even** (1960), that collects the notes made in the course of constructing « The Large Glass », one of his most famous works of visual art. The French critic Pierre Cabanne recently published his **Dialogues with Marcel Duchamp** (1967; English translation, 1971).

CAROL EMSHWILLER, has contributed her short stories to science-fiction and literary magazines. Some of these were collected as **Joy in Our Cause** (1974). She lives with her husband, the film-maker Ed Emshwiller, in Wantagh, Long Island.

RAYMOND FEDERMAN, born in France in 1928, teaches modern literature at SUNY-Buffalo. He has written a critical study of Samuel Beckett's fiction and compiled a bibliography of Beckett criticism. **Among the Beasts/Parmi les monstres** (1967) is a bi-lingual collection of his poems. **Double or Nothing** (1971) is his masterpiece of extended visual fiction.

PETER FINCH, born in Cardiff, Wales, in 1947, is the editor and publisher of **Second Aeon,** a highly eclectic poetry magazine. His works are various in style; among his more experimental texts are **Whitesung** (1972), **Blats** (1973), and **Speech Bubble Adventures** (1973).

IAN HAMILTON FINLAY, born in 1925, lives in northern Scotland. A poet and artist, he has made sculptures and graphics of his verbal works. Among the most prominent are **The Blue and the Brown Poems** (1968) and **A Sailor's Calender** (1971).

QUENTIN FIORE, works as a designer and consultant in the graphic arts and communications media. He collaborated with Marshall McLuhan in producing **The Medium Is the Massage** (1967) and **War and Peace in the Global Village** (1968). Born in New York, he lives mostly in Hopewell, New Jersey.

HENRY FLYNT, born in Greensboro, N.C., in 1940, dropped out of Harvard in 1960, wrote philosophical essays for several years, and is currently completing a doctorate in economics. His essay on « Concept Art », first published in 1962, represents a prophetic statement that, as he recently noted, « has been a lesson to me in demonstrating the worthlessness of copyright, and the power of the art establishment to appropriate my ideas, trivialize them and turn them into weapons against my own views ».

RICHARD FOREMAN, born in New York in 1937, is the founder-director of the Ontological-Hysteric Theater, Inc. in New York. He customarily directs productions of his own texts, such as **Elephant Steps** (1968), **Total Recall** (1970), **Hotel China** (1971) and **Vertical Mobility** (1974). Widely acclaimed as the « most important avant-garde theater artist at work today », he recently completed his first European tour.

HUGH FOX, born in Chicago in 1932, currently teaches American literature ,at Michigan State University. A prolific poet, novelist and critic, he has published over 18 books and written several more. Among the more important are **Charles Bukowski** (1969) and **The Living Underground: A Critical Overview** (1970).

R. BUCKMINSTER FULLER, born in 1895 in Milford, Massachusetts, is an internationally renowned architect, cartographer and lecturer. His essays and speeches

have been collected into many books, and he published a major long poem, **Unfinished Epic of Industrialization** (1963). A fine book about Fuller and his resemblance to Ezra Pound is Hugh Kenner's **Bucky** (1973).

KENNETH GANGEMI, born in Scarsdale, New York, in 1937, took an engineering degree at R.P.I. but turned to writing soon afterwards. **Olt** (1969) is his first novel; **Lydia** (1970) is his initial collection of poems. The essays reprinted here were drawn from an extended prose work tentatively entitled « Corroboree ». He has recently been doing a book about Mexico.

MICHAEL GIBBS, born in Croydon, England, in 1949, is currently living in Devon and completing a doctorial thesis on aleatory arts. The editor of **Kontexts,** a magazine of visual and experimental poetries, he has collected his own work into two books, **Life Line** (1972) and **Connotations** (1973).

ABRAHAM LINCOLN GILLESPIE, born in Germantown in 1898, lived among the avantgarde in Paris in the 1920's, and died in Philadelphia in 1950. His extraordinary writings, which appeared sporadically in little magazines, were recently collected by Hugh Fox. Fox writes, « Gillespie is not listed in the catalogues of the British Museum or the Library of Congress, he is not in the **Dictionary of American Biography** or any literary biographical sourcebook. He is not in the **Guide to American Archives** and not in the **American Literary Manuscripts.** Most of the people who knew him are dead, and none of his relatives remember ever having had any of his manuscripts in their possession ».

CP GRAHAM, writes that she « arrived from Jupiter 1946, now traveling, living out of portable spaces, settling in the mind. First book **ime** (1969) ». Her work was included in **Breakthrough Fictioneers** (1973) and other anthologies.

DAN GRAHAM, born in Urbana, Illinois, in 1942, works on the interface of criticism, art and literature. His early writings were collected in **End Moments** (1969) and **Performance** (1970). He has more recently been making graphic editions, mostly in Europe.

BRION GYSIN, born in 1916 in Taplow, England, lives in and around Paris and Tangier. He co-authored **The Exterminator** (1960) with William Burroughs; **The Process** (1971) is his most recent novel. **Brion Gysin Let the Mice In** (1973) is a short anthology of and about his work.

EDWARD T. HALL, born in Webster Groves, Missouri, in 1914, is Professor of Anthropology at Northwestern University. His major books are **The Silent Language** (1959) and **The Hidden Dimension** (1966). His colleague, the famous anthropologist, **GEORGE L. TRAGER,** makes his home in Taos, New Mexico. The editor has been advised that the chart here reproduced is no longer in accordance with Mr. Trager's views.

BELA HAP, born in Budapest in 1944, writes that his contribution reprinted here is « part of a single work, called **Meta-Anthology;** the common idea in the single parts of it is the endeavor to draw (perhaps somewhat ironical) conclusions from the philosophical condition of today, in which **thought is reduced to language** ».

IHAB HASSAN, is the Vilas Research Professor of English at the University of Wisconsin-Milwaukee. Among his books are **Radical Innocence** (1961), **The Literature of Silence** (1967), **The Dismemberment of Orpheus** (1971) and **Contemporary American Literature** (1973). He characterizes his most recent essays as « paracriticism ».

BERNARD HEIDSIECK, born in Paris in 1928, is generally regarded among the world's major sound poets. He recently collaborated with his wife, the painter **FRANÇOISE JANICOT,** on a book entitled **Hide and Seek** (1971). They currently live in Paris.

JUAN HIDALGO, is a member of the Spanish group known as Zaj. Along with his colleagues Walter Marchetti and Esther Ferrer he recently completed a tour of theatrical performances in the United States. Large books of his own work include **Viaje a Argel** (1967) and **De Juan Hidalgo** (1971).

DICK HIGGINS, born in 1938, in Cambridge, England, of American parents, has recently been producing one-man shows of his visual art and editions of his earlier writing, such as **The Ladder to the Moon** (1973), which he calls a « lyric theater

construction », and **Spring Game** (1974), « an opera for shadow puppets ». He lives in West Glover, Vermont.

DAVID HLYNSKY, born in 1947, is currently photo editor at the Coach House Press in Toronto and editor of **Image Nation** magazine. His photographs have appeared in exhibitions, and **Baggage** (1973) is a book of his work.

DOM SYLVESTER HOUÉDARD, born in 1924 on the Isle of Guernsey, has published poems and essays in periodicals around the world. The Victoria and Albert Museum, in London, recently presented a comprehensive retrospective of his visual work. He has lived at Prinknash Abbey, Gloucester, since 1949.

DOUGLAS HUEBLER, born in Ann Arbor, Michigan, in 1924, is a pioneer conceptual artist who currently lives in Bradford, Massachusetts. He divides his work into « Location Pieces », « Site Sculpture », « Duration Works », « Drawings », Variable Pieces ». These have been included in many exhibitions and reprinted in many catalogues, including two devoted entirely to his own work, **Untitled** (1970) and **Douglas Huebler** (1972).

RUTH JAÇOBY, has done visual poetry since the mid-sixties and exhibited her « poem/pictures » at various museums and private galleries. Some of her work appeared in the anthology **Imaged Words & Worded Images** (1970).

HERMAN KAHN, born in 1922 at Bayonne, New Jersey, is the founding director of the Hudson Institute, a think tank in Croton-on-Hudson, N.Y. He authored **On Thermonuclear War** (1960), **Thinking About the Unthinkable** (1962), **On Escalation** (1965) and **The Emerging Japanese Superstate** (1970), in addition to co-authoring **The Year 2000** (1967) and **Things To Come** (1972).

LIONEL KEARNS, born in Nelson, British Columbia, in 1937, is a poet, writer and film-maker who is currently teaching English at Simon Fraser University in British Columbia. A four-minute cinematic version (16 mm, sound) of the work reprinted here, « The Birth of God », is also available from the publisher, Daylight Press, 4505 Mountain Highway, North Vancouver, Canada.

W. BLIEM KERN, born in Philadelphia in 1943, has worked in book design, exhibited his paintings and declaimed his sound poems over radio and television. His first collection, **Meditationsmeditationsmeditationsmeditations** (1973), appears as both a book and a tape cassette. He directs the Sound Poetry Workshop in New York City.

JIŘÍ KOLÁŘ, born in 1914 in Protivin, C.S.S.R., currently lives in Prague. He has published several collections of his poetry and also collaborated on traslations. His sculptures composed of words have been exhibited internationally.

RICHARD KOSTELANETZ, lives in New York, where he was born in 1940. A poet, fictioner, critic and cultural historian, he has written several books and edited over a dozen more, dealing largely with contemporary literature, criticism and social thought. His creative work has been published and exhibited around the world. He also co-founded **Assembling,** a periodical of otherwise unpublishable creative work, which continues to appear annually.

JAROSLAW KOZLOWSKI, a Polish artist born in 1945, currently lives in Poznan. His work has appeared in many European anthologies and periodicals.

E. LAGOMARSINO, born in Brooklyn in 1942, received her M.F.A. from the University of Iowa and has recently been living in Iowa City. Her work has appeared in many magazines, as well as the anthologies **In Youth** (1972) and **Breakthrough Fictioneers** (1973).

TIMOTHY LEARY, born in 1921, taught and researched psychology at Harvard before founding the League for Spiritual Democracy and other « psychedelic » organizations. A popular lecturer, he has written several books, including **High Priest** (1968), **The Politics of Ecstasy** (1968) and **Confessions of a Hope Fiend** (1973). He was recently imprisoned. **LAWRENCE HALPRIN** is a San Francisco architect, planner and author.

WYNDHAM LEWIS, born in 1882 in a yacht off the coast of Nova Scotia, died in London in 1957. Though prominent as a painter, he made most of his living by writing books; among those remaining in print are **Time and Western Man** (1927),

Blasting and Bombardiering (1937) and **The Apes of God** (1930). In 1914, he founded the periodical **Blast.**

SOL LeWITT, born in 1928 in Hartford, Connecticut, has exhibited his sculptures and drawings widely. His essays have appeared in many periodicals. His spectacular book of related abstractions, **Arcs, Circles & Grids** (1972), is the first of several projected volumes.

CHRISTIAN LINDOW, born in Altenburg, Germany, in 1945, currently lives in Berne, Switzerland. Lindow's work was included in Klaus Groh's anthology of « concept-art: project-art », **If I Had a Mind** (1971).

LUCY R. LIPPARD, born in 1937, received her B.A. from Smith College and her M.A. in art history from New York University. She has organized exhibitions, published many reviews and articles and edited anthologies. Her first book was devoted to **Pop Art** (1966); her early essays were collected as **Changing** (1971); and she recently completed both a monograph on Ad Reinhardt and a novel.

EL LISSITZKY, was born « Lazar Lissitzky » in Polshinok, Russia, in 1890. One of the great modern polyartists, during his youth in western Europe, he exhibited paintings, worked in typography and commercial design, created artistic environments, experimented with photograms and wrote art criticism. Returning to his native Russia, he restricted himself to graphic work and exhibition architecture until his death in 1941.

RICHARD LYONS, presently teaches creative writing at the University of Oregon in Eugene. His work has appeared in **Northwest Review, December** and **Third Assembling.**

GEORGE MACIUNAS, born in Lithuania in 1931, was a founder of Fluxus, as well as the principal designer of its publications. An architect by training, he currently renovates and manages co-operatives in the Soho district of Manhattan.

FILIPPO TOMMASO MARINETTI, (1876-1944) as the principal figure in the Italian Futurist movement. An effective polemicist, he also wrote fiction and visual poetry. None of the last sort of work is included in a recent American anthology of his **Selected Writings** (1972).

J MARKS, born in California in 1942, took his doctorate at the University of Chicago. « Right Channel, Left Channel » originally appeared in a book he wrote and designed, **Rock and Other Four-Letter Words** (1968). His more recent books include **Europe Under 25** (1972), **Mick Jagger** (1973) and **Guide to Indian America** (1974).

BARRY McCALLION, born in the Bronx in 1940, is a poet, sculptor, and collagist who resigned from his California teaching job to spend a year in Europe. He and his family currently live in Rensselaer Falls, New York. He collected some of his printed work in **Art and Maxims** (1971).

MICHAEL McCLURE, born in Marysville, Kansas, in 1933, currently lives with his wife Joanna in San Francisco. He has published four books of poetry, **Hymns to St. Geryon** (1959), **Ghost Tantras** (1964), **Star** (1970), and **September Blackberries** (1974); two collections of plays, **The Beard** (1967) and **Gargoyle Cartoons** (1972), in addition to two novels and a collection of prose entitled **Meat Science Essays** (1963).

HOWARD McCORD, born in El Paso, Texas, in 1932, is presently Professor of English at Bowling Green State University in Ohio. After a stint in the U.S. Navy, he studied at the universities of Texas and Utah. A dozen of his books have appeared in the past decade, mostly from smaller presses; a half-dozen more are forthcoming.

MARSHALL McLUHAN, born in Edmonton, Alberta, in 1911, is Professor of English at the University of Toronto and Director of the Centre for Culture and Technology. He has published several important books, including **The Mechanical Bride** (1951), **The Gutenberg Galaxy** (1962), **Understanding Media** (1964) and **Culture Is Our Business** (1970), in addition to co-authoring **Through the Vanishing Point** (1968) and **From Cliché to Archetype** (1970). His essay, **Counterblast** (1970) echoes in title and typographical freedoms his friend Wyndham Lewis' **Blast.**

RICHARD MELTZER, born in 1945, took his B.A. from SUNY — Stony Brook and did graduate work in philosophy at Yale. His essays and reviews have appeared in a spectrum of periodicals across the U.S. Cranially retentive, he displays an enormous erudition in a variety of fields. Book-length essays include **The Aesthetics of Rock** (1970) and **Gulchur** (1972); much of his best writing, including his autobiographical « Caned Out », remain unpublished.

MICHAEL METZ, born in New York in 1945, has done performances at galleries and universities, and his documentations have been widely published and displayed. The co-compiler of the annual **Assembling,** he works from time to time as a musician and a design director.

EUGENIO MICCINI, born in 1925 in Firenze, Italy, has contributed visual poetry to many periodicals and exhibitions. The selections reprinted here were drawn from a recent loose-leaf collection, **Diagrammatica** (1973). He has also published art criticism and edited anthologies.

L. MOHOLY-NAGY, was one of the greatest polyartists of modernism. Born in Hungary in 1895, he died in Chicago in 1946, and along the way he made major contributions to photography, sculpture and typography, as well as significant work in painting, cinema and stage design. The most important of his several books was **Vision in Motion** (1947). **Moholy-Nagy** (1970) is a documentary monograph about his career.

BERNARD J. MULLER-THYM, born in 1909 in Kansas City, Mo., is a management consultant in private practice in New York. After earning his Ph.D. in Philosophy from the University of Toronto, he taught medieval studies at the University of St. Louis. **The Establishment of the University of Being in Meister Eckhart of Ockham** (1939) was his first book; he has recently been publishing, in Japanese, a multi-volumed essay on the **Physiology of Business** (1973 to the present).

BRUCE NAUMAN, born in Fort Wayne, Indiana, in 1941, currently lives in Southern California. The Whitney Museum of American Art recently joined the Pasadena Art Museum in mounting a large retrospective of his visual art.

AL NEIL, is a sculptor and musician who resides primarily in Deep Cove, British Columbia.

bp NICHOL, born in Vancouver in 1944, currently lives in Toronto. His more experimental works have been published in such books as **bp** (1967), **Konfessions of an Elizabethan Fan Dancer** (1967) and **Two Novels** (1969). He won the Canadian Governor General's Award for his two-volume longpoem, **The Martryology** (1971).

CLAES OLDENBURG, born in Stockholm in 1929, is generally ranked among the major sculptors of the past decade. An English major at Yale University, he worked as a journalist before turning to visual art. Among the books he has produced are **Store Days** (1967), **Notes in Hand** (1971) and **Raw Notes** (1973).

CHARLES OLSON, born in Worcester, Massachusetts, in 1910, was at his death in 1970 a Professor of English at SUNY — Buffalo. His major poetic work, **The Maximus Poems,** has been published in various editions over the past 21 years; later parts of it continue to appear. Some of his early prose was collected as **The Human Universe and Other Essays** (1964), and later books of criticism include **The Special View of History** (1970) and **Additional Prose** (1974). He also published **Call Me Ishmael: A Study of Melville** (1947).

MICHAEL JOSEPH PHILLIPS, born in 1937 in Indianapolis, Indiana, currently lives in his home town. His poems have appeared in numerous periodicals and anthologies, as well as several booklets: **9 Concrete Poems** (1967), **Kinetics & Concretes** (1971), **The Concrete Book** (1971), **love, Love, LOVE** (1973).

ADRIAN PIPER, born in 1948, has contributed verbal and visual works to art magazines and numerous exhibitions of « conceptual art ». She recently completed a book-length manuscript entitled « Talking to Myself: The Ongoing Autobiography of an Art Object ».

BERN PORTER, born in 1911, writes that he is « chairman of the Board Emeritus

of the world's oldest and largest small press, Bern Porter Books. Author of 53 books, 267 monographs, articles and reports. Last reported in Borneo, the western regions ». Recent books include **Found Poems** (1972) and **The Waste Maker** (1972).

DONALD PORTER, born in New Orleans in 1939, studied at the College of the South and then at King's College, Cambridge, before settling in New York City. He has written several short stories and a novel tentatively entitled « The Wing of Country ». In his works is currently a novel dealing with « Sir Gawain and the Green Knight ».

JONATHAN PRICE, born in Boston, Massachusetts, in 1941, currently teaches drama at the University of Bridgeport. He has published criticism in **Harper's** and **Works,** and his visual poetry has been anthologized in **Imaged Words & Worded Images** (1970) and elswhere. He recently had his first one-man exhibition in New York.

ROBERT RAUSCHENBERG, one of the world's most influential artists, first published his « autobiography » as part of a three-panel graphic (1966). In addition to paintings and assemblages, he has also done decor of the Merce Cunningham Dance Company and staged his own mixed-means theatrical pieces.

FRANCO RAVEDONE, born in Italy in 1941, currently lives in Gallarate, near Milan. His experimental books have been included in exhibitions, and he recently had his first one-man show at a Milanese gallery.

ISHMAEL REED, born in Chattanooga, Tennessee, in 1938, grew up in Buffalo, New York. He currently lives in Berkeley, California. His publications include three novels; two volumes of poetry, **Conjure** (1972) and **Chattanooga** (1973); and two anthologies, **19 Necromancers from Now** (1970) and **The Yardbird Reader** (1972).

AD REINHARDT (1913-1968), one of the major American painters of the post-WWII period, published polemical cartoons and essays throughout his professional life. His visual essays were recently collected for a German exhibition; the critic Barbara Rose recently edited a selection of his prose. Reinhardt's paintings are exhibited prominently around the world.

DAVID RUBINSTEIN, born in 1944 in St Paul, Minnesota, graduated from Princeton and now works as a welder in Minneapolis. He is also a film-maker.

EDWARD RUSCHA, born in 1937, is a well-known Los Angeles painter. He has also self-published several books of photographs, including **Twenty-Six Gasoline Stations** (1962), **Some Los Angeles Apartments** (1965), **Sunset Strip** (1966), **Thirty-Four Parking Lots** (1967), **Nine Swimming Pools** (1968), and **Crackers** (1969).

LUCAS SAMARAS, born in Kastoria, Macedonia, Greece, in 1936, grew up in West New York, New Jersey. « Autointerviews » originally appeared in **Samaras Album** (1971), a book-length visual-verbal essay about narcissism. The Whitney Museum of American Art recently mounted a well-reviewed comprehensive exhibition of his sculpture and photographs.

RICHARD SERRA, born in San Francisco in 1939, took his M.F.A. at Yale University. Initially a painter, he subsequently became a sculptor of monumental works that have been widely exhibited.

JONATHAN SISSON, attended Harvard and the University of Minnesota and currently lives in Minneapolis, where he works as an editor of the **Twin Cities Express.** His poems and reviews have appeared in many periodicals.

G.P. SKRATZ, has recently been traveling around the U.S. with the Hugo Show « a circus of poetry and music ». Formerly an editor of The Stone Press, he has published poetry, prose and songs in many literary magazines. He lives with his wife and baby daughter in Norwich, Connecticut.

PHIL SMITH, a native New Yorker currently teaching in Bowling Green, Ohio, is the editor of **Gegenschein Quarterly** and the author of two collections of poems, **Thrice Throned Rose** (1969) and **The Piper's Dream** (1972).

SIDNEY GOODSIR SMITH, born in Wellington, New Zealand, in 1915, currently lives in Edinburgh, Scotland, and works as a freelance writer, journalist and broadcaster. He has published several collections of poetry and a single novel, **Carotid Cornucopius** (1947). His most characteristic work draws upon language indigenous to Scotland.

ROBERT SMITHSON, born in 1938 in Passaic, New Jersey, died in a plane crash in Texas in 1973. Originally a sculptor, he precociously established himself as one of the major theorists of sculptural minimalism and subsequent forms of avant-garde art. His essays, which appeared in many magazines, will soon be collected into a book.

ALAN SONDHEIM, born in Wilkes-Barre, Pa., in 1943, has written poems and fictions, made both films and video-tapes, exhibited sculptures, choreographed dances, constructed his own electronic-music synthesizer and produced both mixed-means theatrical pieces and improvisational music. He recently self-published an extended essay, **The Analysis of Situation** (1972).

GERTRUDE STEIN, born in Alleghany, Pennsylvania, in 1874, died in Paris in 1946. Her extraordinary works are finally receiving the recognition they deserve, and nearly all of them are currently available in English print.

DARKO SUVIN, a Yugoslav poet and critic, has recently been teaching modern drama at McGill University in Montreal. His critical essays have appeared in **The Drama Review** and **Performance.** He edited an English-language anthology of Soviet and Eastern European science fiction.

N.E. THING CO. is a collaborative located at 1419 Riverside Drive, North Vancouver, British Columbia, Canada. Its principals are Elaine and Iain Baxter, and its associates have produced works of art and thought that have been widely exhibited. Their contribution here is excerpted from a looseleaf book, **A Portfolio of Piles** (1968.)

USCO, was the taken name of a multimedia artistic collective that resided mostly in Garnerville, New York, during the middle sixties. Its principal members were Gerd Stern (b. 1928), a poet; Steve Durkee (b. 1938), primarily a painter; and Michael Callahan (b. 1944), an engineer.

CARL VAN VECHTEN (1880-1956), grew up in Cedar Rapids, Iowa. After moving to New York, he became a novelist, translator and reviewer of music and dance. After 1930, he all but ceased writing to concentrate on photography. Among his books are **Interpreters and Interpretations** (1917), **The Blind Bow-Boy** (1923) and **Nigger Heaven** (1926). He also edited the most popular anthology of his friend Gertrude Stein's writings.

BERNAR VENET, born in Saint Auban, France, in 1941, has lived in New York since 1966. In January, 1971, he vowed to terminate all art activity, and later that year the New York Cultural Centre devoted a retrospective exhibition to « The Five Years of Bernar Venet ». Artworks bearing his name have appeared in exhibitions around the world.

ANTHONY J. WEINER, born in Newark, New Jersey, in 1930, is presently Chairman of the Research Management Council of the Hudson Institute, Croton-on-Hudson, New York. With Herman Kahn, he co-authored **The Year 2000: A Framework for Speculation on the Next Thirty-Three Years** (1967). He is also active as a consultant and lecturer.

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S.G.S. TORINO

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