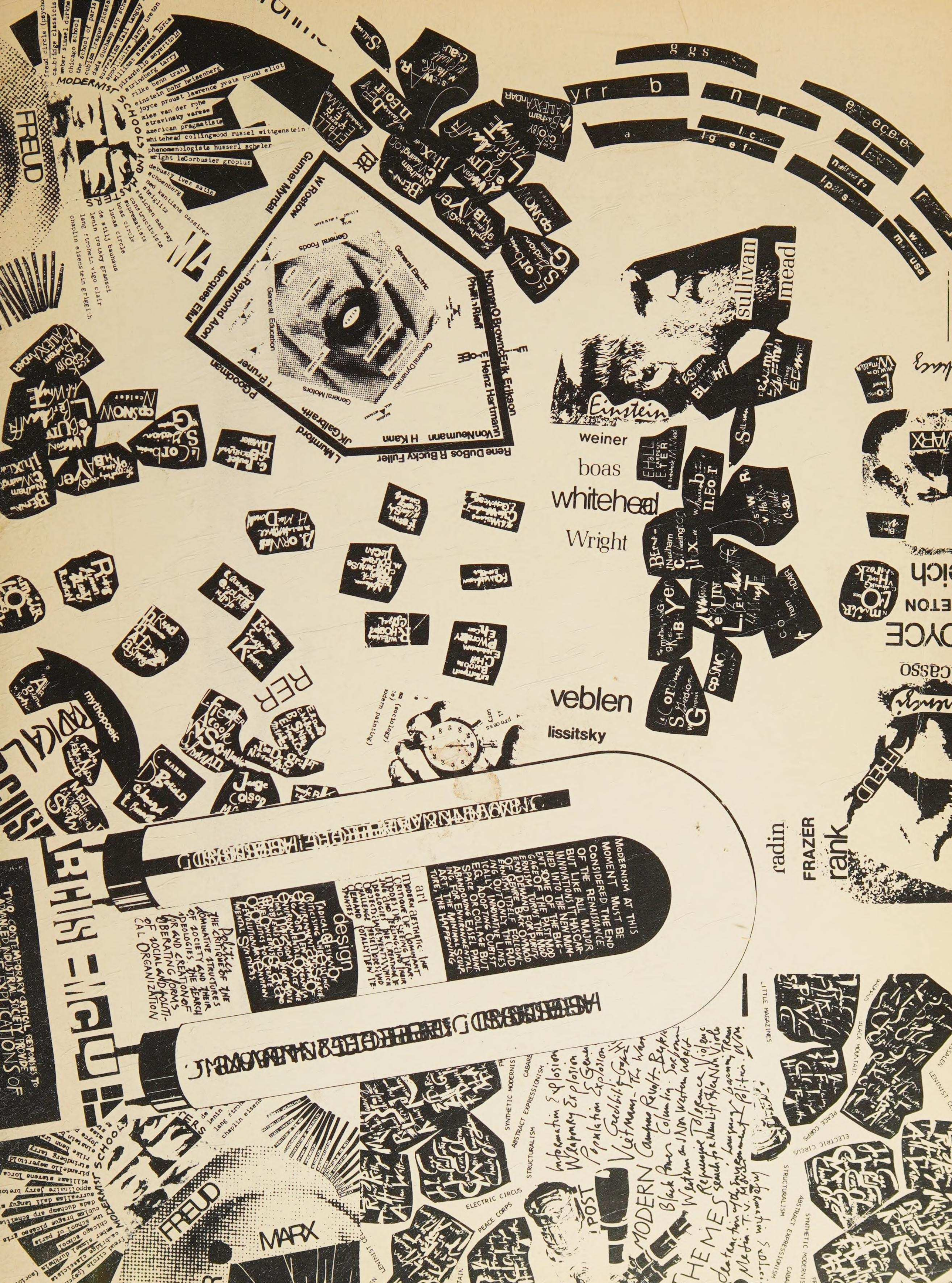

MODERNIST
freud circle (psychoanalysis)
cambridge classicists
weber simmel durkheim
chicago school
the school of paris
cubism brague picasso
dada duchamp arp schwitters
surrealism dali tanguy
apollinaire jarry breton
williams stevens lorca
pirandello meyerhold
strindberg tarry
rilke benn trakl
einstein bohr heisenberg
joyce proust lawrence yeats pound eliot
mies van der rohe
stravinsky varese
american pragmatists
whitehead collingwood russel wittgenstein
phenomenologists husserl scheler
wright leCorbusier groplus
debussy ives satie
schoenberg
neo kantians cassirer
neo kantians
steichen man ray
stieglitz
constructivists
suprematists
boas circle
de stilj bauhaus
lucas circle
lenin trotsky gramsci
lang stroheim vigo clair
chaplin eisenstein griggith
FREUD
MARX
SCHOOL
MASTERS
Gunnar Myrdal
W Rostow
Jacques Ellul
Raymond Aron
P Goodman
I Brunner
L Mumford
JK Galbraith
Rene DuBos R Bucky Fuller
Von Neumann H Kahn
E Heinz Hartmann
E Fromm
O Brown & Erik Erikson
Norman O Brown
Philip Rieff
General Foods
General Electric
General Education
General Dynamics
General Motors
Einstein
weiner
boas
whitehead
Wright
veblen
lissitsky
radin
FRAZER
rank
sullivan
mead
Modernism at this moment must be considered the end of the renaissance but like all major innovations it has carried into the new mainstream some of the past movements turns the purity of modernism back on itself and follows its own logic. Only innovative lines adopting cubist collage but abandoning easel painting for environmental sculpture. The happening
art
Modern aesthetics the dominant critique of seeing and creating proposed the autonomy of art ideologies which object to the totality challenge and demand changes
design
Radical & eclectic theories criticising environment & society
Politics of the dominative structures of society and their ideologies and creation of liberating forms of social and political organization
Revolution in the mental sphere
Two contemporary critical responses to advanced industrial society provide applications of
Information explosion
Weaponry explosion
Population explosion
Genetic explosion
Vietnam-The war
Black Power Columbia Sorbonne
Western and USA Western rebellion
Repressive Tolerance
search for a New Left
Violence
Marcuse
Liberation
Underground Press
Alternative Media
Underground Film
Rock Culture
Pop Culture
Pop Art
Op Art
Kinetic Art
Happenings
Fluxus
Black Mountain
Leninist Cell
Peace Corps
Electric Circus
Abstract Expressionism
Structuralism
Synthetic Modernist
Cabaret
Free Theatre
Little Magazines
Post Modern
Theme
Mythopoeic
Radical Chic
Judge Olson
Mark Brown
Jacques Barzun
Lionel Trilling
Norman Podhoretz
Susan Sontag
Paul Goodman
Dwight Macdonald
Irving Howe
Leslie Fiedler
Robert Lowell
Allen Ginsberg
Gregory Corso
Lawrence Ferlinghetti
Jack Kerouac
Norman Mailer
Gore Vidal
Truman Capote
Tom Wolfe
Terry Southern
Ken Kesey
Hunter Thompson
Joseph Heller
Kurt Vonnegut
Thomas Pynchon
Jules Feiffer
Edward Albee
Arthur Miller
Tennessee Williams
Jack Gelber
Leroi Jones
Jean Genet
Eugene Ionesco
Samuel Beckett
Harold Pinter
John Osborne
John Arden
Arnold Wesker
Peter Weiss
Edward Bond
Tom Stoppard
Joe Orton
Alan Ayckbourn
Christopher Logue
Adrian Mitchell
Pete Brown
Heathcote Williams
Charles Marowitz
Michael Horovitz
Bernard Kops
Alexis Lykiard
Jeff Nuttall
Bob Cobbing
Ed Sanders
Tuli Kupferberg
Ken Weaver
Peter Orlovsky
Gary Snyder
Lew Welch
Philip Whalen
Michael McClure
Lenore Kandel
Diane di Prima
Ted Berrigan
Ron Padgett
Tom Clark
Joe Brainard
Kenneth Koch
Frank O'Hara
John Ashbery
James Schuyler
Barbara Rubin
Andy Warhol
Gerard Malanga
Paul Morrissey
Ronald Tavel
Jonas Mekas
Stan Brakhage
Kenneth Anger
Shirley Clarke
Robert Frank
Alfred Leslie
Willard Maas
Marie Menken
Gregory Markopoulos
Harry Smith
Piero Heliczer
Robert Fulton
Taylor Mead
Ron Rice
Bruce Baillie
Bruce Conner
Larry Jordan
Hollis Frampton
Andy Mann
George Landow
Ken Jacobs
Stephen Dwoskin
Peter Gidal
Malcolm Le Grice
Lis Rhodes
Annabel Nicolson
Jeff Keen
Anthony McCall
Chris Welsby
Peter Gidal
Steve Farmer
Gunvor Nelson
Joyce Wieland
Michael Snow
Yvonne Rainer
Carolee Schneemann
Barbara Rose
Lucy Lippard
Clement Greenberg
Harold Rosenberg
Leo Steinberg
Robert Rosenblum
Max Kozloff
Michael Fried
Rosalind Krauss
Irving Sandler
Barbara Reise
Jack Burnham
Sidney Tillim
Philip Leider
Hilton Kramer
Dore Ashton
Robert Hughes
Brian O'Doherty
Robert Morris
Donald Judd
Carl Andre
Dan Flavin
Sol LeWitt
Robert Smithson
Eva Hesse
Richard Serra
Bruce Nauman
Keith Sonnier
Lee Bontecou
Claes Oldenburg
Jim Dine
Tom Wesselmann
Robert Indiana
Jasper Johns
Robert Rauschenberg
Frank Stella
Ellsworth Kelly
Kenneth Noland
Morris Louis
Jules Olitski
Larry Poons
Helen Frankenthaler
Agnes Martin
Ad Reinhardt
Barnett Newman
Mark Rothko
Clyfford Still
Adolph Gottlieb
Hans Hofmann
Franz Kline
Willem de Kooning
Jackson Pollock
Arshile Gorky
Stuart Davis
Milton Avery
Ben Shahn
Ben Nicholson
Naum Gabo
Antoine Pevsner
Alexander Calder
Piet Mondrian
Theo van Doesburg
Georges Vantongerloo
Fernand Leger
Robert Delaunay
Sonia Delaunay
Francis Picabia
Marcel Duchamp
Man Ray
Kurt Schwitters
Hans Arp
Max Ernst
Yves Tanguy
Salvador Dali
Rene Magritte
Joan Miro
Paul Klee
Wassily Kandinsky
Oskar Kokoschka
Egon Schiele
Max Beckmann
Otto Dix
George Grosz
Lyonel Feininger
Alexej Jawlensky
Ernst Ludwig Kirchner
Emil Nolde
Erich Heckel
Karl Schmidt-Rottluff
Max Pechstein
Franz Marc
August Macke
Gabriele Munter
Vasily Kandinsky
Alexej Jawlensky
Marianne Werefkin
Paul Klee
Lyonel Feininger
Oskar Kokoschka
Egon Schiele
Max Beckmann
Otto Dix
George Grosz

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https://archive.org/details/blueprintforcoun0000stei

SHOOTING SCRIPT

Franz Neumann Behemoth The Democratic and the Authoritarian State

WEBER

Otto Kirchheimer Political Justice

REASON AND REVOLUTION

SOVIET MARXISM

ONE-DIMENSIONAL MAN

NEGATIONS II

to include:
REPRESSIVE TOLERANCE
THE OBSOLESCENCE OF MARXISM
NOTES ON A REDEFINITION OF CULTURE
ART IN ONE-DIMENSIONAL SOCIETY

MARX

Schiller Hegel

Nietzsche Kierkegaard Schopenhauer

MARCUSE

NEGATIONS I

EROS AND CIVILIZATION

FREUD

Erich Fromm Escape from Freedom

Theodore Adorno Authoritarian Personality Prisms

Walter J. Benjamin Paris: Capital of the 19th Century

Leo Lowenthal Literature and the Image of Man Literature, Popular Culture, and Society

Rilke Jolivy Breton

Baudelaire

GUTENBERG GALAXY

WAR AND PEACE IN THE GLOBAL VILLAGE

Ihnis Mondrian Fuller Gleizes

Primitives Greeks Middle Ages Renaissance

The Enlightenment The Romantics

Joyce Lewis Pound

Ancient Civilizations Japan China Africa

Baudelaire Jafaque Mallarme

Eliot

Jarvis

Rabelais Cervantes Shakespeare Pope Coleridge Poe

College

Whitehead

THE MECHANICAL BRIDE

EXPLORATIONS IN COMMUNICATIONS

VERBI-VOCI-VISUAL EXPLICATIONS 8

THE MEDIUM IS THE MASSAGE

THROUGH THE VANISHING POINT

KEEP IN TOUCH

UNDERSTANDING MEDIA

McLUHAN

L.L. White Johanson Wittgenstein Ong H. Rosenberg Cassirer Elie Eisenstein Mumford P. Williams Huizinga Karl Polanyi Gombrich M. Parker Klapp Innis Mellers Warnock R.F. Jones Kinner Chrisman Pitts Carpenter Gyorgy Kepes Hall Schechner Carpenter U.S.C.O. Snell Chester Edge Wells

Kubler Pirenne Pandsky Auerbach Kostelanetz Kermode Frye Curtius Rutsch Steiner

Norman O. Brown Life Against Death → Bloom Baby

New York Bureau of Books

Alphaville

Bauhaus Advocacy Planning

Columbia

Free University

Black Power

Marcuse →

Theory Structure Language and Science

New Left Review

Jim Electric 33rd Annual Jazz Ceremonies

Wittgenstein Investigations Philosophical Grammar The Blue and Brown Books Two of These Things Part Berkeley

Wittgenstein Tractatus Logico-Philosophicus

Progress to Live Women

Spectrum

Higher Arts Les Paris Sailed

Ghost Soul make MISA

Watts

Cleaver Soul on Ice

Ramparts

Rolling Stone

Jazz Underground

Jazz Underground

Jazz Underground

BLUEPRINT FOR COUNTER EDUCATION

MAURICE STEIN AND LARRY MILLER

DESIGNED BY MARSHALL HENRICHS

GARDEN CITY, NEW YORK

DOUBLEDAY & COMPANY, INC.

1970

Now that this project is complete and ready to go to press, the authors (if we can still call ourselves by this authority-laden term) find themselves confronted with the unavoidable task of formulating an appropriate "final word" which the publishers normally label either "preface" or "introduction." Since the rest of the material in this *Shooting Script* is either self-explanatory or unintelligible (as are the blueprints themselves) we would like to take the opportunity provided by the publishers (and the unwritten rules of lineal etiquette) to shift from the deliberately impersonal expository rules followed throughout our project to a very brief statement about its personal meanings.

We first produced hand-lettered versions of these blueprints in September, 1968, after working directly on them for an entire summer. More than a few of the people to whom we showed them politely asked for aspirin and a glass of water. Others wondered if we had a sugar cube they could borrow. Still others felt that the whole thing should be reassembled as magnetized units on a magnetic board, or more drastically, as chalk marks on a blackboard. If our *Shooting Script* were more of mixed-media package, we would indeed have included aspirin, sugar cubes, magnets and erasers. Such items are, however, easily procurable and since the project is planned as a highly participative series of art-life-politics games, we urge the reader-player to immediately take the initiative.

We have had considerable experience during the 1968-69 semester teaching these charts at both Brandeis University in Waltham, Massachusetts, and at Clark University in Worcester. We received a great deal of information from students and teaching assistants at both places, and indeed, the process of revising the blueprints within the limits of Xerox-level technology was guided by the feed-back from students working with them at both places. The charts existed in three different wall size versions, the first of which was actually printed out with dark blue lettering on a light blue background. This first version was followed by a black on white redesigned version and by a reduced version which held all three charts together as a scroll. We called this last our "mini-chart." The *Shooting Script* includes photographs of an early version (draft) with which we worked. Each version proved to have its own virtues and its own difficulties, just as will the highly designed version in this package. We urge the reader to do the same thing that many of our students did: design your own wall charts as soon as you finish learning from ours.

The several kinds of materials included in this *Shooting Script* were selected because they or variants of them seemed to help the people working with the charts at Clark and at Brandeis. Whether any or all of them will help any particular reader is obviously open to question. Much material was rejected for inclusion in this version and in retrospect, apart from space, cost and packaging, it appears that the decisions about inclusion were made primarily according to the volume of information that a particular item seemed to convey. Thus the decision to include tables of contents of books and magazines was based on the assumption that anyone wishing to move outward from the sources on which the charts were based could gain information more rapidly by seeing the particular author's or magazine's relevant scheme as displayed in the table of contents. This information is readily available both through titles of chapters or of articles and through the total organization of the materials.

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Tomas Schmit's "Questionnaire" is reprinted by permission of the Something Else Press. From *The Four Suits* by Philip Corner, Alison Knowles, Benjamin Patterson and Tomas Schmit.
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The Kurt Schwitters Time Chart by Stefan Themerson is reprinted by arrangement with the author. It appeared originally in *Typographica 16*.

Grateful acknowledgment is made to the following publishers for use of title pages and tables of contents:

Yale University Press for *Man Adapting*, by René Dubos. Alfred A. Knopf, Inc. for *Propaganda: Formation of Men's Attitudes*, by Jacques Ellul, and *The Technological Society*, by Jacques Ellul. Princeton University Press for *Political Justice: The Use of Legal Procedure for Political Ends*, by Otto Kirchheimer. Copyright © 1961 by Princeton University Press. Random House, Inc. for *Love's Body*, by Norman O. Brown, *Utopian Essays and Practical Proposals*, by Paul Goodman, *Growing Up Absurd*, by Paul Goodman, and *Asian Drama*, by Gunnar Myrdal. Holt, Rinehart & Winston, Inc. for *Escape from Freedom*, by Erich Fromm. Prentice-Hall, Inc. for *Ideas and Integrities*, by R. Buckminster Fuller. Humanities Press, Inc. for *Reason and Revolution*, by Herbert Marcuse. Columbia University Press for *Soviet Marxism*, by Herbert Marcuse. Cambridge University Press for *The Stages of Economic Growth*, by W. W. Rostow.

Many thanks to all the other publishers whose title pages and tables of contents appear herein.

Thanks are due also to French Cultural Services for use of the photograph of Alexis de Tocqueville, and to Sovfoto for use of the photograph of Karl Marx.

We do know that the charts were used by students during 1968-69 in ways that we had not anticipated. Some 101 of these are enumerated poetically by Don Krohn in his eloquent imitation of a genre initiated by Tuli Kupferberg. We did receive many valuable and powerful counter-charts. In fact, we had hoped to include several in this *Shooting Script* but Circumstances rendered this impossible. The subject area explored most widely by students and neglected most shamefully by us is music. Some of the best material, both lineal and non-lineal, dealt with the history of music and with current music, especially rock, in a fashion that showed our choices of modern meditative texts and of post-modern faculty were far more eye-oriented and book-centered than would be the choices made by a more ear-oriented and record-tape-musical-instrument-oriented younger generation.

We received statements of all sorts including several tapes about the relations between current rock and antecedent developments in music. Several visual structures were prepared which taught us much about this complex subject. It would have been hard to choose among these documents or tapes had we decided to include them. A few changes to include music were made in the blueprints but we finally decided that this was the great participative realm in which students lived and about which they were necessarily destined to teach. For us to presume to teach in this realm became a violation of the first principle of counter education. We expect that a music blueprint will soon be forthcoming and indeed, from other materials collected at Brandeis and at Clark, we expect that high-information, counter-educative blueprints will appear shortly. These charts will parallel ours but will be oriented to such diverse fields as the cinema, alchemy, astrology, consciousness-expansion, black culture, photography, clothing, and women's liberation.

This brings us to another central introductory issue. We have found that willingness to yield the time and energy necesary for extracting useful information from these blueprints, is almost directly linked with age. Most members of the older author's generation (43) seem to find the highly-participative non-lineal deciphering that these blueprints require to be a terrible imposition. Persons closer to Larry Miller's age (23) seem to share a willingness to assume the burdens involved in routing their experience around the appropriate pathways suggested by the charts. People still younger, especially those in their late teens, seem totally familiar with and responsive to the demands of the charts. Since the whole enterprise was initiated as a far more conventional lineal project in the early sixties and only emerged with anything like the present plan in 1968 when collaboration between the authors began, a question must be posed about the utility of these blueprints for the decade of the seventies.

Since we have selected the work of Herbert Marcuse and Marshall McLuhan as central organizing positions for all post-modern radical thought, one way to anticipate the continued utility of our blueprints is to look at their most recent

Random Life Process
any five books
courses
movies
riots
art shows
demonstrations
conversations
dreams
or some combination of the above

History
search for origins
consciousness of the gains and losses of industrial society (depersonalization, disenchantment, alienation)
vision of an irreversable apocalypse implicit in the trajectory of western history.

System
formal
value neutral
replicable
systematic
classificatory
fragmented
disciplined
curricular

the multiversity process

Drama
myths of origin - fictions of apocalypse - fictions of transformation and renewal focusing on the taming of techniques thru aesthetics accompanied by visions of alternative forms of consciousness and of society.

UNIVERSITY
PROCESS
of the imagination
professionalisation
bureaucratisation
academic - curriculum
restriction by partial incorporation
Psychoanalytic - institutes
neo-artificialism (poetry)
structural - functionalism (sociology)
war research (pure science)
Greenberg - ian formalism (modern painting)

MODERNISM
AS MEDITATIVE ENVIRONMENT
modernist schools and masters

freud circle (psychoanalysis)
cubism - braque, picasso, gris
Dada - duchamp, arp, man ray
surrealism - dali, tanguy, miro, ernst
yeats, pound, eliot
rilke, benn, trakl
apollinaire, jarry, breton
williams, stevens, lorca
pirandello, meyerhold
strandberg, ibsen
einstein, bohr, heisenberg (physics)

proust, lawrence, (the novel)
joyce, le corbusier, giedion (architecture)
wright, mies van der rohe
schoenberg, stravinsky, berg, webern (music)
debussy, ives, satie
american pragmatists
white head, collingwood, russell, wittgenstein (philosophy)
phenomenologists, husserl, scheler
neo-kantians, cassirer
lukacs, circle
sullivan, sheldon, man ray - photography
constructivists, suprematists
de stijl, bauhaus (design)
lenin, trotsky, gramsci (revolution)
chaplin, busch, stern, brecht (film)

romanticism
the renaissance
the reformation
the enlightenment

modernism coming out of western history since the renaissance turns back to examine the history in terms acquired from an unmediated acquaintance with suppressed alternatives. Encircling central concepts for interpreting advanced industrial society:
class structure, conflict, consciousness
the unconscious, primary process, eros
association, rationalisation, bureaucratisation, disenchantment, alienation, anomie, dissociation of sensibility, dissolution
of the west
the artist, the child
the dreamer, the primitive
the guardian, the
tradition of
the new

primitive societies
the greeks
the middle ages
non-western cultures
japan
china
africa
india

MARY
WEBER
FREUD

modernism at this moment

must be considered the end of the renaissance. But like all major innovations it has carried into the new moment some of the baggage of the past. Modernism turns the modern demand for purity of genre back on modernism itself. Following but only the radically innovative lines eg. adopting cubist space or collage but abandoning representation for environmental art - the minimal sculpture, the happening.

Art
modern aesthetic: the critique of dominant modes of seeing, hearing and feeling and their ideologies. The creation of objects and events which challenge these modes and demand totally new responses.

Design
radical design by criticising the existing environment and searching for new forms of environmental organisations must today face the problems and integrate the concerns of art and of politics to create a revolutionary environmental synthesis

Politics
the critique of the dominative structures of society and their ideologies. The search for and creation of liberating forms of social and political organisation.

The Imaginative
an adversary culture
irrational - cross cultural
non-discursive - mythic - symbolic
active - existential
confronting
alienation - anomie
substantial irrationality
creating
transformative forms
themes and processes
new artistic syntaxes
psychoanalytical process
anthropological process

Dreams, Poems, Revolutions

MARCUSE
two contemporary critical responses to advanced industrial society

Provide alternative explications of the possibilities for liberation and release in the post modern world

Mc Luhan

History
acknowledges the realization of the apocalyptic premonitions of early modernism in the cultural ramp and the thermonuclear arsenal. Recognizes that this further promotes the development both of technology and of the social order transformation of the social order in liberating ways and threatens increased efficiency of repression, and ever greater likelihood of global destruction.

System
the exploration of the patterns and processes discovered or invented by modernism rendered liberated modernism itself more easily comprehensible as a total and revolutionary process from automation to systematic exploration from automation to categories, permutting the dialectical interplay of radical objectivity and radical subjectivity

Drama
focused on the forms, processes, activities which liberate at a given moment or which question the legitimacy of the dominant.

The Dialectics of Liberation
Politics as Dancing
Silence as music
Environment as a Programmed happening
The Polychrome City
Theatre as Environment - Environment as Theatre
Polymorphous Versatility
The Global Village
Black Power

POST MODERNISM
PARTICIPATORY ENVIRONMENT
a Plausible faculty for a new University

claude-levi-strauss
roland barthes
susan sontag
claes oldenburg
elizabeth sewall

jean-luc godard
richard kostelanetz
pauline kael
peter weiss
eldridge cleaver

michel foucault
victor vasarely
richard kostelanetz
leroi jones
robert rauschenberg

david antin
edgar friedenberg
carl oglesby
herbert fingarette

robert lifton
kenneth keniston
sister mary corita
john berger
louis althusser

roger shattuck
jonny truce
robert kelly
tom horgan
allen watts

zd dorn
allen ginsberg
father daniel berrigan
john ashbery
dick gregory

john cage
jean paul sartre
conor cruise o'brien
merce cunningham
charles olson

Plausible educational prototypes or components of the new university:
bauhaus
black mountain
esalen
electric circus
feminist cell
black organizations as cultural foci
free camps
guerrilla theatre
synthetic modernist movements
free university
cabaret voltaire
frankfurt institute
abstract expressionism
street action
advocacy planners

Post modern Themes
Plausible subject matter for the new university (circa 1968)
Information explosion
Weaponry explosion
Population explosion
Generation gaps
Credibility gaps
vietnam - the war - the draft
campus revolt - berkley - columbia - sorbonne
Black Power
western and non western world
repressive Tolerance
violence - non violence
destruction of the environment
media - T.V. - movies - language learning - Translation
search for new life styles

contributions. Since the popularity of both Marcuse and McLuhan has passed its peak, the former peaking in 1968 and the latter in 1967, their thinking has been diffused and dissipated (indeed repressively desublimated) in the last two years by the very culture they seek to critically interpret. One of the measures of their continuing deeper unacceptability–that their interval of Pop stardom is over–is actually provided by the failure on the part of liberal intellectual circles to deal with the challenge constituted by their most recent publications. Marcuse's *Essay on Liberation* deals with all of the problems posed by revolutionary movements in recent years, whether successful or unsuccessful. He discerns the radical potentialities in new movements among students and blacks while warning against accommodative infantile leftist trends within them. McLuhan's two recent books, *War and Peace in the Global Village* (with Jerome Agel and Quentin Fiore) and *Beyond the Vanishing Point* (with Harley Parker) carry some of the insights and methods of his earlier work into areas like politics, art history and literary history–with varying results. The point is simply that powerful and novel ideas were being introduced as recently as the past two years by both of our central theorists.

Certainly this by itself carries no assurances for continuing relevance in the seventies. Our blueprints, however, have been correlating much additional material produced during the same two year period (1968-70). Of interest is a list of the productions of the people we place at the outside edge of our establishment-oriented house in the third chart during that two year period.

1. Rene Dubos–*On Being Human*
2. R. Buckminster Fuller–*An Operating Manual for Spaceship Earth*
3. Lewis Mumford–*The Myth of the Machine*
4. Paul Goodman–*People or Personnel*
5. Jacques Ellul–*Political Illusion*
6. Gunnar Myrdal–*The Asian Drama*
7. Harold Rosenberg–*Artworks and Packages*
8. George Steiner–*Language and Silence*
9. Norman O. Brown–*Love's Body*
10. Erik Erikson–*Ghandi's Truth*

During this same period, each of these authors produced along with occasional additional books, many invaluable articles. The body of material by itself adds up to sharp refutation of the thesis that important social theorizing is no longer possible. The list is in the best post-modern tradition, in that each book retains the broad critical perspective on Western history which is the substantive heritage of modernism. At the same time each innovates within that tradition to illuminate life-enhancing potentialities for art, design and politics. The works on this list are interdisciplinary in the most profound sense of that much abused term. They rest upon and carry forward the reorientation of entire bodies of thought, ordinarily associated with a given scientific, social scientific or humanistic discipline, around problems of

FREUD Rank Frazer Nietzche Cassirer Jacillon el Lissitsky Valery Veblen [illegible] Sullivan Wright Einstein Weiner [illegible] Turner Boas Tyler DARWIN

Park

Mead

Dewey

Emerson

Toqueville

Thoreau

Buber

Simmel

Jung

Weber

Michels Innis Mao Dubois Beard Tawney Collingwood Mauss Bergson Durkheim Scheler Husserl Ortega Heidegger Jaspers Toennies

Picasso

Joyce

Reich

marx

Lukacs

mannheim

mann

Sorel

E.A. Dubbs
C.M. Boone
O. Snell
E. Havelock
M. Finley

E. Auerbach
Er. Curtius
N. Frye

F. Stewall
J. Krieger
K. Burke

Ic Carbonier
S. Giedion
W. Gropius

L. Mohaly-Nagy
G. Kepes
H. Hyde

I. Bernal
I. Needham
C. Waddington
J. Huxley

P. Watson
E. Burtt
L. Bertalanffy
A.L. Whyte

W. Heisenberg
N. Bohr

E. Sapir
P. Radin
Hallowell
Whorf

R. Laing
J. Lennon
T. Leary
R. Nelson

H. Read
M. Ingersoll
A. Ehrenzweig
A. Stokes

S. Sontag
R. Kostelanetz
Robb-Grillet
N. Serraute
A. Kaprow

L. Fiedler
A. Cook
W. Schumaker
S. Hyman

Maria Tritchan
R. Poggioli
M. Duchamp
E. Varese

C.P. Snow
N. Calder

J. Cage
P. Olson
M. Cunningham
R. Rauschenberg

Webb
C. Sauer

H.S. Sullivan

P. Cook
T. Crosby
P. Denham
C. Alexander

D. Riesman
E. Goffman
R. Wrong
B. Bellmott

N. Mailer
L. Jones
C. Oldenburg
Abell
Mrotzek

O. Marx
O. Barfield
G. Heard
T. Burrows

D. Calas
M. Deleuze
Rahv
M. Raymond

A. Hauser
L. Goldmann
W. Sypher

B. Bloch
R. Tucker

M. Gutor
M. Merleau-Ponty
J.P. Sartre

G. Steiner

Irving Howe

L. Trilling

Norman O. Brown
Philip Rieff

Erich Fromm
Karl Menninger
Heinz Hartmann

Rene Dubos
Herman Kahn
R. Buckminster Fuller
Edward Teller

K. Power
M. Polanyi — S. Komther

J.K. Galbraith

J. Mumford

R. Graham
W. Kohler
Ed. Gombrich

L. Hall
L. Carpenter
R. Birdwhistle
M. Mead

D. Schmidt
T. Szasz
Breckenberg

TECHNOANARCHIST

RADICAL

MYTHOPOEIC

RADICAL

MARCUSE

RADICAL

STRUCTURAL

RADICAL

McLUHAN

RADICAL

COMMUNITARIAN

H. Rosenberg

P. Goodman

C. Greenberg

Edward Shills
Gunnar Myrdal

Raymond Aron
Jacques Ellul

LBJ

Richard Nixon
General Motors

General Dynamics

Dillon
Dulles
Wall Street

Lucius McCarthy

Mayor Lindsay

Dean
Democratic Federation

A. Bundy J. Bruner
G. Kirk — C. Kerr

W. Reston
S. Lipset — Z. Brzezinski

R. Hofstadter
L. Hartz
R. Bowen

J. Parsons
R. Merton — P. Lazarsfeld

J.K. Reason
A. Toffler
R. Wallick
A. Warren

R. Nisbet
M. Oakeshott
B. Nagelin
B. Rivas

H. Arendt
E. Kahler
A. Salomon

A. Schutz
L. Strauss
H. Jonas
K. Riezler

J. Campbell
M. Eliade
D. Whitehright
E. Newman
A. Watts

P. Tillich
R. Niebuhr
A. Heschel

M. Reard
S. Weil
G. Marcel
J. Maritain

G. Poulet
G. Bachelard
H. Miller

W.E. Williams
E. Van-Wookeard
E. Genovese

P.B. Mathiessen
P. Miller
L. Marx
C. Sanford

R. Williams
R. Hoggart
C. Sigal

L. Althusser
R. Barth
C. Levi-Strauss
M. Foucault
J. Lacan

Malcolm X
F. Fanon
G. Pontecorvo
Che Guevara
R. Debray

Lee Knights
P. Cockburn
Sol Bethell

E.P. Thompson
A. Moore
C. Hill
E. Hobsbawm
P. Worsley
E.H. Carr

C. Geach
S. Tyrrell
J. Zinneck

B. Moore
T. Adorno
L. Berger
W. Wiora
H. Meiers

F. Newman
O. Kirchheimer

F.R. Leavis
E. Wilson
R.P. Blackmur
F. Kermode

Malcolm Bradbury
Kingsley Amis
Iris Murdoch
John Wain
John Braine
John Osborne
Alan Sillitoe
Stan Barstow
David Storey
Keith Waterhouse
Willis Hall
Shelagh Delaney
Arnold Wesker
Harold Pinter
John Arden
Robert Bolt
Bernard Kops
Edward Bond
Charles Wood
David Mercer
Peter Nichols
Joe Orton
Simon Gray
Alan Bennett
Christopher Hampton
David Hare
Howard Brenton
Tom Stoppard
Trevor Griffiths
Peter Shaffer
Peter Barnes
Christopher Fry
John Whiting
Ann Jellicoe
N.F. Simpson
Eugene Ionesco
Samuel Beckett
Jean Genet
Arthur Adamov
Fernando Arrabal

radical criticism and radical reconstruction. One interesting and still incomplete issue arising in a different fashion in each offering is the way in which global-environmental-ecological problems and processes begin to replace national-political problems and processes as central both for theory and practice in the several disciplines. This may well be the key to the seventies. IF SO, this reading list would be a reasonable starting point.

Other major shifts in the same direction appear within the writing and thinking of such diverse post-modern faculty as John Cage's *A Year from Monday*, Eldridge Cleaver's *Soul on Ice*, Ed Dorn's *Geography*, Claas Oldenberg's *The Big Store*, Daniel Berrigan's *Consequences, Truth and 1967*, Jerome Rothenberg's *Technicians of the Sacred*, Conor Cruse O'Brien's *The UN as Sacred Drama*, Susan Sontag's *Styles of Radical Will* and Ian McHarg's *Design with Nature*, to mention only those bodies of material directly concerned with global-ecological-environmental issues. Taken with the ten books mentioned earlier and located in relation to the large body of modernist material dealing with this set of questions, this becomes seed material for extending radical thought into the seventies.

It is worth noting that during the last years of the sixties an alternate culture began to appear. This fact is documented in almost any radical bookstore where the works of techno-anarchistic radicals like Fuller sit side-by-side with structural radical books by Myrdal, Mandel and Moore while mythopoeic authors like Norman O. Brown nestle alongside communitarians like Allen Watts and Gary Snyder. Underground newspapers feature these same authors and the more sophisticated radical journals like *Ramparts* and *Leviathan* have actually begun to move beyond both Marcuse and McLuhan toward a powerful synthetic socio-aesthic-political criticism. So have some of the better rock groups, and if Tom Wolfe can be believed, there was far more to the Electric Kool-Aid Acid Test than anyone on the East Coast ever realized. There is a new tribe and the Woodstock Music and Art Fair may have been its single most massive manifestation.

The rest of the materials in this *Shooting Script* can be assumed to speak for themselves. Our Elementary Instructions for Looking at the Blueprints are exactly that, and in case they be misunderstood, let it be clear that the pictorial side of the page which suggests head and eye movements is to be taken very seriously, since it is far more important than the lineal cues on the other side. Stefan Themersen's wonderful Time Chart should be assembled as a fold-down as indicated in the *Shooting Script*. Once assembled, it should provide the single most powerful counterpoint to the argument of our charts that anyone needs. It is elegant, enormously broad-ranging between modernist and post-modern processes, and focused squarely on the central issues. If you have difficulty seeing the resemblances, Tomas Schmitt's delightful Questionnaire will provide more answers than anyone is likely to have questions to put to it. We view it as

the perfect examination for a project that defines itself as counter-educative.

Our bibliography is set up to suggest a punchboard only because we leave it to the reader to retrieve those items which he needs. The manifold tables of contents from books and magazines must be viewed as invitations. We hope that every reader will accept more than one. If they prove insufficient, such excellent parallel projects as the *Whole Earth Catalogue*, which overlaps us in some items, also makes readily available a good many others that we are grateful to learn about.

During the summer that we prepared the charts, our efforts were lightened and encouraged by frequent reference to Edward Paolozzi's luminous "Moonstrips Empire News." We owe the *Something Else Press* and its editor Dick Higgins more than we can mention, simply because he taught us that books were always "something else." We also want to thank Richard Howard for translating Michel Butor's amazing collection, *Inventory*, with an essay on the book as object which reassured us immensely at a moment of indecision. Apart from that, amateur readers of French like the two of us must also thank Howard for giving us access to Butor's novels and for many other translations that allowed us to absorb current French thought in a way that would not otherwise have been possible. The reasons behind the dedication to Jean-Luc Godard should be obvious, especially to those who have seen *La Chinoise*. For those who have yet to do so, suffice it to say that he taught us to scribble names on walls.

The development of these blueprints has obviously been an enormous collective effort. One publisher whom we approached early in the game put it very succinctly when he told us that the only thing we could hope to copyright were our spelling errors, since no one could hope to copyright all of western culture, and presumably that was what the blueprints sought to include. We did find at Doubleday Anchor Books a more sympathetic audience. Everyone from Pyke Johnson Jr., who first perceived the potentialities of the project, through Janet Kafka and Bill Whitehead, who willingly assumed novel editorial responsibilities, to Marshall Henrichs, who translated it into eloquent designs, have our deepest thanks.

We were assisted in myriad personal ways by Phyllis and Paul Stein, and by Sarah Miller. An enormous number of students both at Clark and Brandeis provided invaluable commentaries and criticisms, many of which we would have wished to include had space been available. Special mention must be made of the creative work contributed at Clark by Mrs. Edith Rosenthal, Don Caine, Sherrie Smith, E. Taylor Wineman, Marc Abrahms, and several people from the Geography Department who helped us to reproduce the earlier versions of the charts. At Brandeis, we received important help from Mrs. Gail Duane, Monty Levenson, Michael Weiss, Nina Mayer, Sam Hilt, Peter Diamandopoulus, Jim Gay, Linda Deaktor, Bob Penny, Danny Pekarsky, Jeff

Jacobs, Malcolm X University, Peter Gould, Danny Foss, and many others.

In order to avoid any misunderstanding, let it be clear from the start that both of us consider our blueprints and this shooting script to be early prototypes of counter-educative programs and materials. We release them in this form now because we consider the problem of counter education to be more urgent than almost any other. We have pre-tested these materials sufficiently to be certain that some people can learn in a liberated manner with them. We are well aware that they can also be used in a repressively de-sublimated and even anti-intellectual fashion. We have ourselves gone to parties in apartments where they have been hung on the walls. We can only report that with a little help they can become the basis for the most serious cocktail conversation that we have ever heard.

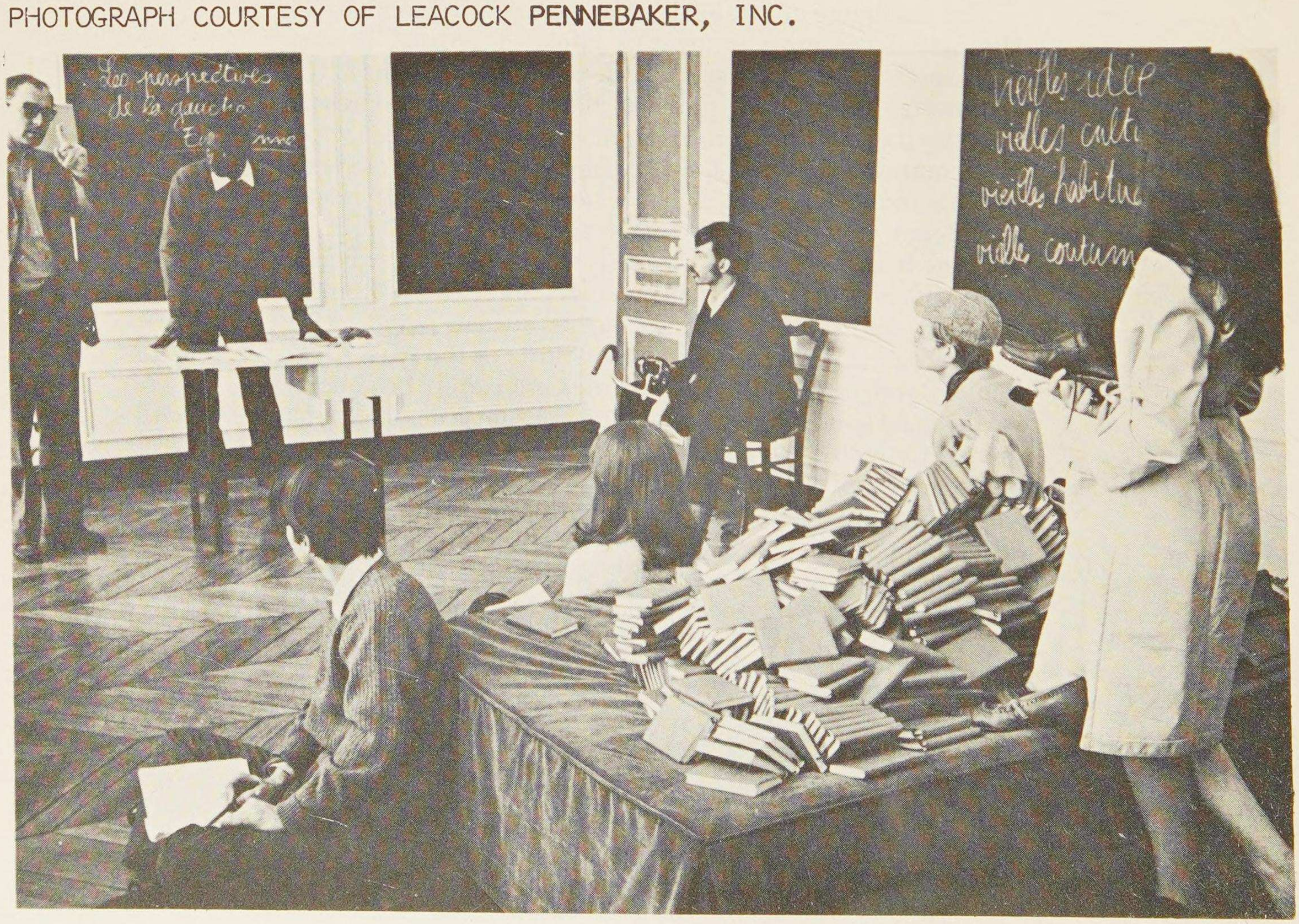
For our part, we hope to develop better visual and verbal material to feed the emerging counter-culture. We now work as dean and assistant dean in what promises to be the most exciting art eductaion experiment in the country, the California Institute of the Arts at Los Angeles. Our purpose was to set up a school in which everyone would be both student and teacher, where there would be collaboration among highly creative people engaged in theater, film, design, music, and painting. In only three months of planning to date, this has already proved to be more counter-educative for the planners than any alternative set of activities.

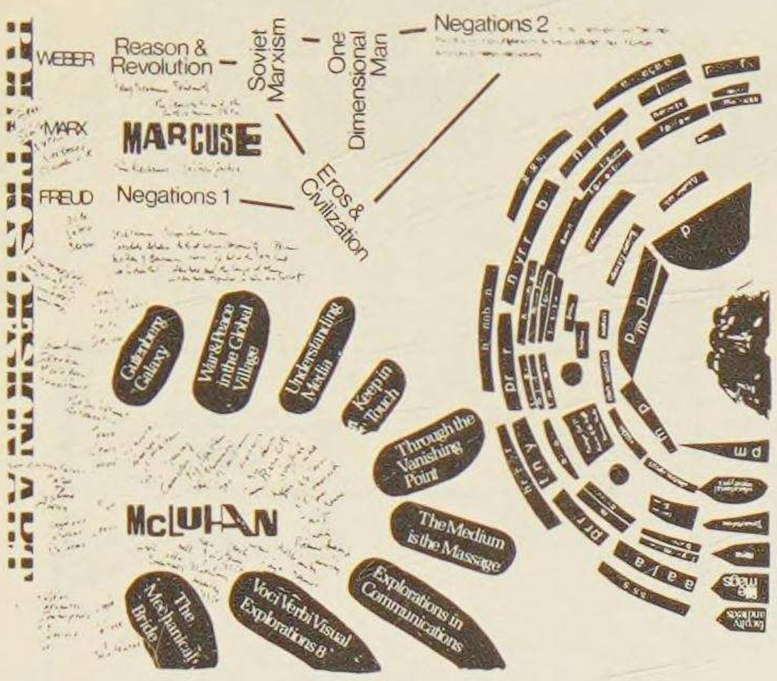
The challenge of establishing a total art environment has stimulated the most innovative kinds of artistic, literary, and educational processes. The lesson, we suppose, is that traditional educational patterns have grown so repressive that the mere act of planning a new art school, free university, commune, or even a single course, which abandons the paraphernalia of conventional schooling, will itself release significant energies. Most people seem to agree that more genuine learning occurred while revolts were in progress in such widely separated settings as the Sorbonne, Columbia, Berkeley, and Hornsey, than at earlier or later points.

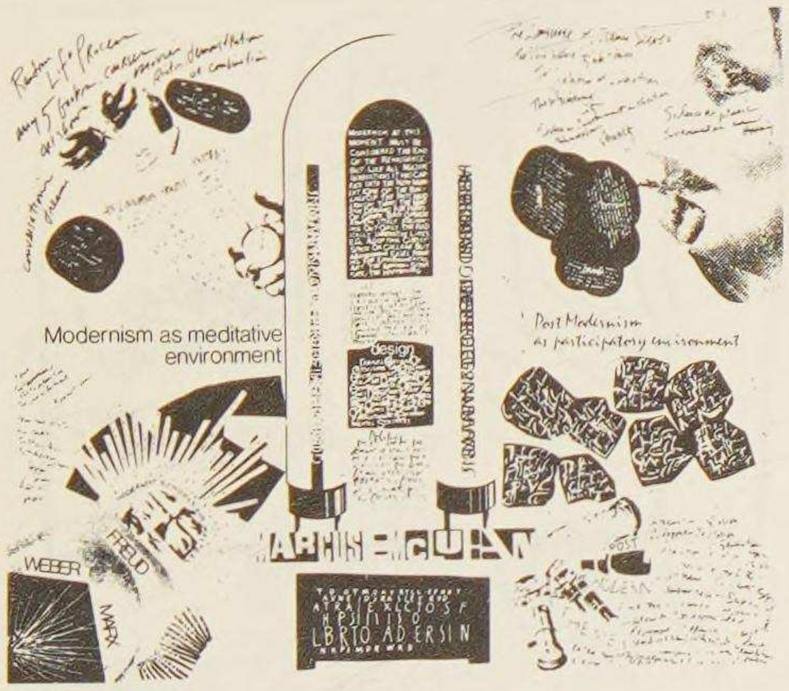
Our problem at the California Institute of the Arts in particular, and the problem of counter education in general, would seem to be that of establishing an educational environment in which radical energy can be sustained, deepened and transformed before and after confrontation. In conclusion, we know of no better advice than was provided by the Sorbonne counter-educator who coined the graffiti, "Je suis marxiste, tendance Groucho." We would only add, however, that some Americans seem to do their best work when they follow Harpo.

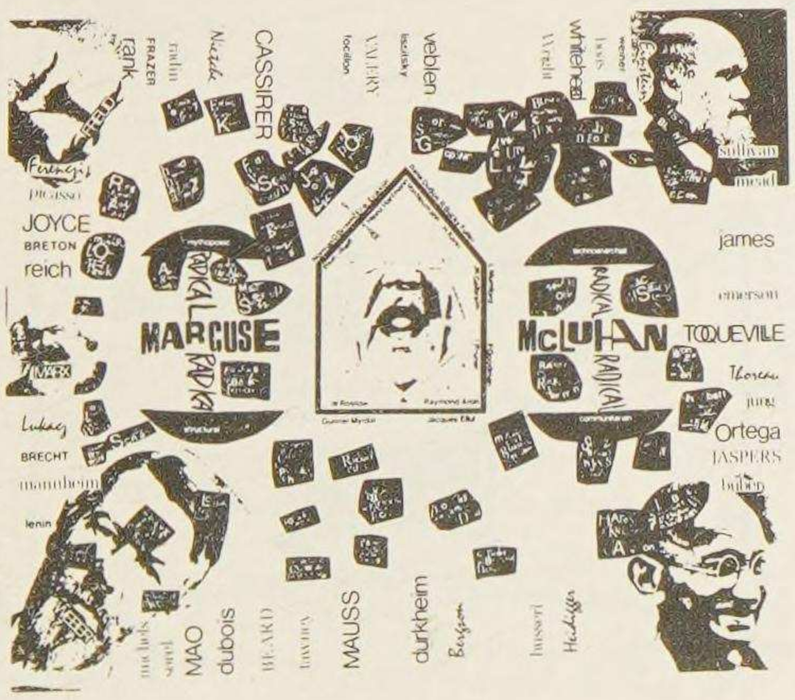
Maurice Stein
Larry Miller
September 1969
Los Angeles, California

DEDICATED TO JEAN-LUC GODARD
PHOTOGRAPH COURTESY OF LEACOCK PENNEBAKER, INC.









ELEMENTARY INSTRUCTIONS

The purpose of this section is to focus the reader's attention on the spatial potentialities of the charts. This can be done if the reader becomes a looker and learns to move back and forth from chart to chart; it will become a natural process as he participates in the games suggested by the charts, and as his relationship to the charts is transformed. While teaching students to work with these charts, we discovered that the faculty of reflective attention to complex visual spaces is often highly attenuated. We suspect that this attenuation can be explained both in terms of McLuhan's hypothesis about the visualist bias of literate culture and in terms of Marcuse's thesis about the one-dimensionality of consciousness in advanced industrial society.

The following pages of text are conceived as an attempt to defeat the attenuation of reflective attention by helping the reader learn how to respond to the charts in such a way as to *encourage his maximum participation in the spaces that work best for him*. It is important to realize at the outset that no one will recognize more than a small portion of the names and conceptions on the charts. We hope that the reader will be able to use this guide to develop his own way of constellating the configuration offered by each chart individually and by the charts as a whole.

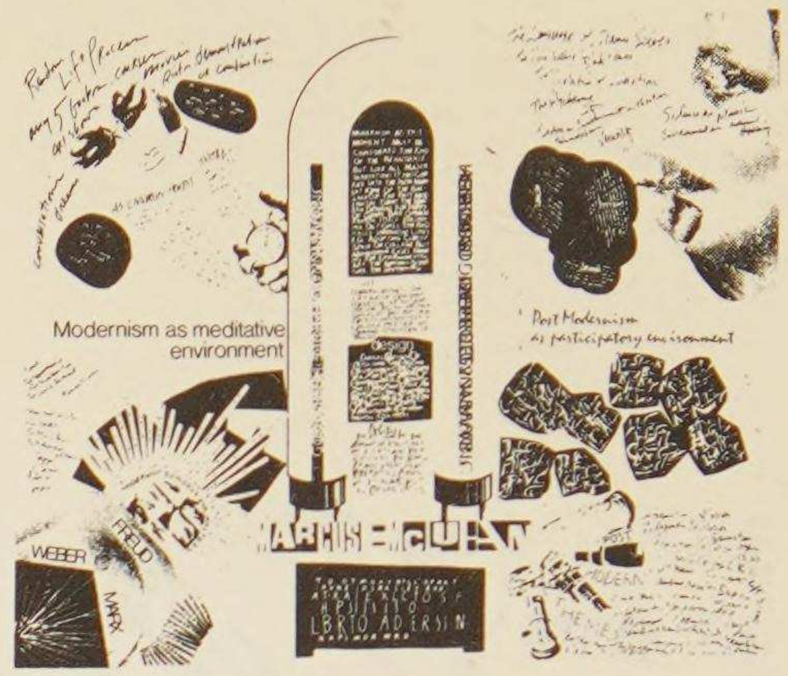
To this end we advise the participant, from the outset, to drop all conceptions about cartesian space or the space of a two-dimensional graph. The three charts, together with the infinite participative relationships they can generate, might suggest three-dimensional chess, or some other very complicated board game. Understanding them involves allowing one's visual attention to wander, and we hope to encourage this wandering by juxtaposing this deliberately two-dimensional text with pictorial references to the charts. This interaction presupposes that the participant has surrounded himself with the charts themselves.

Thus the charts and the Elementary Instructions should be approached as a responsive environment. You can start with any books, with any position on any of the charts, or with any of the pressing problems or life processes that you bring to the situation. The main issue here is not where you start but simply getting started. Once started, attention can be directed, shifted, and released to wander as the learning process develops.

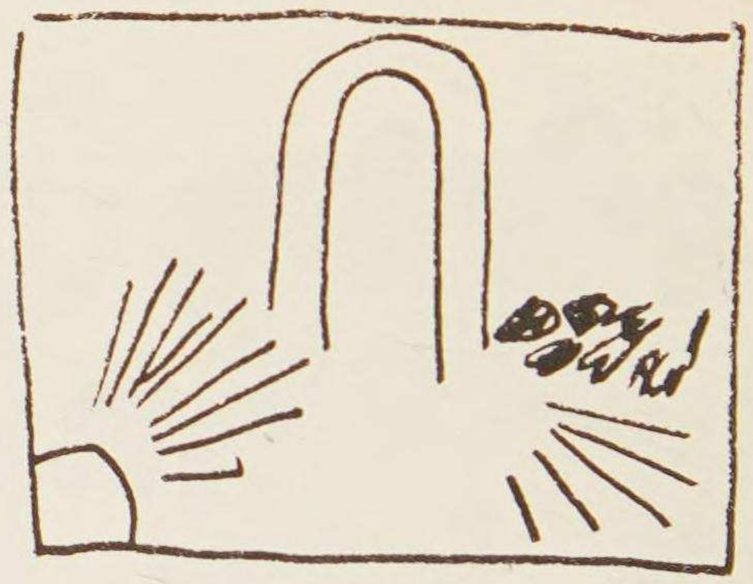
The second chart should be directly in front of the reader-looker, with the first chart and the third chart on each side of him. If enclosure is difficult, the charts can be placed in numerical sequence. We will start by reviewing the spaces of that second and central chart.

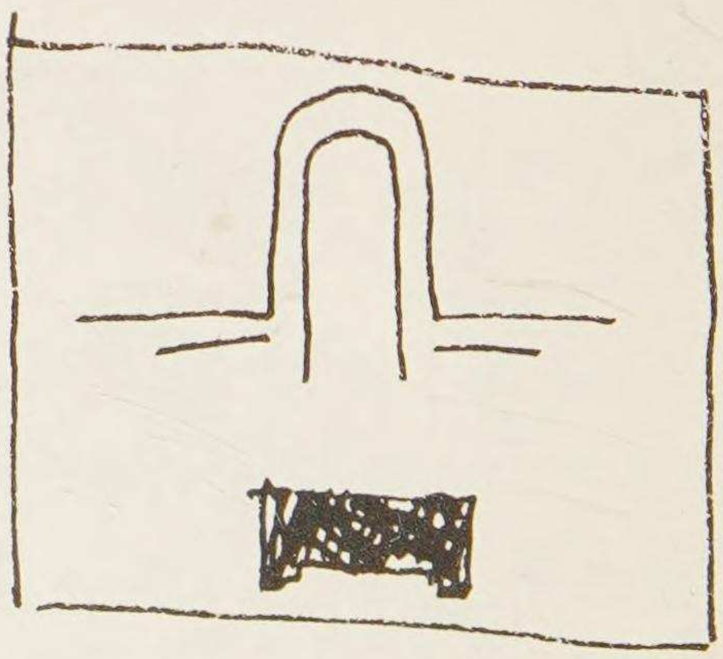
The second chart has a right-left orientation signaled by a division along the center between modernism as a meditative environment and post-modernism as a participatory environment. In broadest terms, this left-right design points to a temporal as well as a spatial distinction. Modernism refers to the momentous eruption within Western culture, roughly between 1890 and 1930, of utterly novel and singularly powerful ideas. We call the participant's attention to the several phrases beneath the large caption, "Modernism as Meditative Environment." The attention, however, should be directed toward constellating the particular modernist schools or masters which the reader-looker happens to know the most about. To be very specific at this point, he is invited to begin constructing his own constellation of modernist inventions in one of two ways.

If possible, he should put together an upright environmental unit consisting of modernist documents ranging from key pictures, such as cubist paintings by Braque, Picasso, or Gris, and/or paintings by any of the surrealist, dadaist, constructivist figures mentioned, or pictures of buildings by modern architects, or major modern poems in every language he knows, or major modernist texts such as Freud's *Interpretation of Dreams* or Joyce's *Ulysses*, or Whitehead's *Science in the Modern World*—to name some of those we could assemble immediately from the resources in our immediate environment. The participant should then allow his attention to wander among the documents constituting this modernist sub-environment until he is able to feel its

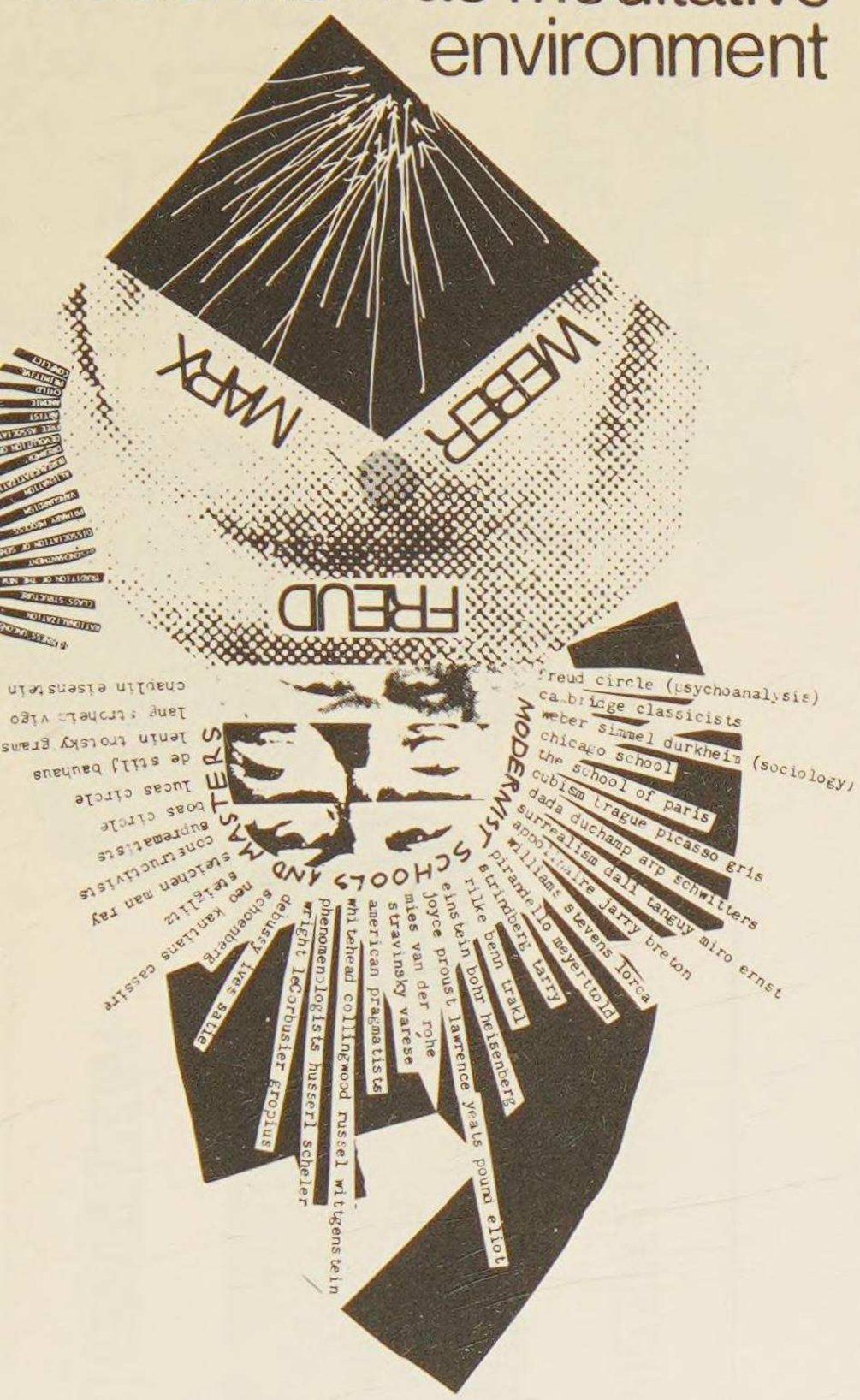








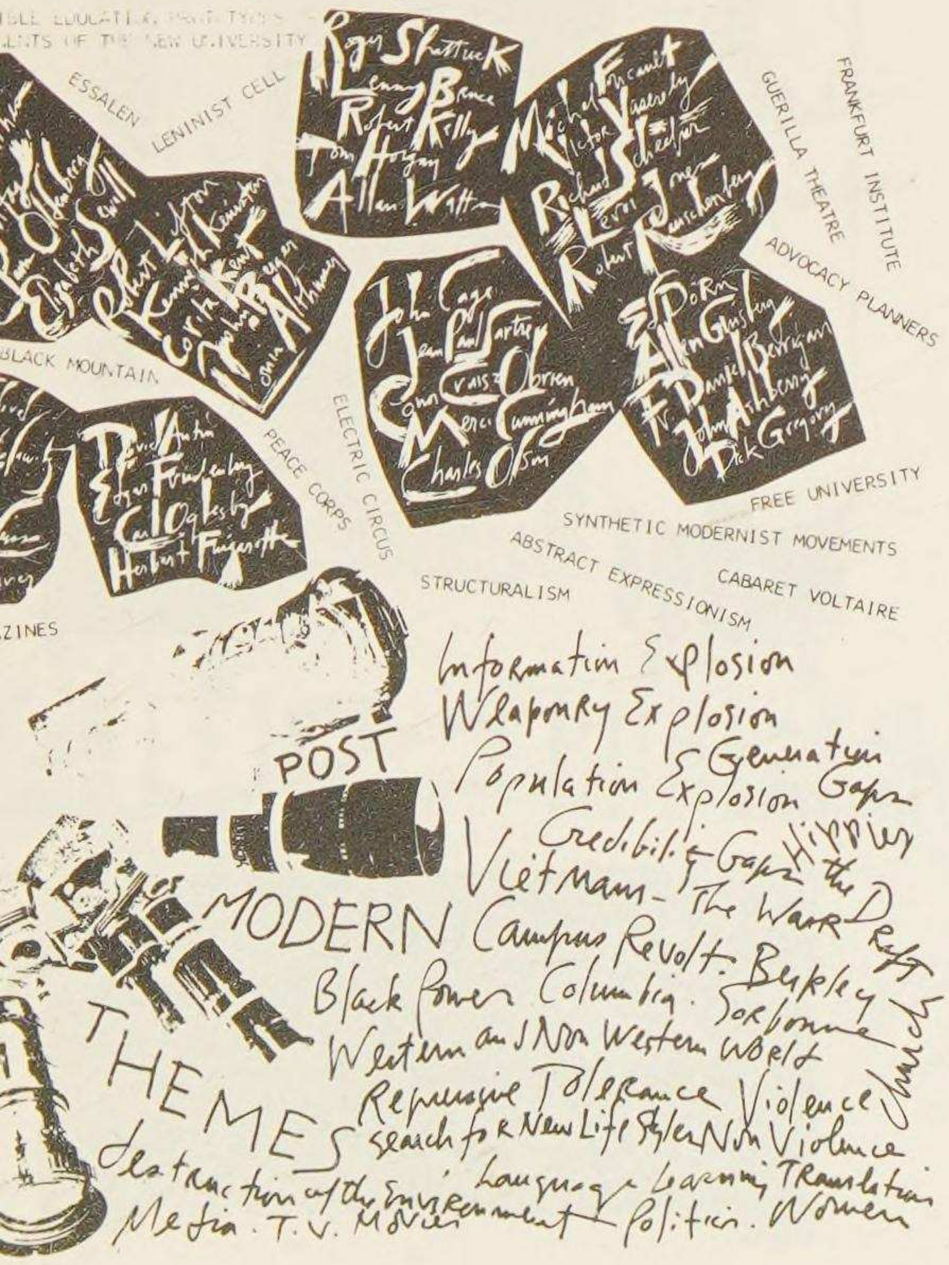
Modernism as meditative environment



strangeness. He can dip into books, gaze at pictures, write poems on the wall, or try to improve Freud's interpretation of Freud's dreams. He should allow this modernist sub-environment to surround him until he is able to link a few of its components to the various terms and statements about modernism in the lower left-hand bubble of the chart.

If the preparation of a modernist sub-environment seems too onerous at the moment, the participant can begin by stating modernism for meditative purposes entirely within his head. This is a vastly inferior method but may be adopted for purposes of convenience. At the very least, the reader should jot down in the margin of these pages the names of those modernist masters and schools that he especially cherishes. If we have omitted a reader-looker's favorite school, he can add it and even drop us a note. Such a list will be better for him than any we could provide. If further names are needed, suggestions can be found from among those ringing the edge of the third chart. The large space on the left, then, will begin to come to life for the reader as a place naming people, processes, products, and themes about which magnificent discoveries were made during this period of Modernism.

Post Modernism
as participatory environment

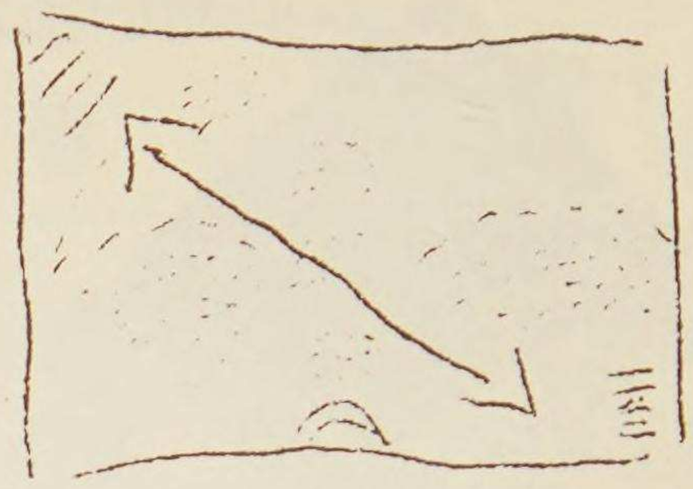


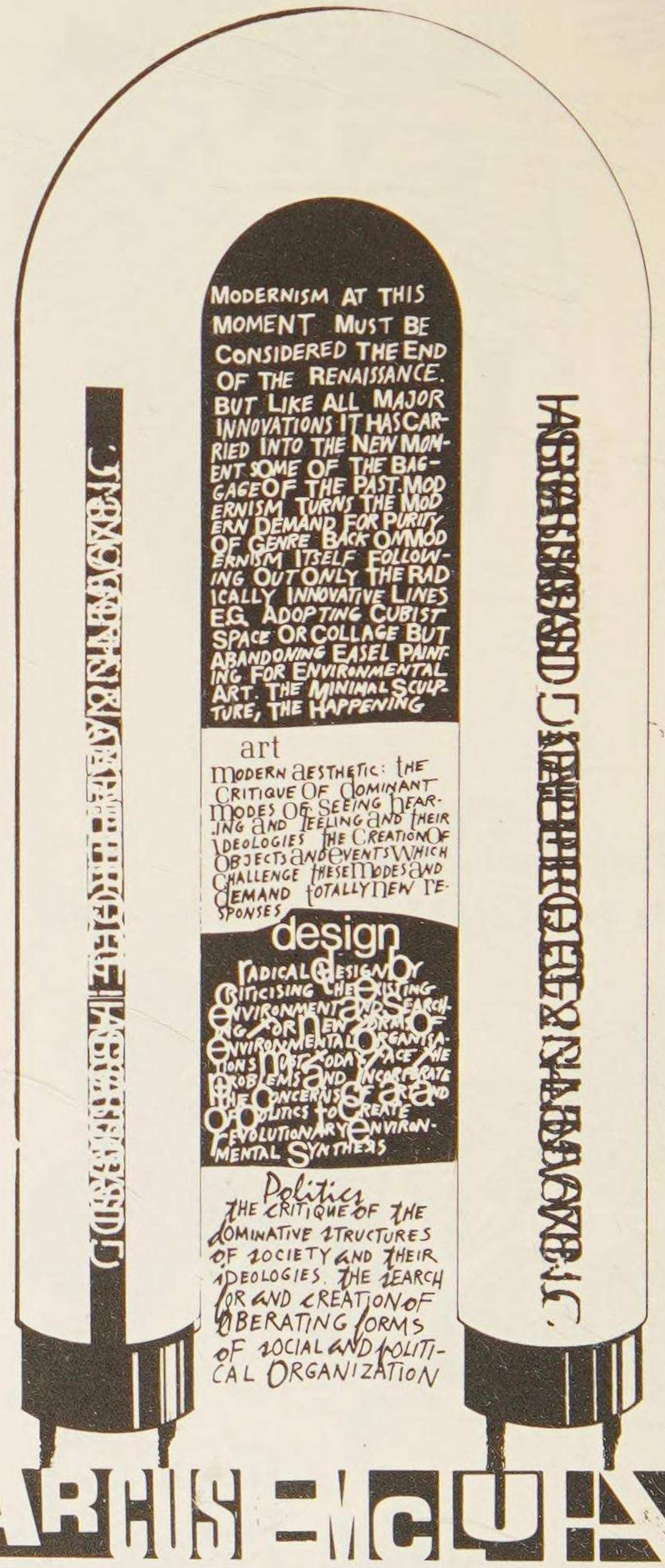
The large space on the right, which we call Post-Modernism, requires a different set of activities. The several post-modernist themes on the far right provide alternatives from which the participant can select those that seem to him either the most dangerous or the most promising. If the theme appears to be too immediately menacing, or too involving, as one could easily suppose black power might to a black person in a ghetto on the day of a riot, a shift upward in the direction of a plausible faculty might help mitigate or clarify the menace in the situation described. The sources of participatory counter-language most obviously connected with the crisis would include such authorities as Dick Gregory, Eldridge Cleaver, and LeRoi Jones. The more academically inclined might even want to press into service Carl Oglesby, Jean-Paul Sartre, and Connor Cruse O'Brien, while the more aesthetically inclined might wish to pick up Peter Weiss, Jean-Luc Godard, and Jean Genet. Should the reader-looker-rioter happen to be Catholic, he might want to call upon Corita Kent, or Dan Berrigan. This is hardly meant to be

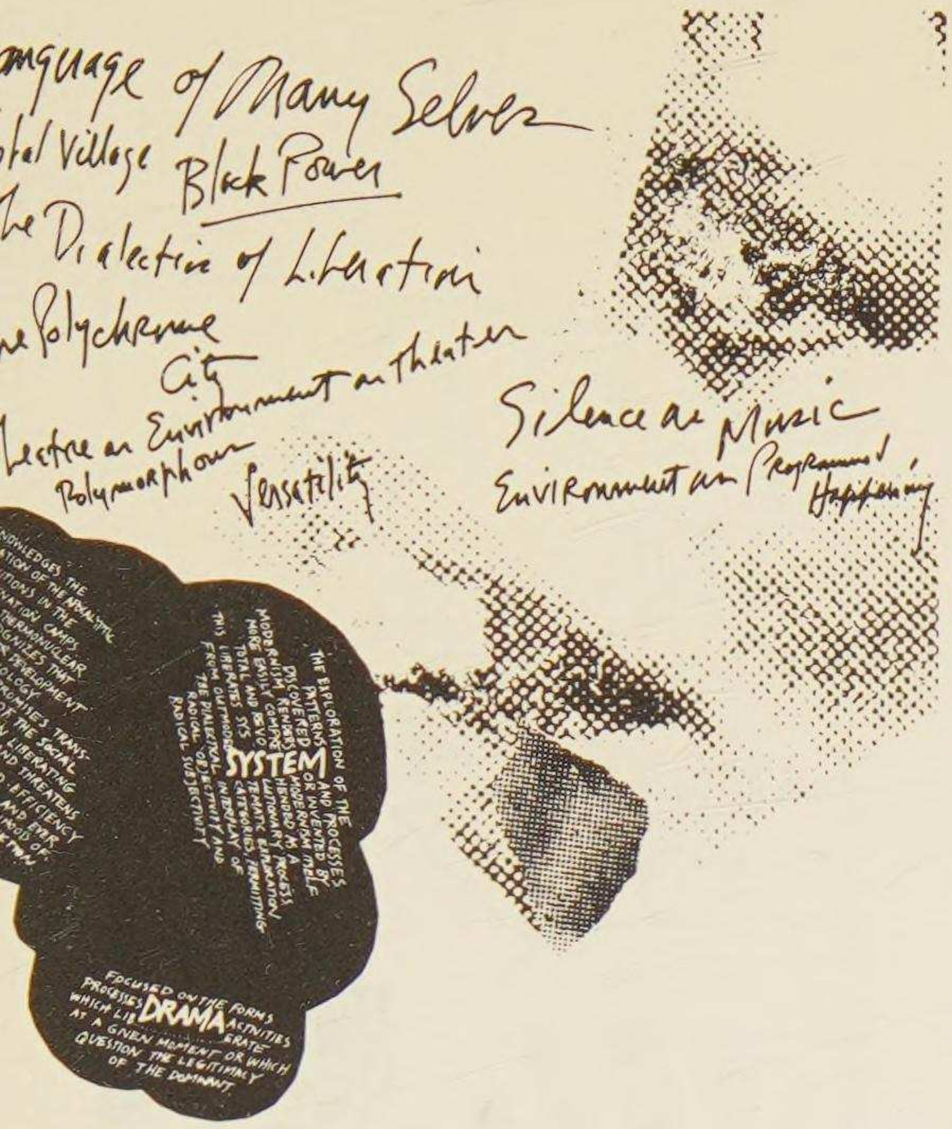
facetious, though one must be aware that extreme situations tend to make all thought sound absurd. As students are beginning to remind their teachers on so many campuses, thought disconnected from feeling, or knowledge disconnected from human problems, becomes intolerable—especially in a culture where rapid change transforms all situations into either potential or actual extreme situations.

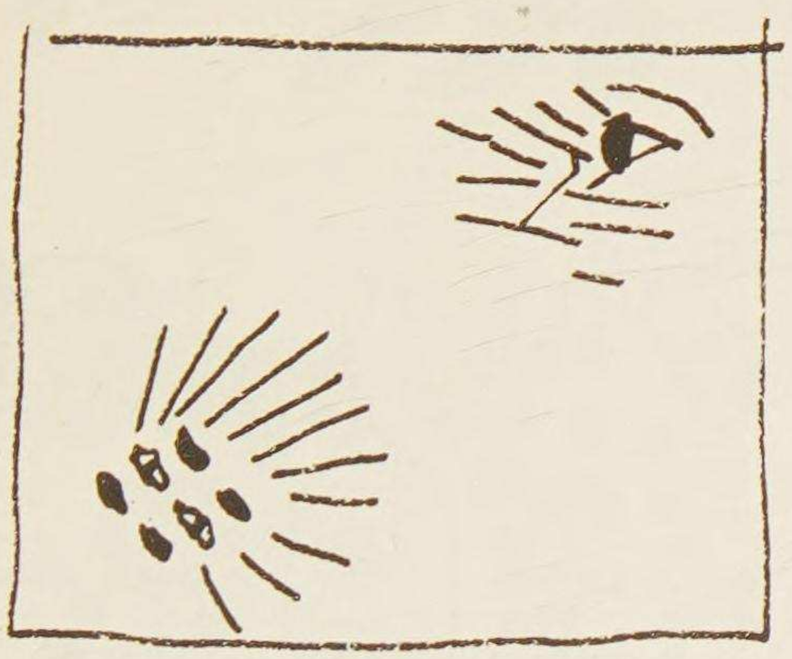
Assuming that the educational prototypes suggested are recognized to be planned settings that the reader-looker can institute for himself just as he instituted a modernist sub-environment, let us end this discussion of participatory post-modernism by describing a sample sub-environment that we would urge the interested reader to construct at the earliest possible moment. The Bauhaus, important at least as much for what it accomplished as for what it promises, is a sub-environment that all reader-lookers, except possibly academic students of design, should establish on a table or on their walls within relatively easy reach. The components of such an environment are suggested by any good book on the Bauhaus but are especially well communicated by the major collection prepared by Herbert Bayer, called *The Bauhaus 1918-1929*. Leafing through this book, if nothing else is possible, will immediately establish the centrality of the Bauhaus as a place where modernist innovation in the arts and modernist innovation in design were correlated to establish an environmental thrust that still dominates Western culture. Books like Moholgy-Nagy's *Vision in Motion* or Siegfried Gideon's *Mechanization Takes Command*, should be placed alongside the Bayer volume opened to pages that interest the reader-looker and scanned persistently. Either of them will teach much about central Bauhaus concepts of design, if the right participatory relationship with the heavily-designed pages of these books is achieved.

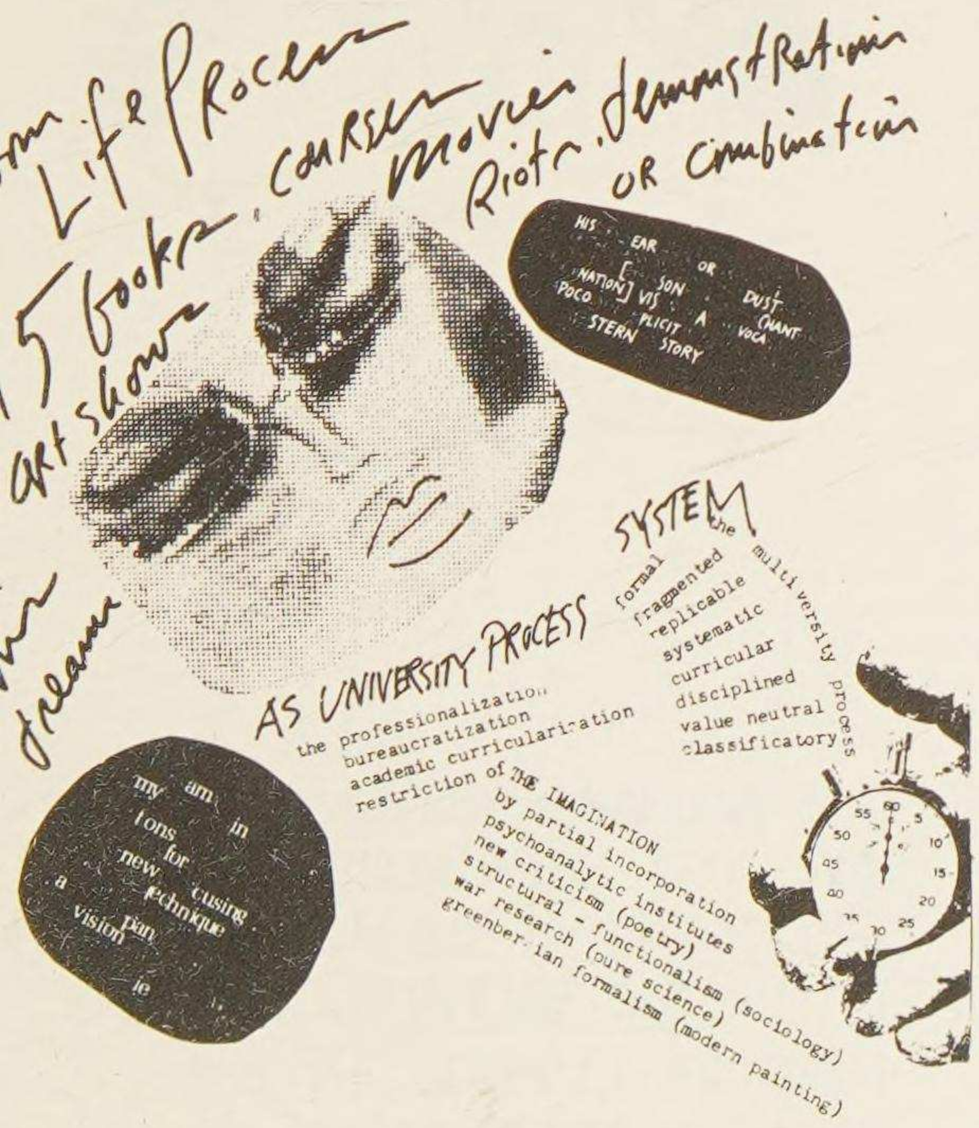
The statement about design directs us immediately upward on this chart to the central spine separating modernism from post-modernism. The purpose of these central statements on art, design, and politics is to orient the reader-looker to the real problems that arise when one tries to identify the most recent cutting edges of liberating modernism. On the left side of the chart a major restrictive force, "the university process," is identified. We refer here











to no particular university, just as our statements about post-modernist educational prototypes are intended to signify plausible interactive sequences and sub-environments that can be instituted anywhere. The main impact of the university process is to minimize the historical and dramatic contexts within which formal theories of modernism were developed, and thus to deprive them of their human meanings. It does this by asserting value neutrality and by stressing classification as against participation, creation, and response. The participant may find it useful at this point to glance at the third chart with the House of Intellect placed at the center to signify the ways in which highly intelligent members of the intellectual establishment—fitted around the walls, floor, and roof of the house—act to mobilize the energies of modernism in the service of the pentagonally-represented death instinct. We might also call attention in passing to the antagonistic figures on the outside edge of the house. These people, through a historical and dramatic immersion in the energies of modernism, have assumed the task of restoring radical and liberating perceptions.

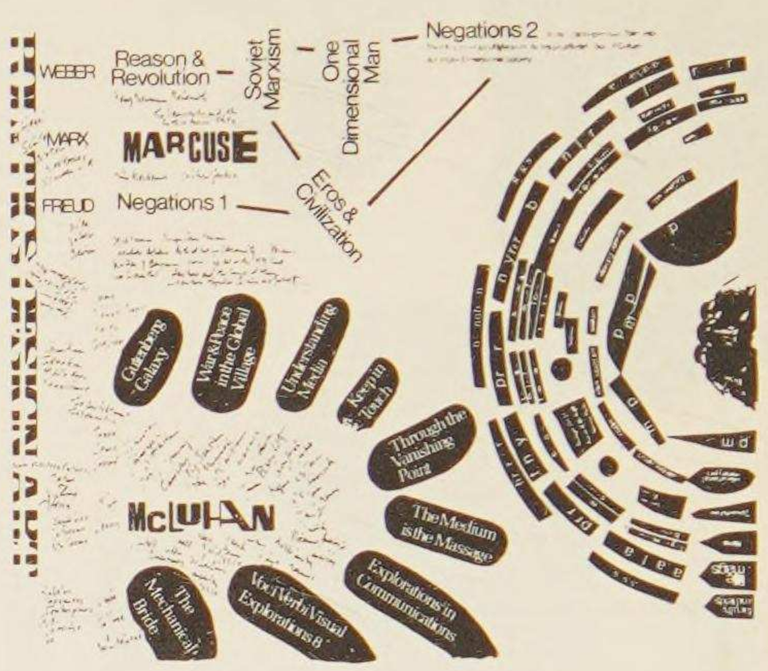
The upper part of the second chart aims at situating the participant in a position where he can feel the radical energies of modernism on the one hand and join these energies to his own participatory post-modern experiences on the other. We hold the view that ideas are exchanged in many ways and, for what it's worth, offer the several useful graffiti-slogans on the upper right corner just in case they can help to set the reader-looker in motion. Sometimes a sentence is all that we remember from a book, or from a poem, or from a teacher. The students at the Sorbonne or the characters in Godard's *La Chinoise* seem to have discovered this again. The truth does not necessarily require volumes to propound and sometimes walls are the best places to set it down.

After taking in the writing on the wall, the eye can shift easily to the upper-left-hand corner of the chart. A corner, we might add, which we conceived as the main point of entry for the entire environment. It is clearly an invitation to invent your own game by juxtaposing a sequence of conventionally disrelated items. The process of juxtaposition should touch off the beginnings of appropriate movement around the several spaces of this chart or, when

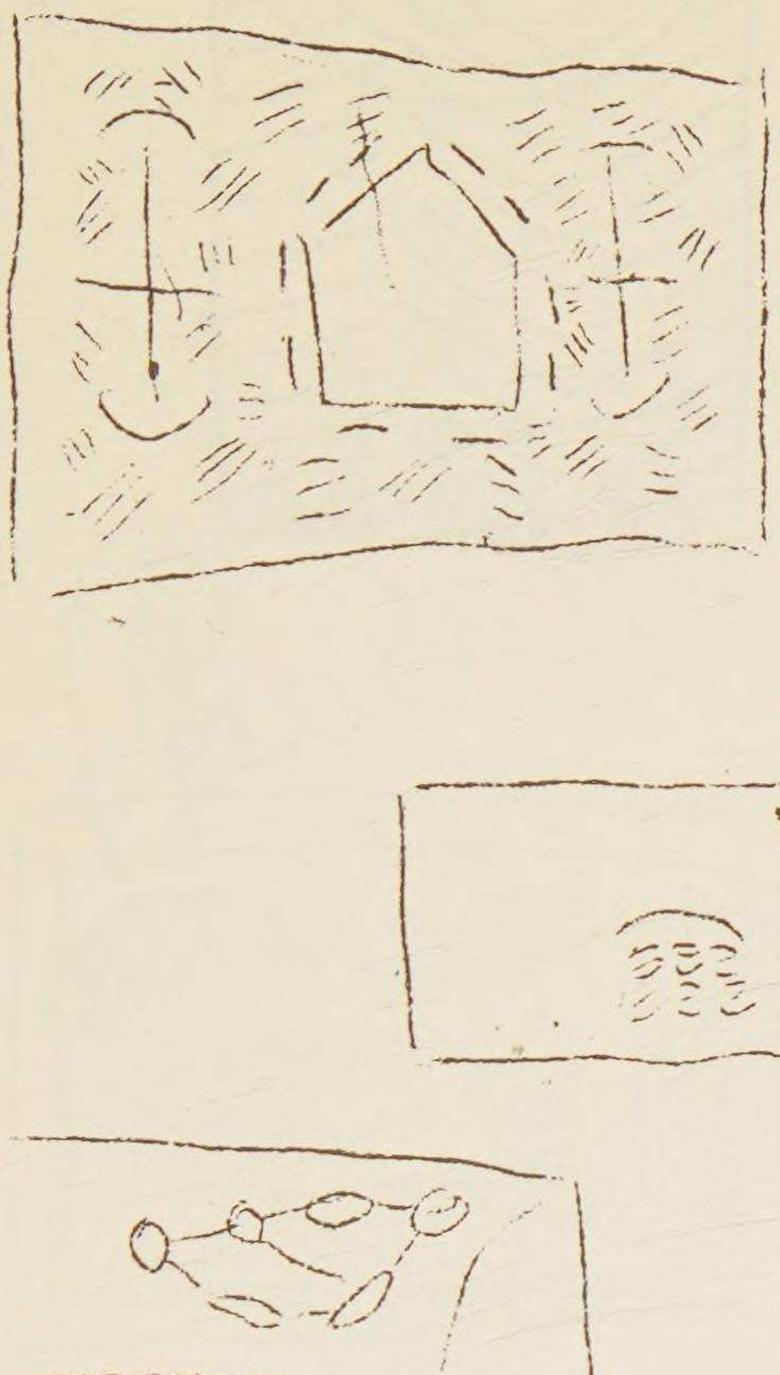
helpful, the other two charts. Viewed within the direct concern of our title, *Blueprint for Counter Education,* we could advocate taking the five university courses in which one is currently enrolled and explicating their contents fully in order to identify their modern sources, the secondary syntheses and the Post-Modern stances which underlie the field presumably taught by each course. This could be done by working through the conventional titles so that the Modernist figures in anthropology, sociology, or psychology—to mention three social sciences—could easily be identified. The insights of these Modernist founders were systematized, facilitating their incorporation into the university process at the expense of radical content and purpose. Thus, for example, the work of Modernist anthropologists like Malinowski, Sapir, Radin, and others, gave way to a systematic structural anthropology, which sacrifices the vision of primitive life in an effort to formulate objective statements about particular cultures. This is paralleled by the systematic sociology of a Parsons or a Merton, which again sacrifices the larger intellectual processes of Weber, Park or Durkheim in order to impose a structure. In psychology we find the systematization of Freud or James by academic students of mental disorder or mental process, such as Philip Rieff or Heinz Hartmann.

In contrast, there is a series of counter-figures, either late Modern or Post-Modern, who return to the problems and energies of the Moderns, while focusing these energies on Post-Modern themes. This was attempted by such people as C. Wright Mills and Barrington Moore in sociology, Erik Erikson, Paul Goodman, and Norman O. Brown in psychology, Peter Worsley, Edward Leach, or Claude Levi-Strauss in anthropology.

However, the identification of counter-positions (which incidentally is the business of our third chart) in a systematic way is not by itself going to be sufficient. We would imagine that a student dealing with course material should be equipped to generate counter-positions of his own and, for this reason, we have placed at the lower central portion of this chart the names of Herbert Marcuse and Marshall McLuhan. We propose that proper application of the theories espoused by these two men will yield counter-positions and counter-statements for all



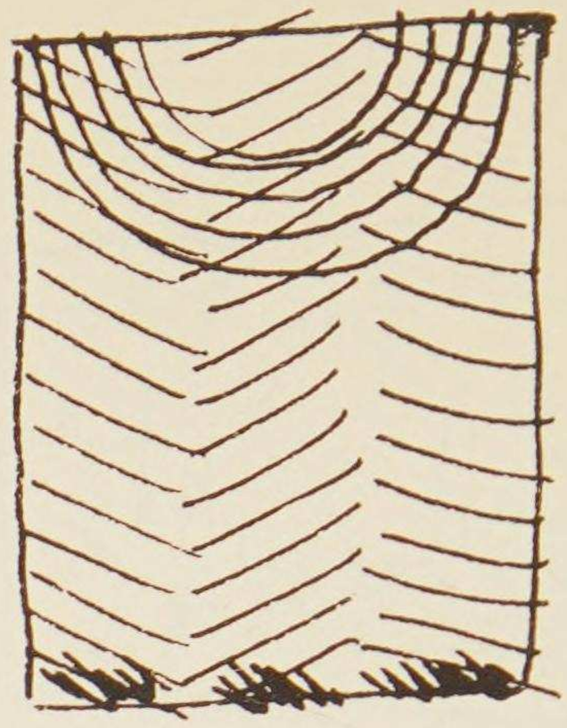
OUR BAUHAUS SUB-ENVIRONMENT HAS JUST BEEN PUBLISHED IN ITS TOTALITY BY M.I.T. PRESS. IT IS THE BAUHAUS, BY HANS WINGLER (1969), IN THE ENGLISH EDITION.



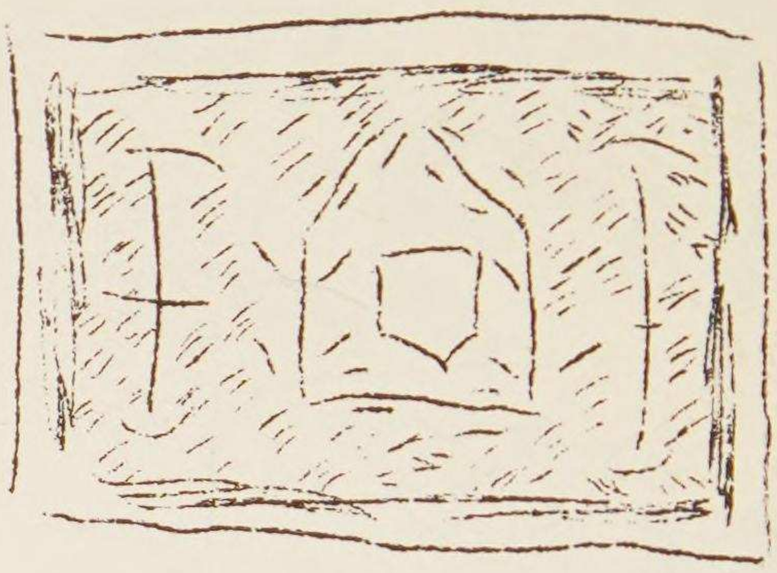
realms of culture. We would hope that students would be engaged not only in using the chart to identify relationships between courses and to generate counter-statements within the subject matter of these courses, but also would be engaged in forcing these courses into relationships with the other life processes that engage them. The series of suggested integrations include several different books the student might pick up, several different movies or art shows he might see, several demonstrations, conversations, or riots he might participate in, and even perhaps several dreams he might dream. In the most simple-minded fashion we could conceive here of horizontal integrations that stay within the same medium, i.e., books or riots, or vertical integrations that seize upon instances from different realms of experience and try to interweave them.

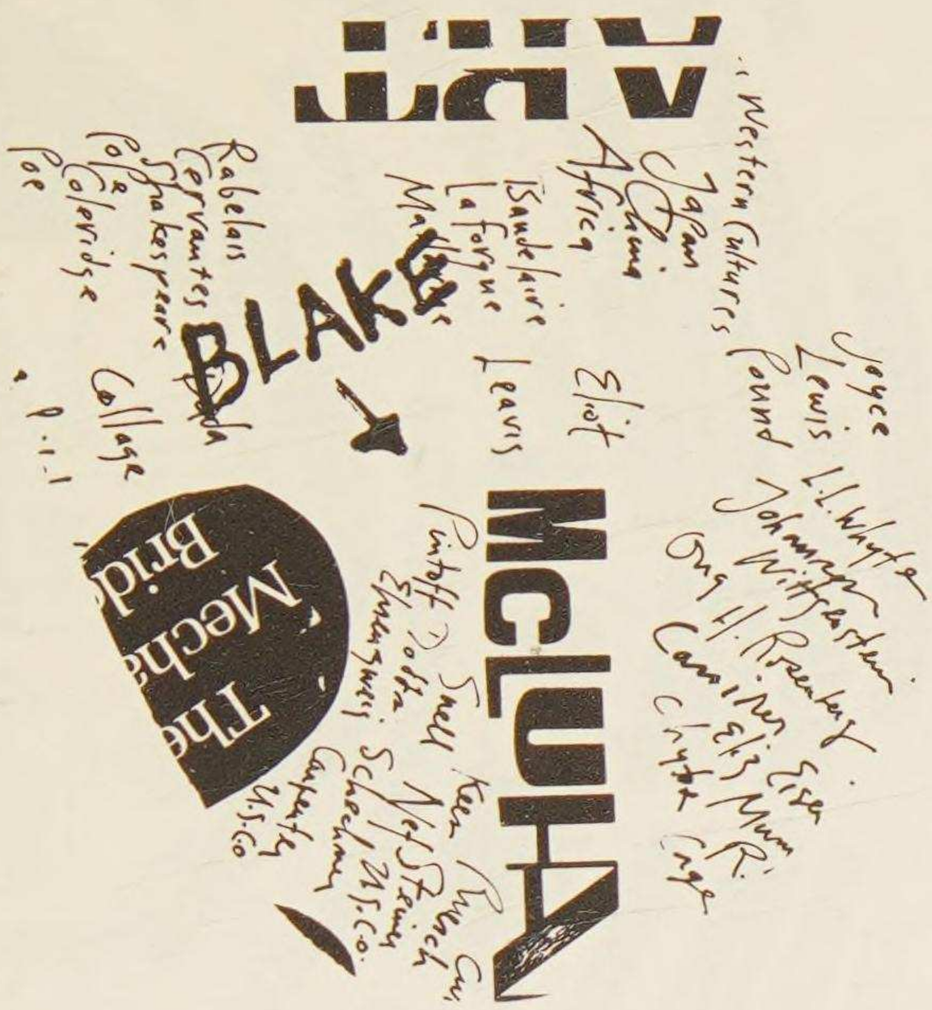
The dialectic of cultural change initiated by Modernism can increasingly find its locus in the life choices and life changes of the generations intervening between the Modern period and the Post-Modern. For example, a late modern school of painters such as the abstract expressionists can be shown to have transplanted the formal discoveries and the existential concerns of the School of Paris within American painting. In so doing, their accomplishment can be viewed from an academic and formal point of view such as that of Clement Greenberg, who writes eloquently about the explanations of cubist space in the work of Arshile Gorki, Jackson Pollock, Willem DeKooning and others (and in the process sets the terms for incorporating Modern painting into an academic establishment). Or the accomplishment of the abstract expressionists can be defined in terms of historical, existential, and political dimensions in the style of Harold Rosenberg. We can trace the journey of any given abstract expressionist painter from the moment at which he abandons representational styles to practice abstract styles in the manner of the great European painters such as Picasso and Miro, to the point where he uncovers an unexplored growing edge which he makes his own and contributes in the process to generating the late modern American school of action painting. This particular set of processes, in which the lives of the painters are seen as journeys from a Renaissance-oriented, representational period through imi-

tative modernism to an independent modernism would seem to constitute a kind of prototype saga that appears in almost every discipline. Now that the accomplishments of the late modern inventors have been absorbed within the university process and have themselves become establishment centers, we find their styles serving as polemical markers against which participatory Post-Modernists react when they search for newer radical cutting edges. It is characteristic that thought in many fields in the 60's reacts even against the possibility of isolating and separating genres, which is at the heart of both early and late Modernism.



We suggest that the participant get himself as quickly as possible into the environment constituted by the painters Pollock, Gottlieb, and DeKooning. He should attempt to understand the development of at least one of these men by living with reproductions of paintings that he can respond to from at least three periods–representational, imitative modern, and abstract expressionist. This can be done through art shows, through books about particular artists, or through courses in contemporary painting. The process can be greatly facilitated if the participant would both read and look at such books as Harold Rosenberg's *Tradition of the New* and *Anxious Object* and, of course, Clement Greenberg's *Art and Culture*. However, we would also urge the participant to look at the great anti-abstract expressionist paintings of Robert Rauschenberg and Jasper Johns or Larry Rivers. In particular, he should observe the application of abstract expressionist surfaces to such mundane objects as beer cans, ash trays, and the American flag. From this point the participant should be in a position to deal with all the main trends in recent art, including pop art, minimal sculpture, and the several other fractional enterprises which have followed leads given by the action painters.



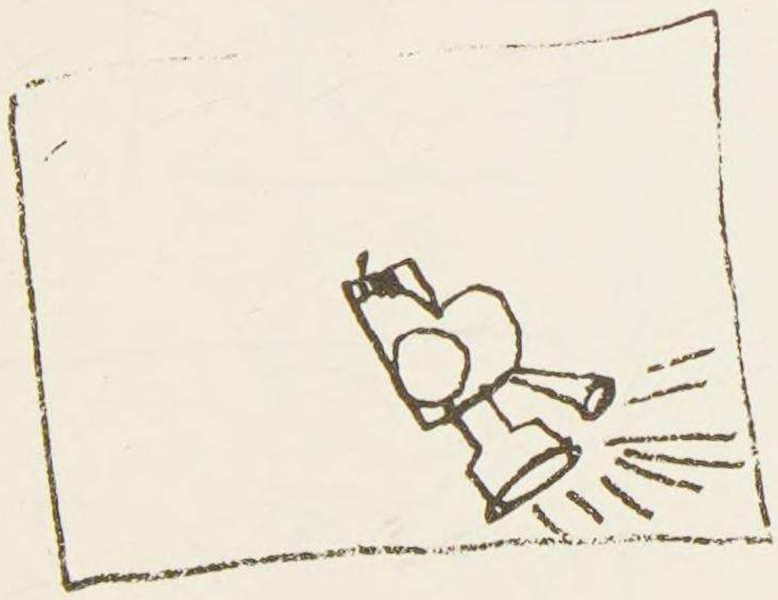


STOP THE PRESS

While working with the charts, we have discovered many different kinds of errors in them.

One kind of error that we keep finding consists of omissions in almost every list on the chart. The earliest discovery of an omission, which is sufficiently central as to demand instant correction (through inking in the name), was the omission of William Blake from the list of influences on McLuhan on the extreme left-hand side of the first chart. To be precise, add Blake between Pope and Coleridge and your chart will be up to date for the moment. Another kind of error was discovered when we began a discussion on the Spectrum section of the first chart which tried to cope with the movies of Stanley Kubrick, on the line called "films." This discovery arose out of discussion on *2001, A Space Odyssey*. In order to locate *2001* in the Marcuse-McLuhan space, it was necessary also to place the earlier films of Stanley Kubrick. We found *Paths of Glory* and *Dr. Strangelove* rather easy to fit in, but ran into difficulty with *The Killers*.

At this juncture we shifted over to the Modernism chart to see if we could find any way out. Once there, we discovered that the author of the short story from which the film had been made was not represented in the appropriate position of the Modernist spectrum. In making the chart we had selected the more obvious formally innovative novelists like Joyce and Proust and the more obvious substantive critical novelists like Lawrence. Our preoccupation primarily was with the European novel. Obviously the names of the American Modernist authors like Faulkner, Hemingway, Henry James, Fitzgerald, Gertrude Stein, and Aiken had escaped our notice. We suggest the addition of these names.



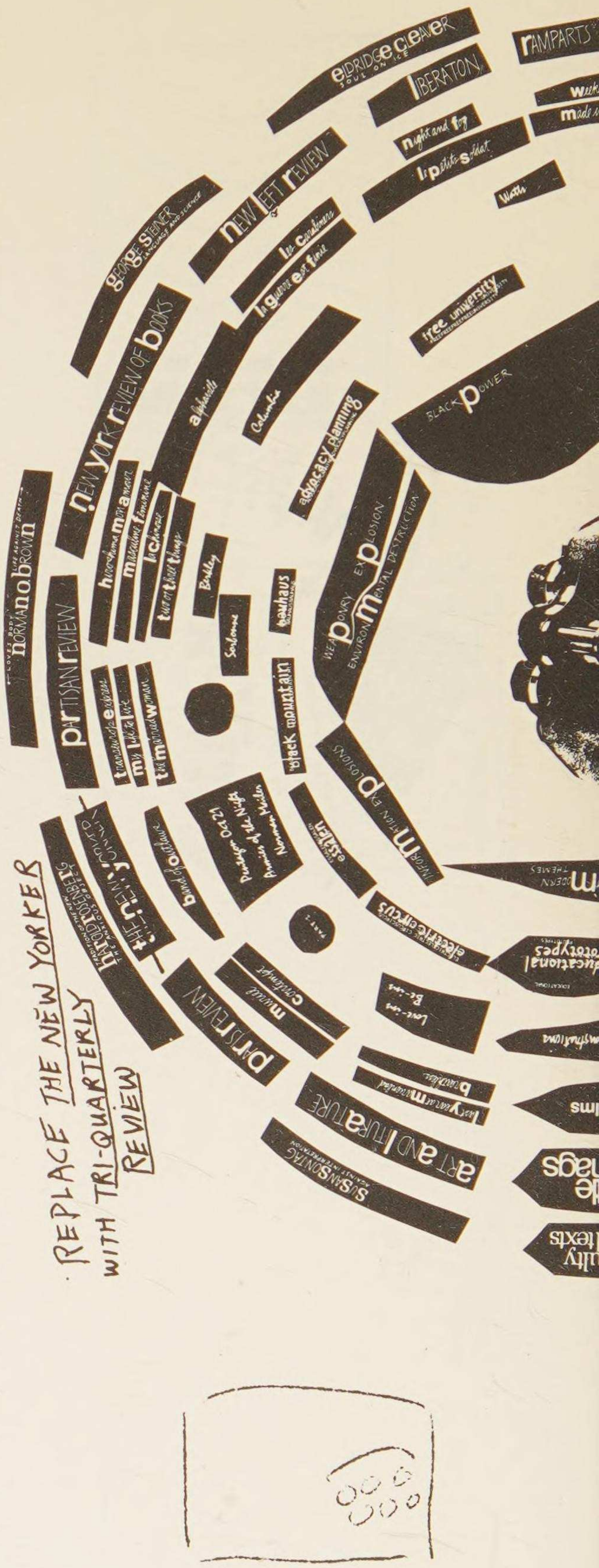
As a by-product to the location of *The Killers*, which is a Hemingway short story, we were forced to explore the substantive and formal Modernist innovations embodied in Hemingway's war novels, as well as in his Nick Adams stories, which is where *The Killers* falls. This discussion coincides with the

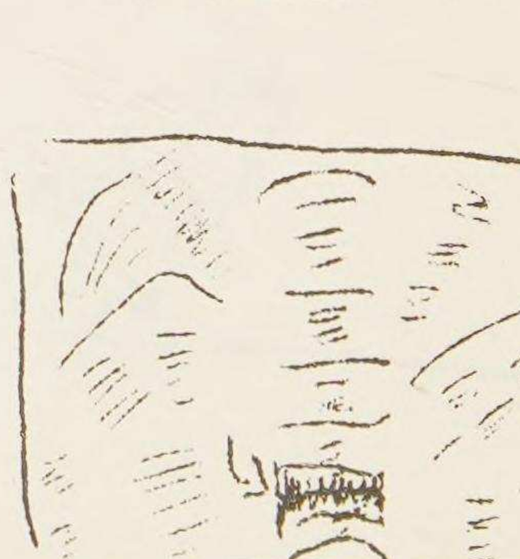
discussion of the way in which Kubrick transformed World War I themes in *Paths of Glory* and small town moods in the filming of *The Killers*. He stepped up the sinister qualities and implications embodied in the original Hemingway version, to achieve more contemporary moods. We were greatly aided in this discussion by one of McLuhan's sources, *The Novel into Film*, by George Bluestein. You might add that name to the McLuhan pinwheel.*

Once we had added Hemingway to the top list and linked this to the bottom set in the same spectrum, which consists of a series of Modernist movie directors, certain connections appeared between Kubrick and two other people on the list—Charlie Chaplin, whose *Modern Times* and *The Great Dictator* both relate to *Dr. Strangelove*, and between Fritz Lang's *Metropolis* and Rene Clair's *A Nous La Liberté*, which also relate to *Dr. Strangelove*. At this point, we recognized the need to add Jean Renoir to the list of Modernist film makers because of *Grand Illusion*, which obviously influenced Kubrick's *Paths of Glory*.

This inquiry has generated changes in the most fundamental structure of our chart. We hesitate to turn over the prerogative to make such changes to anybody, so readers wishing to add novelists or film makers had better clear such additions with either of us or *some other responsible authority*.

Now the reader-looker-chartmaker has been initiated into the processes of changing the charts and has become aware of the responsibilities this entails. Before he does anything else, he should read the text under Modernism at this Moment. THE COMMITMENT IN THIS TEXT TO RADICAL INNOVATION IN BOTH MEDITATION ABOUT MODERNIST ENVIRONMENTS AND PARTICIPATION IN POST-MODERNIST ENVIRONMENTS CONSTITUTES THE CENTRAL COMMITMENT OF THIS WHOLE ENTERPRISE. For purposes of contrast, the reader might look at Irving Howe's statements which increasingly reject the radical and confronting qualities of Post-Modernist work. In line





*Stanley Kubrick did not, in fact, make *The Killers*. In spite of this error, the discussion of this film is still a good example of the ways in which the participant can use the charts to discover the inter-relatedness of modernist and post-modernist themes. Indeed, our analysis clearly indicates that Kubrick *should* have made *The Killers*.



with this, he is able to dismiss most of the people whom we take with exceptional seriousness, from Marcuse and McLuhan through Norman Brown, Norman Mailer, and Susan Sontag. The highly educated reader might like to try to prepare a version of these charts based on the logic of Irving Howe's position. Such a reader will find illuminating his *Commentary* essay, "The New York Intellectuals" (*Commentary*, Sept. 1968), and his critique of confrontation politics in *The New York Times Magazine*, October 20, 1968.

The commitment to the nature of Post-Modernism embodied in our conception of plausible faculties for a new university may well be the most delicate and precarious that we have made. It suffers from the omnipresent possibility that our choices echo fashion, so that this plausible vanguard has already been incorporated into an emerging new establishment. It would be foolish of us to doubt that one or another has suffered, or will suffer, this fate. In point of fact, it has been allowed that Marcuse and McLuhan are themselves such figures. If one looks closely at the criticisms leveled against either, it is easy to see that even so astute an author as Irving Howe is dealing only with third-hand imputations so that his disestablishment of Marcuse and McLuhan is based on a singularly inept quotation from John Simon. The point here is that the rise to prominence of McLuhan, with instant McLuhanisms popping up everywhere, is confused and then identified with the very complex and continuing effort demonstrated in the several volumes found in the bubbles surrounding the McLuhan pinwheel. We urge the reader not to accept either the bubbles or the pinwheel in any spirit other than the most serious. McLuhan actually does synthesize the phenomenological implications of major design and communication theorists. More important, he synthesizes and interprets the primary documents and texts which constitute the radical undercurrent in western culture. The fact that the establishment responds by etherealizing him and then rematerializing him as a "pop hero" is hardly his fault.

Marcuse has also become a "pop" figure, although of somewhat less prominence. He has yet to appear on the cover of *Newsweek* but no one would be surprised if that were to happen shortly. If you look at

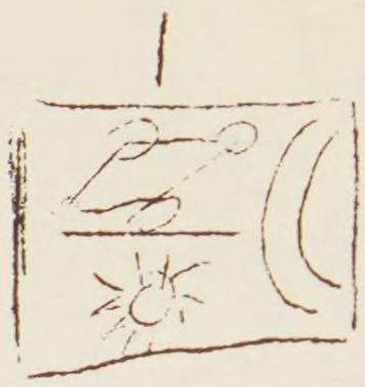
the top part of the first chart, the triangular structure communicates visually the progress of Marcuse's radical critique and reinterpretation of advanced industrial society. This starts with his earliest essays (recently translated in *Negations*, Beacon Press, 1968) and continues to his latest discussion of "Repressive Tolerance," "Obsolescence of Marxism," "Essay on Liberation," and the student movements which he playfully and powerfully discusses in a vital interview in *The New York Times Magazine* of October 27, 1968.

Marcuse's firm control over the large conceptions that constrain and liberate thought as well as artistic creation, is exemplified by his consistent focus over the last thirty years on the central structural and mythopoeic arguments to which radical critics must attend. Now that we have an adequate English translation of Schiller's *Letters on Aesthetic Education*, it is possible to see the very complex origins of Marcuse's position in this German Enlightenment figure. By placing the other members of the Frankfurt Institute, some of whose cultural writings are now being translated (especially Adorno and Benjamin), in line with Marcuse, we hope to suggest that Marcuse's lifework can contain, amplify, and justify the important contributions of his close associates.

Just as McLuhan, with his pinwheel, renews the energies of the radical designers and aestheticians upon whom he draws, so does Marcuse renew the energies of the radical political and aesthetic thinkers in his tradition. Understanding both Marcuse and McLuhan requires withdrawal from one-dimensionality and electronic numbness. Each in his own way forces the reader to regress in the service of the ego. Each in his own way uses a radical epistemology to inculcate a radical aesthetic and point toward a radical politics. Neither Marcuse nor McLuhan by himself is sufficient.

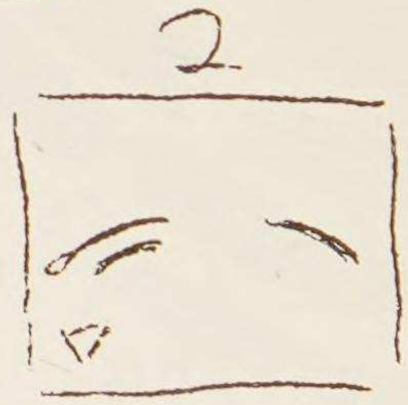
At this juncture, let us concede one point to the critics of both. To the critics of McLuhan who charge that he does not understand social structure, we must yield our consent. To the critics of Marcuse, who charge that he is not able to describe in detail the liberating powers of technology or the communal processes that might harness these powers, we also yield. However, we must also point out that none of these critics can himself answer these same questions. We must also not allow these lacunae in the

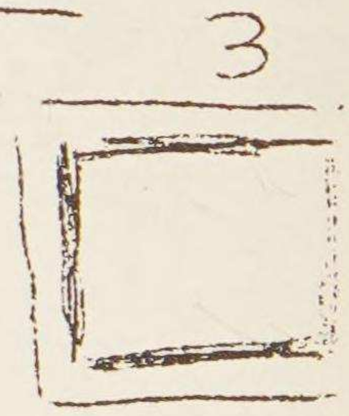


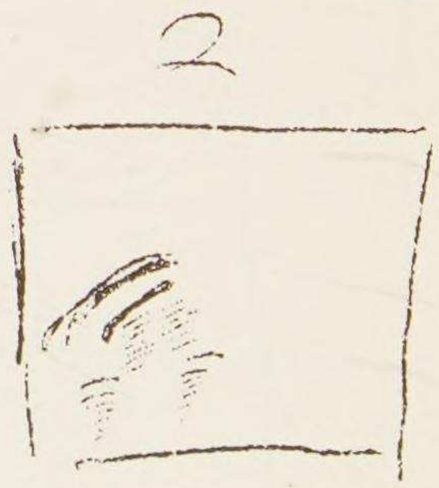


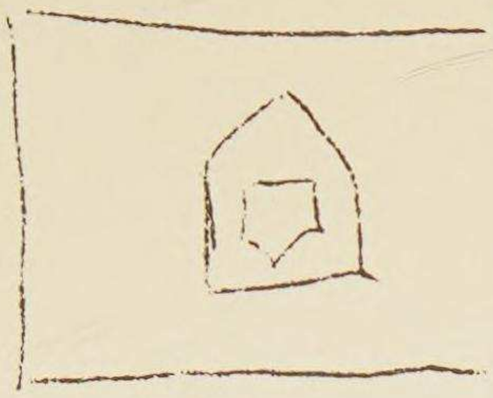




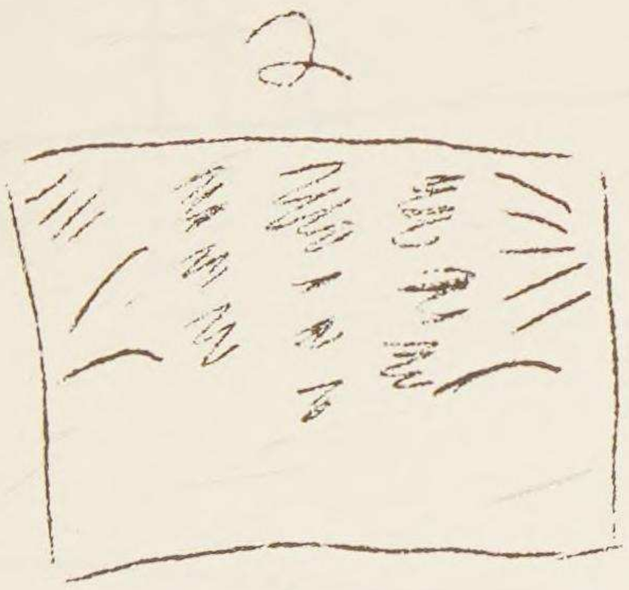














work of Marcuse and of McLuhan to deflect attention from the central contributions each makes to interpreting major social changes.

If the participant returns to the central statement in Chart 2, under Modernism at this Moment, he will find that the three statements under Art, Design, and Politics must be read as programmatic. They foreshadow our interpretation of Post-Modern participatory environment and assert the presence of creative intellectuals, including the many names on our faculty. By relating the section called The Imaginative to the central statements about art, design, and politics the reader-looker will find that the adversary culture embodied in the Post-Modern process has sufficient stature to deal with the central problems, processes, forms, and transformations uncovered by the earlier Modernist schools. We choose to stress interconnections between these schools and our Post-Modern faculty. These later intellectuals stand in a line of legitimate ascent from the great Modern innovators such that together the two groups provide a relevant radical environment.

Here one must turn immediately to the third chart, where the general affinity among all of the names outside the House, whether they be Modern or Post-Modern, is much stronger than the affinity of any one of them with the several defenders of the cultural and political establishment within the House and the space defined by the Pentagon. This conflict is underscored by the specific oppositions at the several edges of the House. The general orientation of the edges of the House is loosely responsive to the key figures at the far edges of the chart. Thus the upper right moves in the direction of physical and biological sciences, while the right wall shifts toward social and psychological sciences. The floor is designed to anchor large socio-economic approaches to advanced industrial society on the right to the so-called third world on the left. The left side of the chart juxtaposes theorists of the plastic arts on the bottom and of the literary arts on the top. The upper left side of the roof polarizes radical and liberal definitions of psychoanalysis. The more that a reader knows about a particular set of figures poised in opposition by the chart, the more freely he will be able to move outside into the space oriented around Marcuse and McLuhan on the left and right sides.

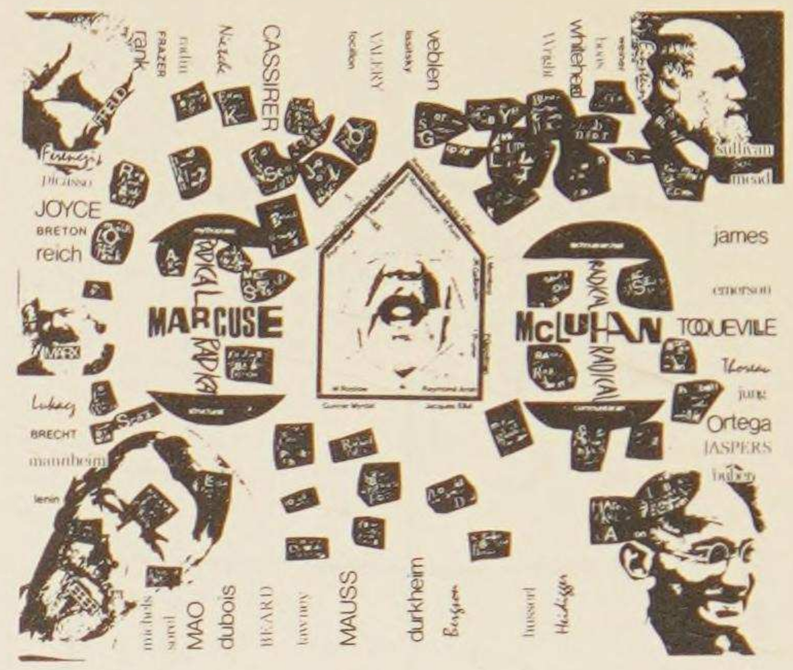
It is preferable that the reader-looker develop his

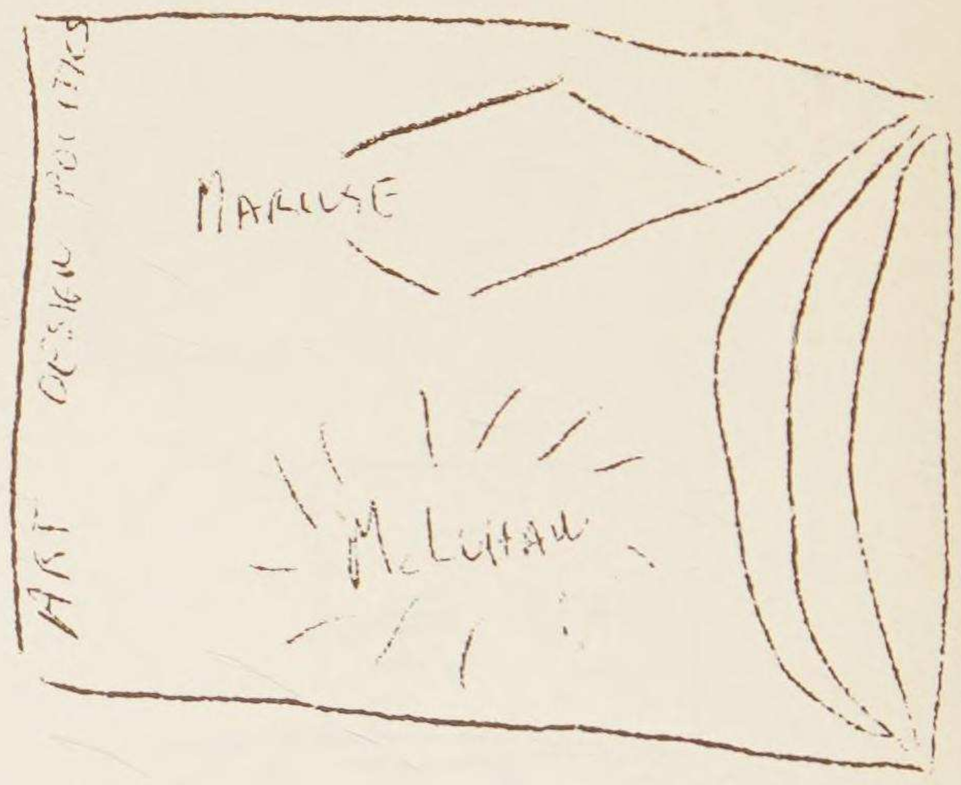
own sense of the spaces by moving outward from the edges of the House, each of which will have major Post-Modern theorists mounted on them, toward the names on the outermost edges of the chart. These names include the major Modernist innovators in the several realms of culture.

Still another way of grasping these left and right radical spaces is for the reader-looker to relate to the various name clusters. These names include authors of powerful radical counter-statements. These names are located according to their relationship with the issues defined by the four categories of radical structural, radical mythopoeic, radical technoanarchist, and radical communitarian. Attention might be called to the presence of names in these clusters that overlap with names on our plausible faculty or on the first general chart defining McLuhan and Marcuse.

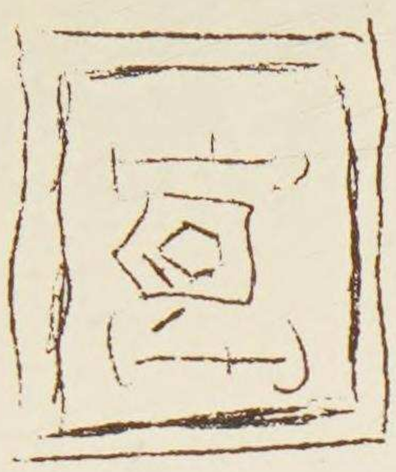
For people bothered by questions of power, a brief digression on the relationship between the pentagonal shape in the center and the several intellectual figures on the inner sides of the House might be in order. It is clear that our design anticipates the recent uncovering of the new conglomerates by economic observers, since we assert our position by defining the edges of the Pentagon according to the several sectors of the economic signified by the preface word, "general." We do not have any special commitment to the placement of any of the five generals, and recent corporate interlocking seems to bear this out. The figures that we have placed within the Pentagon are likely to be supplanted on occasion and it might be in order to suggest that we are not persuaded that it matters. The power is wielded by the generals and we find it a scholastic exercise to try to determine whether General Education, General Motors, General Electric, General Dynamics, or General Foods wields the most. The smaller triangles, within the House but outside the Pentagon, are similarly interchangeable and replaceable. We picked the college presidents, the historians, the sociologists, the cities, the streets, and the social scientific advisers to the State Department who were current while the charts were being prepared. We offer the reader-looker-chartmaker free rein in generating new triangles according to his own feeling about who belongs in that space.

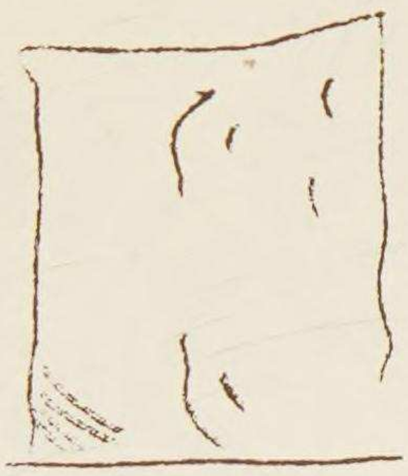
Returning to Chart 2, the participant will note

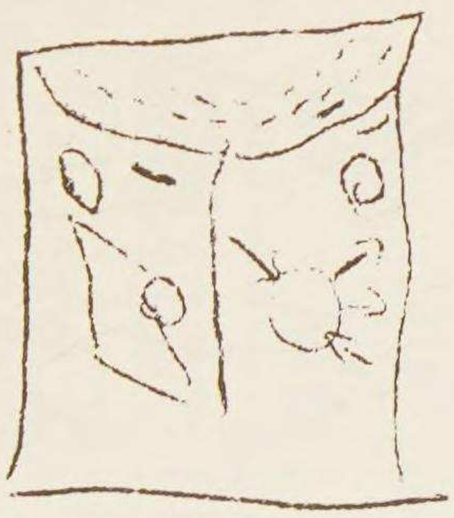












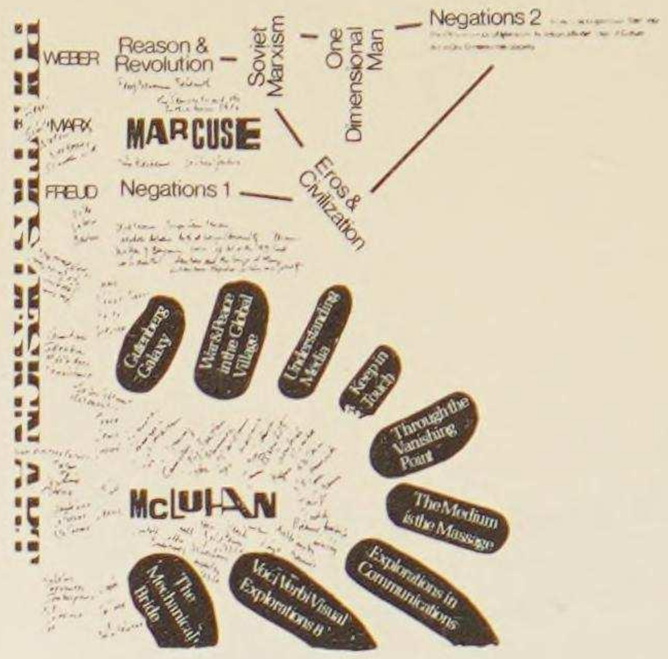


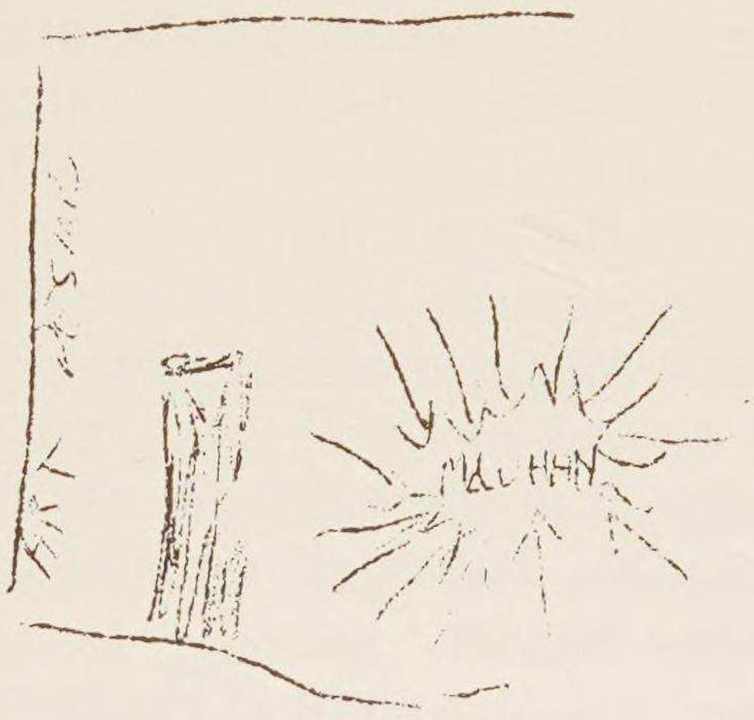
that Marcuse and McLuhan are placed at the exact bottom of the sequence constituted by the imaginative, politics, art, design, and Modernism at this Moment. This placement at the base aims at suggesting the way in which we would answer *all critics of Marcuse and McLuhan*. Each of these theorists focuses upon and offers a framework for interpreting vital social processes. This binary structure permits the delineation, interpretation, and evaluation of Post-Modern themes which otherwise might remain unintelligible. In other words, our charts try to teach the reader to explore the novel composite spaces delineated by McLuhan and the substantively radical perceptions generated by Marcuse. Our assumption is that unitary perceptions or synthetic analyses can take place only when these contradictory spaces have been superimposed. For example, the hippies and their rich subculture may be at one and the same time repressive and radically innovative. The point is not to make a total judgment. It is rather to differentiate the evaluative processes so that the complex realities can be brought into focus and interpreted, at least for the moment. Thus, Norman Mailer in *The Armies of the Night* gives the kind of close-up portrayal of the events at the Pentagon that makes possible dialectical thought on a difficult subject like the hippies.

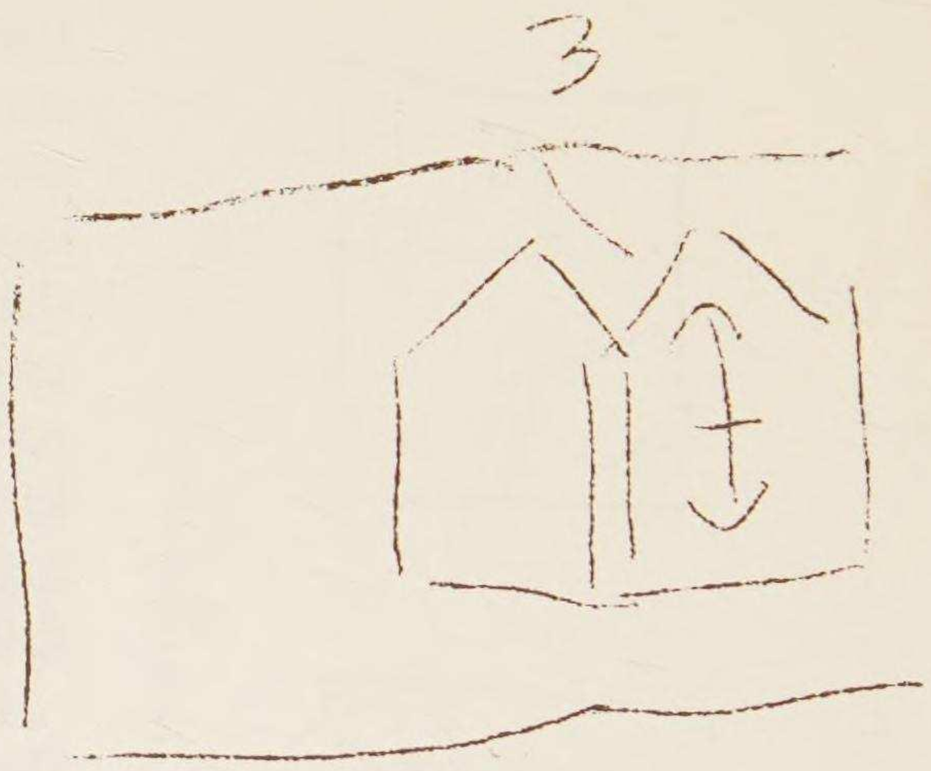
By placing Marcuse and McLuhan at the base of the second chart, we attempt to illustrate two contemporary critical responses to advanced industrial society. By considering a person or process within the McLuhanian definition of complex mixed mediation, it becomes plausible to achieve a deepened phenomenological response to a Post-Modern faculty or a Post-Modern theme. This should suggest experiential dimensions otherwise not discernible, and which typically lead to affirmation of the person or process. Yielding to the McLuhanian affirmation simply means yielding to the use of unlikely combinations of aesthetic or political methodologies. It entails a willingness to break down traditional conceptions of the boundaries or forms of artistic design or political process. It is indeed a willingness to suspend genre-based conceptions provisionally, or at least until a full response has been elicited. This same provisional suspension of response is demanded by Marcuse. However, his framework discerns the repressive in-

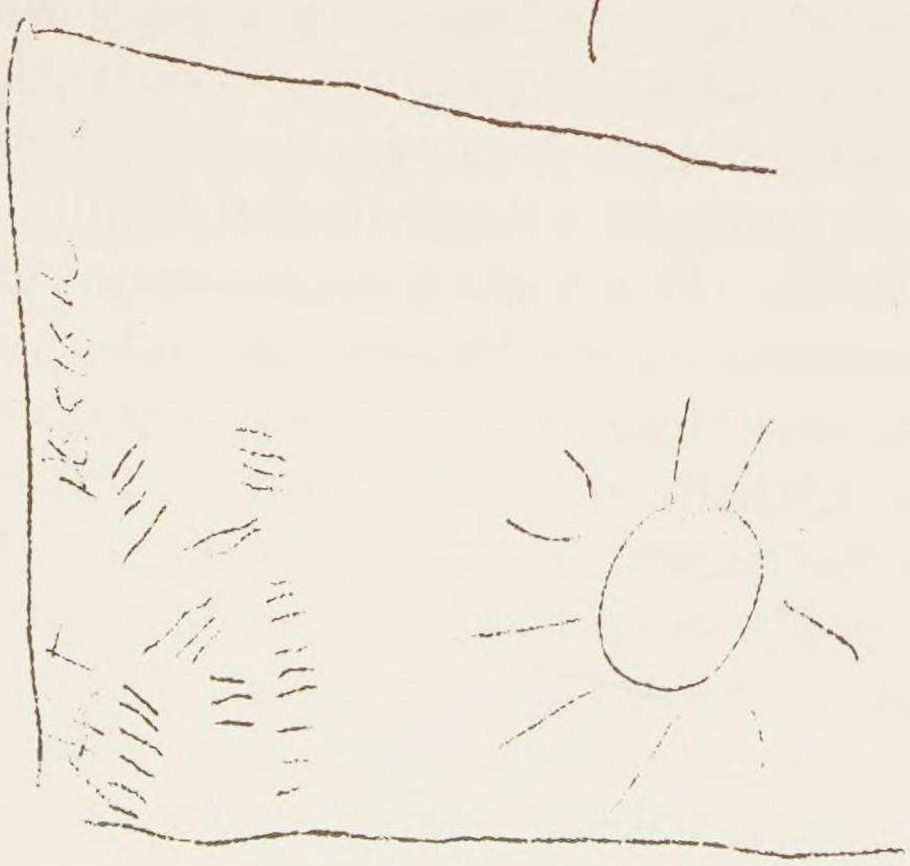
corporation that one-dimensional society quickly imposes upon all forms of innovation or dissent.

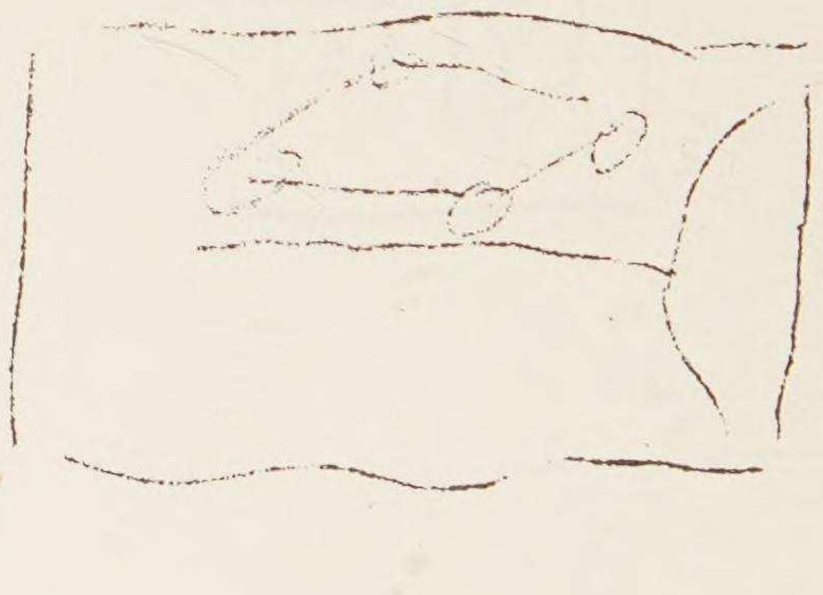
The large lesson of Marcuse and McLuhan taken together is that one-dimensional society establishes the terms within which all responses to it become sources of numbness or symptoms of control. The reader-looker-responder to our charts must at this juncture immediately set up his own dialectical or doubly helixical substantive environment. He must do this because anything less will hinder all further progress by transforming active attention into passive compliance.



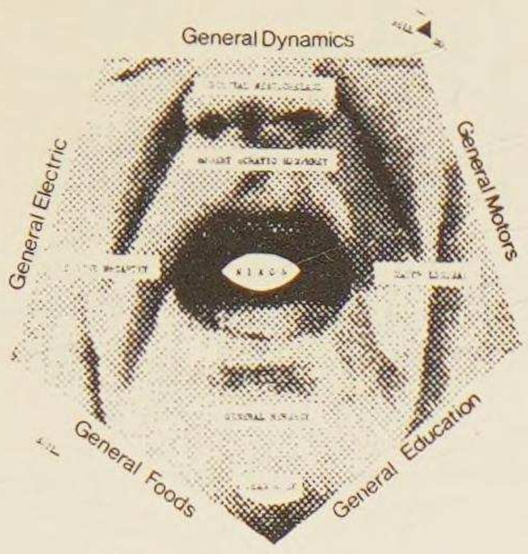




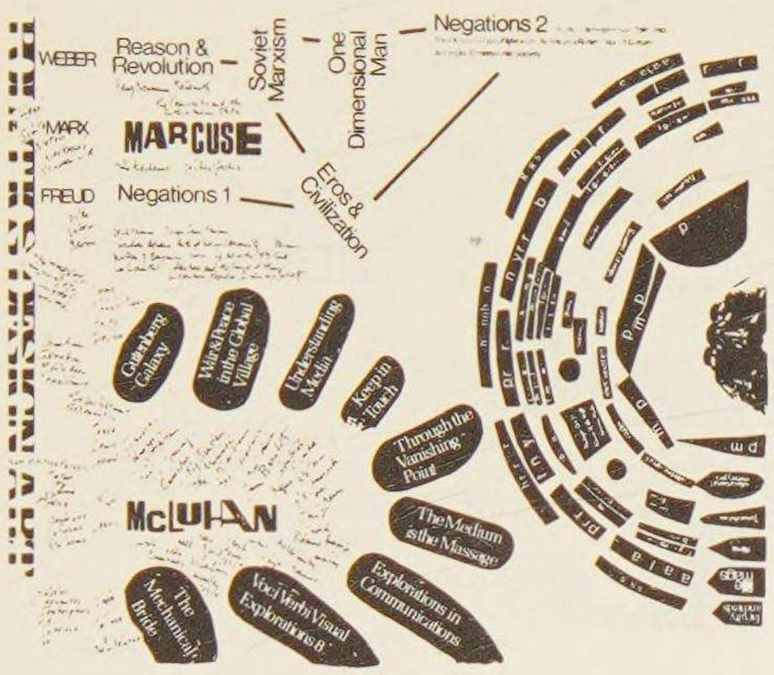


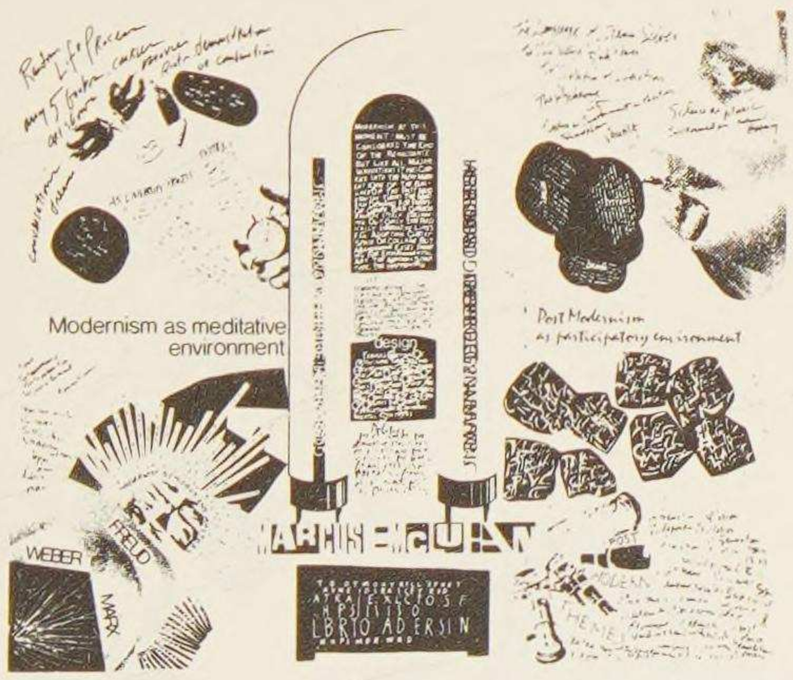


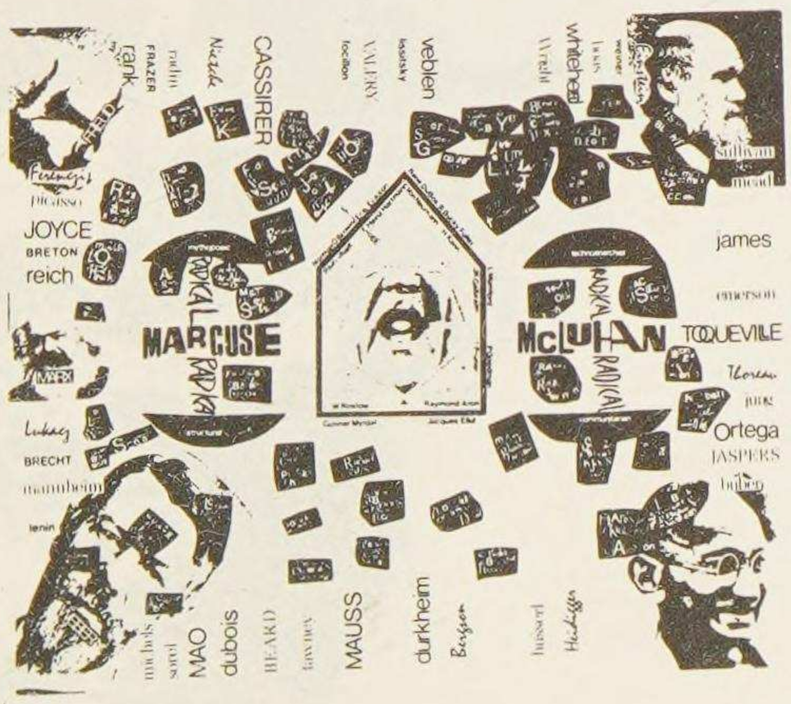
THE NEXT STEP



IF YOU DON'T START DOING, *YOU MIGHT AS WELL STOP!!!! OR, ALTERNATELY, SINCE YOU ARE DOING, IF YOU DON'T START* NOTICING *WHAT YOU ARE DOING, YOU WILL NEVER START!!!!!*





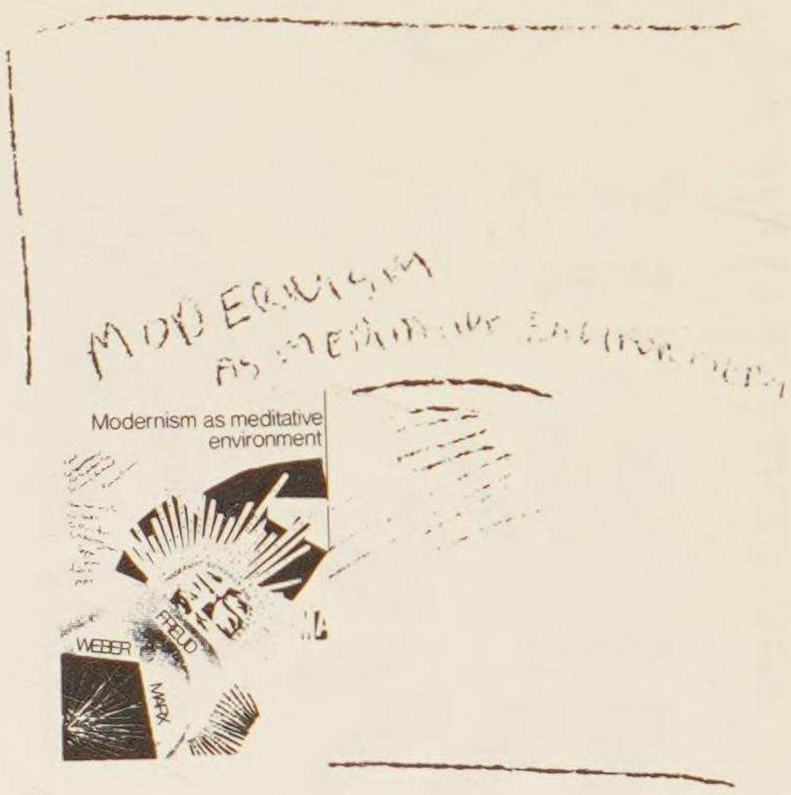


We feel very strongly about the intense interconnection between our own participation in our meditation about Modernist sub-environments and meditation about our participation in Post-Modern sub-environments. The only way for us to articulate this will be to indicate specific processes and points of intersection currently alive for the two of us. For purposes of intelligibility, when we talk about participating in a meditation our field of reference is the Modernist sub-environment, and when we talk about meditating in participation, we will be referring to the Post-Modern sub-environment.

Here, then, are the Post-Modern processes that confronted us, with singular demands for meditation about participation in the week of November 4, 1968. First and foremost was the demand that we be good citizens and vote in the so-called election. We concluded that the most active way to participate in this election was to ignore it. The British press, in particular *The Observer*, had concluded that neither of the candidates likely to win differentiated himself from the other sufficiently to permit reasonable discussion about their relative merits. Nixon spent his time trying to prove he was the new Nixon, not the old Nixon; while Humphrey spent his time trying to prove he was the Old Humphrey, not the Johnsonized Humphrey. Since neither claim seemed credible, the election had focused down into a propagandistic hero-worship of Muskie and a propagandistic witch hunt against Agnew. The choice between the candidates added up to a choice between repression and repressive tolerance, and nobody could really be sure

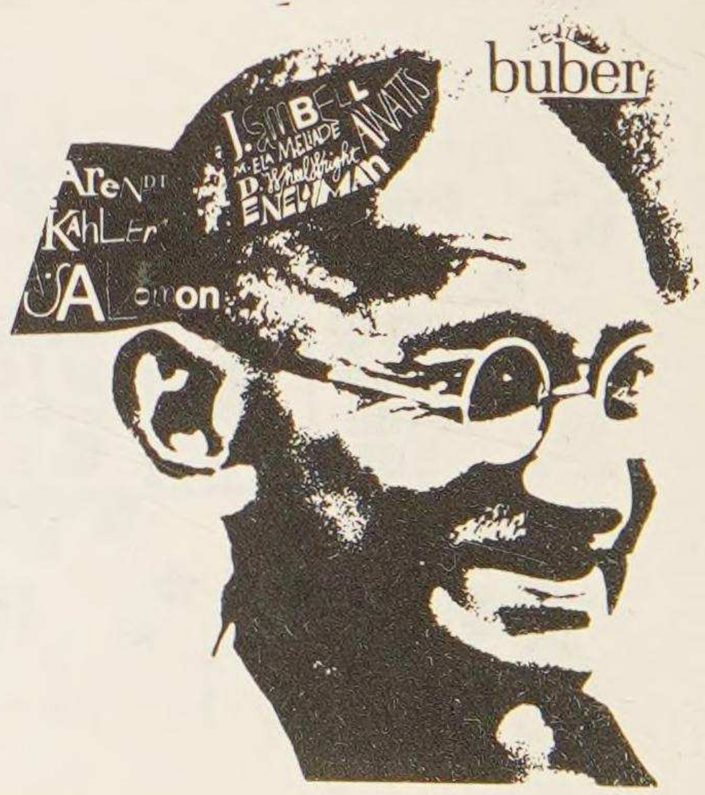
which combination of candidates would deliver repression or repressive tolerance at any point in time or space. On McLuhanian terms, television had extended the chances of any viewer not in a state of numbness sufficiently to insure the non-choice of either candidate; while in Marcuse's terms, participating in a choice between repression and repressive tolerance became almost the ultimate one-dimensional confrontation. Our consensus then was to choose, and this was arrived at meditatively so that we could define it as a form of participation in this particular aspect of our Post-Modern sub-environment.

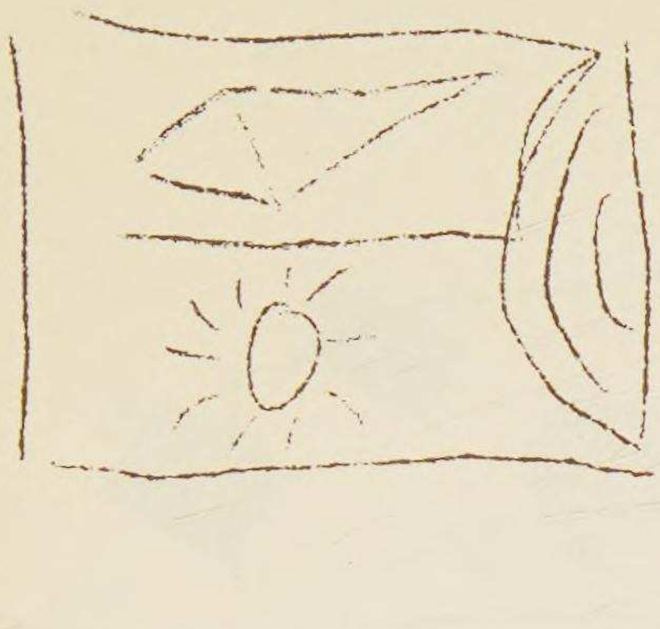
At this point our consciousness of involuntarily and unmeditatively participating in multiple Post-Modern sub-environmental fashion in many other processes was vastly exacerbated. Thus we were forced to recognize that pollution in the air we breathe and adulterants in the food we eat constituted conditions that we took for granted. For massive documentation on this subject, we refer the reader to Rene Dubos' book, *Man Adapting*. The daily newspaper provides ongoing documentation, particularly about atmospheric pollution, and those of us sufficiently hypersensitive to urban pollution need only fly into the city of New York. I suppose the massive attention paid to thalidomide or to the effects of cigarette smoking constitute symbolic acknowldgement of pervasive involuntary environmental poisoning.

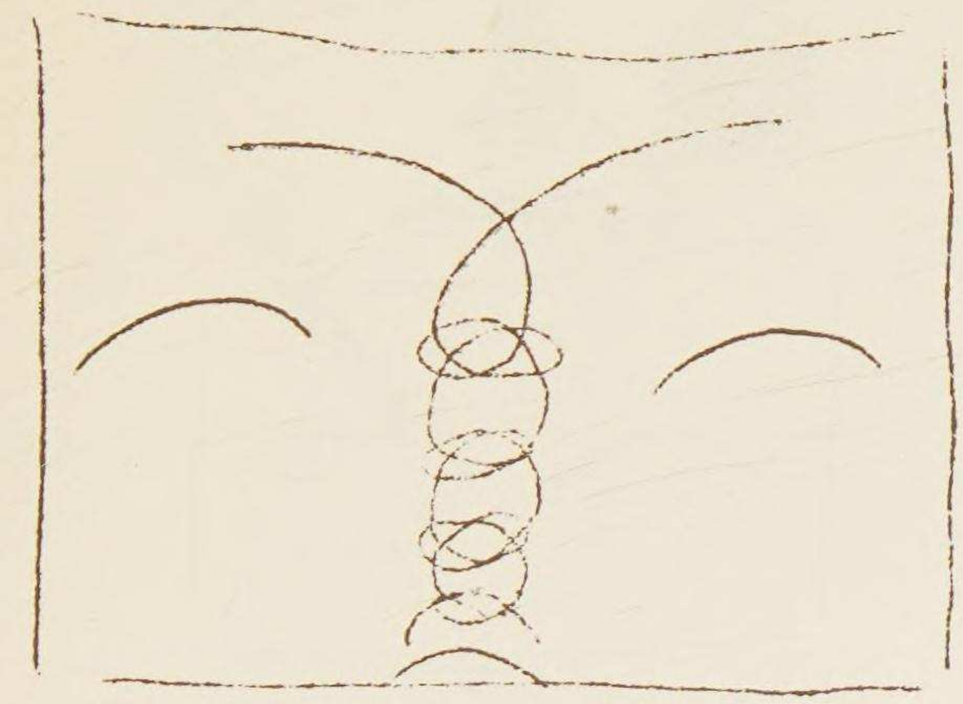


It is not necessary to go into detail about every aspect of involved participation in Post-Modern life. One could point out that any New York City parent was involuntarily participating in racism, the rise of black power, and the breakdown of city government during that week, if his child were enrolled in public schools. Any parent of a soldier must have been participating in a heartbreaking, confused, and seemingly politically motivated series of peace maneuvers signaled by Johnson's speech that week.

To be perfectly frank, our meditation about this Post-Modern environment during that week in November actually included a poetry-reading by a very eminent Post-Modern innovator, John Berryman, a series of performances by the Living Theatre, and much more specific dealings with racism and efforts at reducing racism within our immediate environ-









ment. It is these kinds of things we would have to dwell upon in greater length were we trying to show the forces that constituted our working sub-environment. They were really far more significant as learning processes than were the dimension that included our involuntary participation in politics, pollution, and poisoned food.

To make this more general, we suggest the following steps to the reader: he should first block out a corrected list of Post-Modern themes. To do this, he should take our list (on Chart 2), which we consider prototypical, and make corrections in it according to his own experience in his own sub-environment. He should use our list to identify themes that he would not necessarily notice but in which he participated with varying degrees of meditative awareness.

He should then construct a statement, either visual or verbal, which outlines the salient dimensions of his participation and he should do this in such a way that he can distance himself sufficiently to begin meditating about it.

One way of establishing distance from an environment in which one is participating either one-dimensionally or numbly is to actively interject between one's actual environment and one's meditative processes the stark interpretive perspective offered by Marcuse and by McLuhan. For example, how often did one indulge in repressive desublimation, how often did one participate in the happy consciousness, how often did one accept one or another closed univere of discourse?

Anybody reading this who is enrolled in a college or high school should now shift his attentions to that major process which he involuntarily participated in during that November week, or any week unless he happened to be in the City of New York, in the infirmary, or stoned beyond belief (and this is where we jump the gap). Even if you don't go to your classes—often a powerful form of participation—you respond to the university's definition of Modernist texts. Obviously the particular configuration you respond to is determined by the courses in which you are enrolled. All effort at disentangling the so-called educational process in these courses in which you gather the cues and signals for persuading your instructors that you have "learned" whatever they think

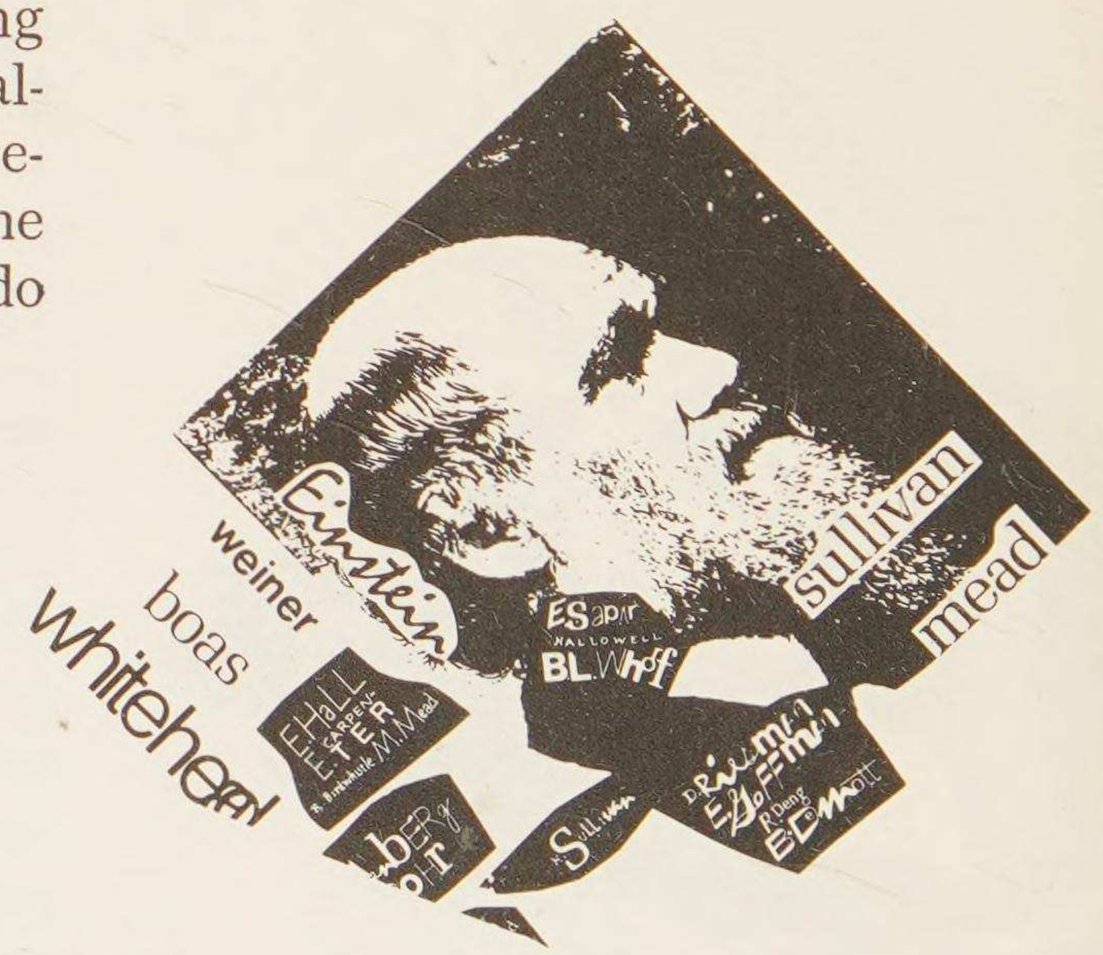
you ought to have learned about their particular subject matter, from a genuine meditation about the major texts which constitute these subject matters, must be construed as participation in a meditation about your Modernist sub-environment.

On the Modernist meditation that same week, we found ourselves puzzling about surrealism. The Post-Modern participative trace here may well have been *The Boston Globe's* way of handling the electoral process. On election day, they featured on the front page three full-color photographs of the candidates, which constituted the most powerful visual statement that any prospective voter might have needed to keep him from participating any further. The faces were all grizzly green and catsup red. Man Ray, or any other surrealist photographer, could hardly have done better in capturing or caricaturing the candidates. In case the point wasn't gotten from the front page, the cartoonist Szep brought to bear his own considerable surrealist power in a cartoon in which the three candidates, portrayed as female toads of varying heights, asked the public, in the form of a broken mirror, who among them was the fairest. Actually the resources for surreal perception were many, including a report by the surreal Post-Modern masters, William Burroughs, Jean Genet, Terry Southern, and Norman Mailer on, of all things, the Democratic convention—actually demonstrating that the Post-Modern line between fantasy and reality has disintegrated to the point where factual reporting requires a literary talent for reporting the grotesque (which, even at its best, could not outdo television reporting from the scene).



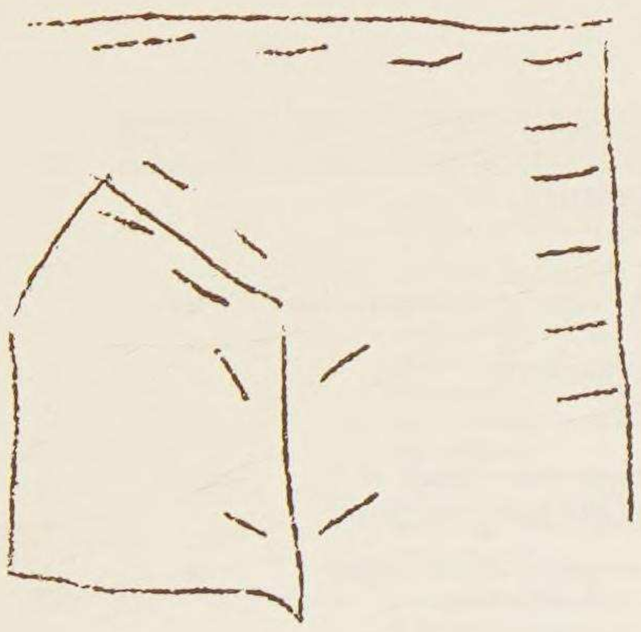


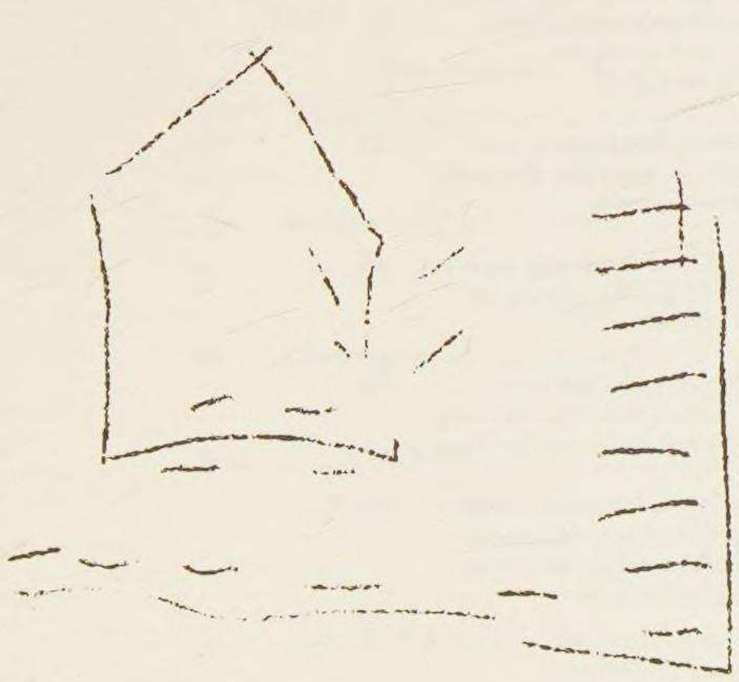




FOUR NAMES WERE LEFT OUT OF OUR ACKNOWLEDGMENTS; THESE ARE STUDENTS WHO WERE VERY HELPFUL IN THE DEVELOPMENT OF THE CHARTS: PAUL BROEKER, NICK RABKIN, AND "GORSKY" OF BRANDEIS; AND TOM CLARK OF CLARK INSTITUTE. ABBIE HOFFMAN SHOULD BE ADDED TO THE POST-MODERN FACULTY.







SURREALISM AS A MASSIVE SWITCHBOARD

Since the Blueprint is itself anchored in a visual statement, we can say that the underlying faculty must consist of a transformative power which probably jumps the gap between pictorial statement, through poetic statement, to prosaic statement. The issue here is really transformation and the faculty and the development of transformative power along these three dimensions can be acquired only by protracted meditation on Modernist texts. This is a familiar distinction to teachers within each realm of Modernist enterprise. It is simply another way of saying: if you want to read modernist poetry keep doing it, or, as Frost put it, first read one poem, then another, then another, etc., etc., etc. The poems have a spatial form and reading the last might well unscramble the first, so long as your memory storage process retains sufficient vestige of the first, so the unscrambling process can unfold. The same thing happens with pictures and again the visual storage bank is the heart of the matter. By calling surrealism a switchboard, we meant to suggest that the following connections can now be established and we invite the reader to do so, depending upon his own particular hookup.

CONNECTION 1: Block in Marcuse's analysis of surrealism in *Eros and Civilization* to identify the ways in which surrealism makes the pleasure principle manifest and permits it to override the performance principle in crucial ways.

SUB-CONNECTION 1: Read all of André Breton's surrealist manifestos, especially the long poem, "Poetic Effect" about his wife. (David Antin's translation is the best.)

SUB-CONNECTION 2: See Maurice Nadeau's excellent history of surrealism, with an eye to identifying the ways in which the great concern over politics and art is at the heart of surrealist thinking. This concern underlies Marcuse's use of surrealism, as well as the link between politics, design, and art in our charts.

SUB-CONNECTION 3: Try to identify the surrealist painter whose transformative process speaks most directly to you. This cannot be done willfully since dreamscapes obviously are difficult to recall (Freud) and one suspects that the painter you appreciate most rapidly is the painter whose dreamscapes are the least threatening.

SUB-CONNECTION 4: Once you have identified which of the surrealists is most threatening, get the largest and best reproduction you can find of his most threatening painting and live with it until you understand what it is about. Keep the painting up until you start dreaming about it.

SUB-CONNECTION 5: Try surrealist poetry in the language of your choice. Obviously, French carries surrealist imagery more powerfully and more consistently than any other language. Some of the translations refract this quite well, others do not. The surrealist strand in English poetry is subterranean and certainly it must include such poets as Wallace Stevens, Ezra Pound, and T. S. Eliot.

SUB-CONNECTION 6:

SUB-CONNECTION 7:

etc.

THE DIAL PRESS, INC. NEW YORK 1957

Marshall McLuhan

Hot & Cool

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as people become more involved, they know less and less.—mc luhan

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5. Kenneth E. Boulding — it is perhaps typical of very creative minds that they hit very large nails not quite on the head. — 56
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PART TWO: THE HONEYMOON OF THE MECHANICAL BRIDE

suppose crime did pay? is it an accident that the narcissistic heroes like tarzan, superman, cowboys, and sleuths are weak on social life? is bogart america's shropshire lad?—mc luhan

7.	Rudolph E. Morris	how refreshing to see a critique of a period and of its morals avoiding moral indignation!	78
8.	Walter Ong, S.J.	in a way, the angels have a greater social problem than even industrialized man.	82
9.	*Ammunition* (C.I.O.)	the girl may be sweet and innocent and harmless, but coca-cola isn't. the next time you get a tooth knocked out, put it in a glass of coca-cola and watch it dissolve in a day or so.	93

PART THREE: EXPLORATIONS IN THE NEW WORLD

why have the effects of media, whether speech, writing, photography or radio, been overlooked by social observers through the past 3500 years of the western world?—mc luhan

10.	Marshall McLuhan	where the hand of man never set foot.	106
11.	Marshall McLuhan	today we're beginning to realize that the new media aren't just mechanical gimmicks for creating worlds of illusion, but new languages with new and unique powers of expression.	111
12.	William Blissett	bless *explorations* (careful: there's cordite mixed with the popcorn). bless its editors and contributors, eminent products of book-culture, determined to get their notions down in print where we can square up to them.	117
13.	Marshall McLuhan	it is strange that the popular press as an art form has often attracted the enthusiastic attention of poets and aesthetes while rousing the gloomiest apprehensions in the academic mind.	121
14.	Marshall McLuhan	i wonder whether the rebellion of children today in classrooms and against the book has anything to do with the new electronic age we live in?	137
	Harley Parker	one of the most fascinating sides of the renaissance was the way in which it took its print culture as a system of aesthetics.	
	Robert Shafer	before gutenberg, people had relatively little incentive to become egotistically projected onto a whole civilization.	
15.	Marshall McLuhan	is it natural that one medium should appropriate and exploit another?	146

PART FOUR: THE GALAXY RECONSIDERED

schizophrenia may be a necessary consequence of literacy.—mc luhan

16.	John Freund	*the gutenberg galaxy* . . . strikes us as a hybrid species, disquieting rather than beautiful.	162
17.	Patrick D. Hazard	the analogy between print and electronic media history means nothing when looked at closely.	169
18.	Dell Hymes	the author's mode of reasoning is such that *involvement* and *importance* (particularly of print) is transformed into *primary characteristic* and *determinant*.	172
19.	Frank Kermode	mc luhan substitutes the printing press for *genesis* and the dissociation of sensibility for the fall.	173
20.	A. Alvarez	the effect is of a lively, ingenious, but infinitely perverse *summa* by some medieval logician, who has given up theology in favor of sociology and knows all about the techniques of modern advertising.	180
21.	Dan M. Davin	the style . . . prefers to rape our attention rather than seduce our understanding.	183
22.	Raymond Williams	paradoxically, if the book works it to some extent annihilates itself.	186

PART FIVE: UNDERSTANDING M.

the medium is the message.—mc luhan

23.	Harold Rosenberg	he is a belated whitman singing the body electric with thomas edison as accompanist.	194
24.	Dwight Macdonald	he has looted all culture, from cave painting to *mad* magazine, for fragments to shore up against the ruin of his system.	203
25.	Christopher Ricks	the style is a viscous fog, through which loom stumbling metaphors.	212
26.	Jack Behar	he doesn't want ideas but action.	219
	Ben Lieberman	the greatest defect of mc luhan's theory is the complete rejection of any role for the content of communication.	
27.	John M. Johansen	the experience we derive from our buildings will be drawn from a fusion of the senses: the impact swift, instant, condensed, total; the message immediate, direct, possibly crude, unedited, unrehearsed, but real.	226
28.	George Steiner	as for blake, mc luhan is his successor over and over again.	236
	Jonathan Miller	he often opens doors to chaos.	
	Andrew Forge	in his work there is an icy undertone which strikes terror.	
29.	Benjamin DeMott	a literary self that amounts to an amalgam of bogie and dr. huer might not seem everybody's dish: but the thing obviously meets a felt need.	243
30.	Susan Sontag	the basic unit of contemporary art is not the idea, but the analysis of and extension of sensations.	252

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even hercules had to clean the augean stables but once!—mc luhan

31.	Gerald E. Stearn	Q. will there ever be silence?	266
	Marshall McLuhan	A. objects are unobservable. only relationships among objects are observable.	

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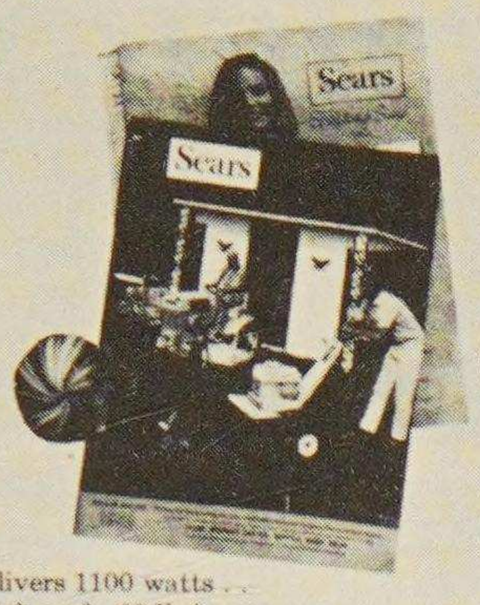
A SELECTED BIBLIOGRAPHY 305

WHOLE EARTH CATALOG

access to tools



Spring 1969
$4



Sears/Wards mail order

If you live away from cities, where telephone calls and quick car trips aren't possible, the Sears and Wards catalogs are indispensable. Clothes, tools, building materials all via mail and service is rapid. Both catalogs are intelligently organized. Although we take such for granted, the Sears catalog was on display in the US pavilion at the Brussels Worlds Fair and continually mabbed by people of other countries.

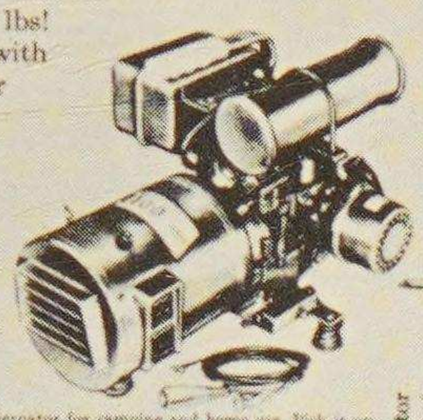
Both have farm catalogs, with contractor's and light industrial equipment and all types of farm equipment, including live poultry. Until last year Sears had a separate catalog for Craftsman tools, now however these are included in the genecal catalog. Most electric tools have a year's guarantee and other tools are unconditionally guaranteed. If you break a hammer handle after three year's use, they'll give you a new hammer.

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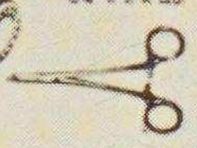
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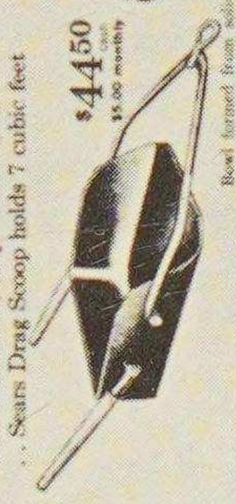
Shipping Note for Both Pages: All power plants sent freight (rail or truck) or express. "F" items (such as F32 AF 32024N) from factory near Milwaukee, Wisconsin. Allow extra time for factory shipment.

29 Screw Clamps. For a fast hold-tight for handling small parts. Straight and serrated jaws. Locking pincher. 3 inches long. Ship. wt. 1 ounce. 32 AF 45016 . . . . . $4.99





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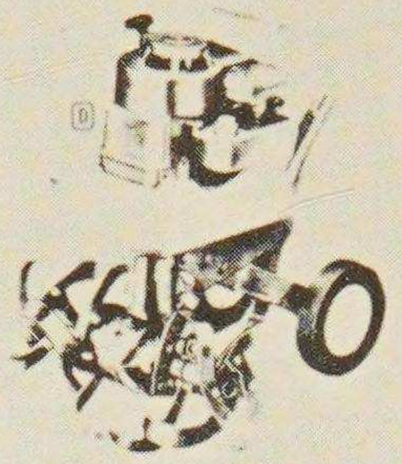
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- Prepares fine, deep seedbed in 1 operation

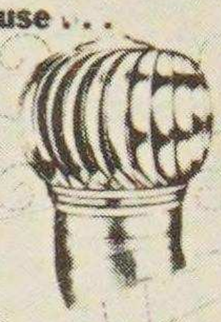
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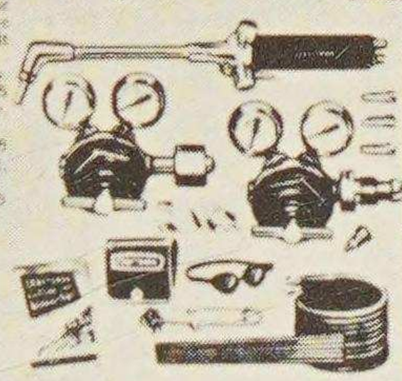
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⅜ in.	50	42 AF 24113C	3	2.74	1 in.	400	42 AF 24136N	45	54.95
⅜ in.	100	42 AF 24115C	6	5.48	1¼ in.	Per Ft.	42 AF 24141C	3 oz.	Ft. 24¢
⅜ in.	500	42 AF 24118N	28	27.40	1¼ in.	100	42 AF 24145N	30	23.00
½ in.	25	42 AF 24122C	2	2.19	1¼ in.	400	42 AF 24147N	78	89.95
½ in.	50	42 AF 24123C	4	4.38	1¼ in.	800	42 AF 24149N	152	175.00
½ in.	100	42 AF 24125C	8	8.76	1½ in.	Per Ft.	42 AF 24151C	4 oz.	Ft. 33¢
½ in.	300	42 AF 24127N	35	42.95	1½ in.	100	42 AF 24155N	27	31.95
½ in.	2000	42 AF 24129N	136	169.95	1½ in.	400	42 AF 24158N	104	127.75
¾ in.	25	42 AF 24132C	3	3.44	2 in.	Per Ft.	42 AF 24161C	7 oz.	Ft. 55¢
¾ in.	50	42 AF 24133N	6	6.88	2 in.	100	42 AF 24163N	46	52.93
					2 in.	200	42 AF 24166N	86	99.00

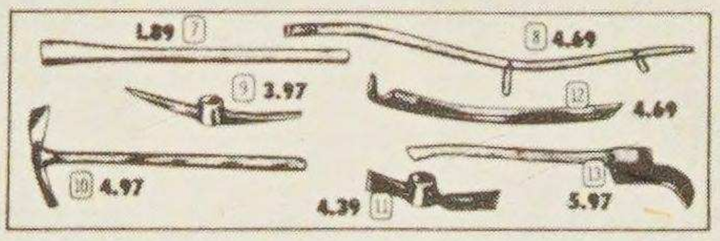
2-lb. Package of Bees with one breed Italian Queen. Good Delivery Rate Guaranteed. (32 AF 5948Y) Use Parcel Post. Ship. wt. 2 lbs. $8.50

Black polyethylene

Mil	Width	Length	Catalog number	Ship. wt.	Roll price
4 Mil	10 ft.	50-ft. roll	89 FR 21213 M	11 lbs.	4.99
	12 ft.	50-ft. roll	89 FR 21300 M	12 lbs.	6.50
	16 ft.	50-ft. roll	89 FR 21191 M	16 lbs.	7.99
	20 ft.	50-ft. roll	89 FR 21192 A	21 lbs.	9.95
6 Mil	6 ft.	100-ft. roll	89 FR 21146	17 lbs.	8.50
	10 ft.	50-ft. roll	89 FR 21204 M	14 lbs.	7.49
	10 ft.	100-ft. roll	89 FR 21147 M	29 lbs.	14.25
	12 ft.	100-ft. roll	89 FR 21148 B	34 lbs.	17.00
	16 ft.	50-ft. roll	89 FR 21211 M	24 lbs.	11.95
	20 ft.	50-ft. roll	89 FR 21232 A	30 lbs.	14.99
	20 ft.	100-ft. roll	89 FR 21242 A	59 lbs.	28.50
	28 ft.	100-ft. roll	89 FR 21240 B	84 lbs.	39.95
	32 ft.	100-ft. roll	89 FR 21237 B	96 lbs.	43.50
	40 ft.	100-ft. roll	89 FR 21238 B	127 lbs.	56.95

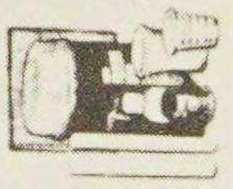
State number of rolls wanted (not number of feet).

40-in. wide black polyethylene. Ideal mulch. Conserves moisture. Lightweight, flexible, tough. Place between crop rows, or over them and slit for plants. Easy to install. 1½ mil.
89 FR 21199 M—(104-ft. roll). Ship. wt. 2 lbs. . . . . roll 1.99
89 FR 21190 M—(1200-ft. roll). Ship. wt. 23 lbs. . . . . roll 11.99



Repair, customize with small job kit! 2 sizes! **3.19**

Enough fiber glass cloth and 1 pt. polyester resin to cover 450 sq. in. Cure air dries. Instruct. Trowel, sander 1 piece of (6) below.
60 B 9360—Ship. wt. 1 lb. 6 oz. . . . kit 3.19
Larger Repair Kit. Covers 1368 sq. in. . . . kit 6.99
89 B 9361—1 qt. resin. Wt. 3½ lbs. . . . 6.99



(7) **Pick or mattock handle.** Made from extra strong hickory wood. 36 in. long.
89 FR 1915 M—Ship. wt. 2 lbs. 1.89

(8) **Snath.** Fits scythe blades like (12) at right. Made of ash. About 55 in. long.
89 FR 1909 M—Ship. wt. 5 lbs. 4.69

(9) **Railroad pick.** Heat treated, forged steel. Approx. 24 in. long. Use handle (7).
89 FR 1916 M—Ship. wt. 6 lbs. 3.97

(10) **Cutter-mattock.** One end 3½-in., other 1⅜-in. forged blades. 54-in. wood handle.
89 FR 1914 M—Ship. wt. 3 lbs. 3 oz. 4.97

(11) **Mattock blade.** 3½-in. hoe blade and 2¾-in. cutter blade. Forged steel construction. Use handle (7) at left.
89 FR 1917 M—Ship. wt. 5 lbs. 4.39

(12) **Scythe blade.** Made of tempered, forged steel. Approximately 28 in. long. Fits snath (8) at left.
89 FR 1904 M—Ship. wt. 2 lbs. 4.69

(13) **Bush hook.** Eliminates heavy brush and tree seedlings. Blade approx. 3¾x13 in. Wood handle, 36 in. long.
89 FR 1910 M—Ship. wt. 5 lbs. 5.97

Man's Role in Changing the Face of the Earth

This book of almost 1200 pages is the result of a major conference held in 1955, sponsored by the Wenner Gren Foundation for Anthropological Research. More than 50 scholars submitted papers, covering almost every imaginable point of view related to man's capacity to transform his physical environment. Though first presented nearly 15 years ago, the facts and insights are richly rewarding today. In my opinion in fact, it is an unsurpassed achievement in assembling pertinent, insightful information of interest not only to serious students of the planet Earth, but to non-trained readers as well.

The three sections of the book are: I. "Retrospect", an historical background; II. "Process", methods and agencies involved in man's interactions with the land; and III. "Prospect", the effects and future implications of man's habitation of the Earth. Some typical subjects covered within these sections include: fire as the great force employed by man; origins and decline of woodlands; man and grass (sic); ecology of peasant life; harvests of the seas; ports channels and coastlines; and sewerage (don't belittle sewerage—society is structured around it).

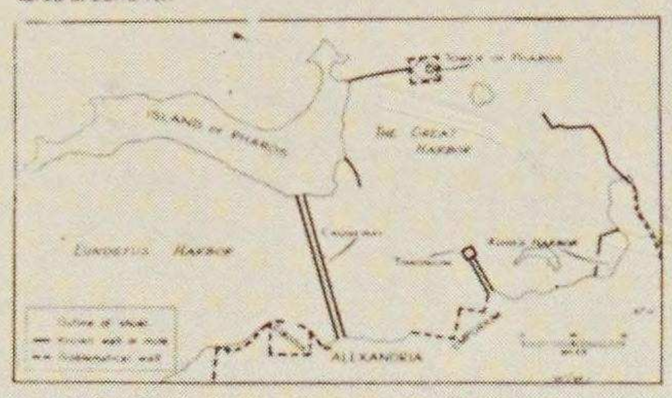


Fig. 106.—Harbor of Alexandria, Egypt, about the beginning of the Christian Era.

This book rewards a reader like me because of its minimum of moralizing and its abundant substance. Edgar Anderson, director of the Missouri Botanical Garden in St Louis and without whom such a book as this would be certainly incomplete, pointed out that the average thoughtful person has little inkling of how man has reclothed the world. Even professional biologists have been tardy in recognizing that a significant portion of the plants and animals surrounding us are of our own making. For example, neither Kentucky bluegrass nor Canada bluegrass is native to those places, but came from Europe. The corn belt is a very obviously man dominated landscape, but the casual observer might never realize that even the grass covered and oak dotted stretches of what looks like indigenous California vegetation came uninvited from the Old World along with the Spaniards.

(Reviewed by Richard Raymond)

Generally speaking, the plants which follow man around the world might be said to do so, not because they relish what man has done to the environment, but because they can stand it and most other plants cannot.

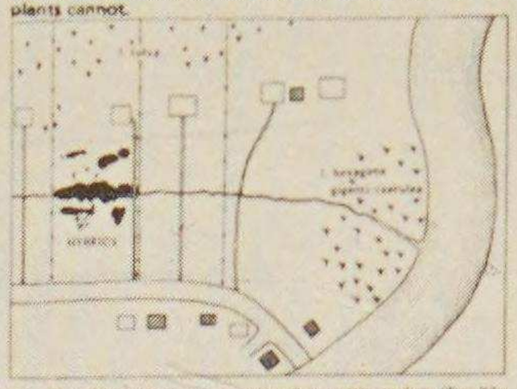
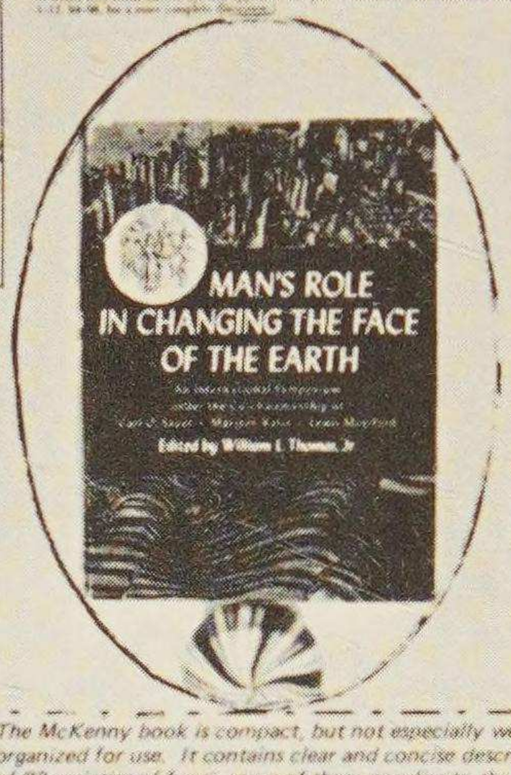
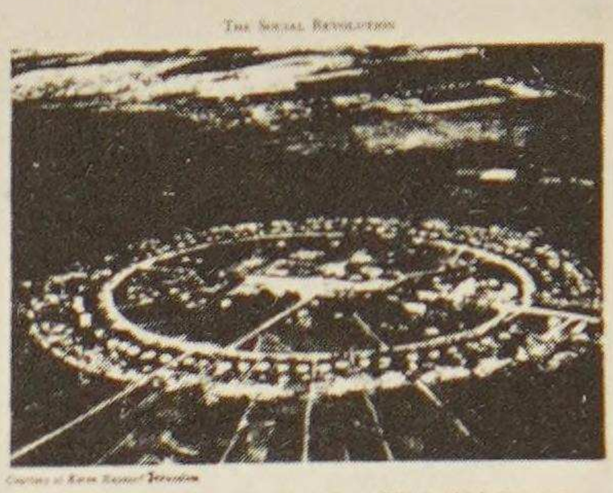


Fig. 120.—A demonstration of man's omnipresent role in creating new plants. (From Riley, 1874.) At the far right one of the recent bayous of the lower Mississippi Delta. At right angles to it and running nearly across the figure is the abandoned channel of a former stream, now drained by a ditch. The natural levees of the stream are slightly higher than the surrounding country. Three sharp river edges are indicated on the map by hachures. The road had been run along the lower levee, and houses have been built along the opposite one. The property lines are in strips and French settlements produced a series of long narrow farms, which for one generation served as an ideal experimental plots. Each farm has its house on a low ridge with a long connecting drive connecting it across a swale to the public road on the opposite ridge. The farms including a share of which are out of sight to the left of the figure) were originally essentially similar. At the point where the ditch joins the bayou is a large population of low hemlock parasitic mistletoe. Behind the levee on which the farmers were found [illegible] below grows on the lower ground as well as further upstream along the ditch. The key fact to be noted is that the hybrids are no more rare forms, but they are abundant there, and that they go up to the very borders of the property on either side. Nature is evidently capable of spreading such hybrids throughout this area, but we could not have encountered the rare and more or less open habitat in which they would survive did any appear in this part of the delta. (See Anderson, 1949, pp. 117-18, for a more complete description.)



Man's Role in Changing the Face of the Earth
William L. Thomas, ed.
1956; 1193 pp.
$15.00 postpaid
from:
University of Chicago Press
11030 South Langley Ave.
Chicago, Illinois 60628
or
WHOLE EARTH CATALOG

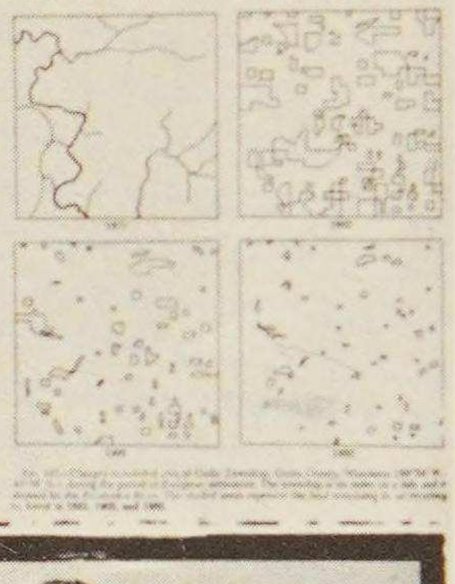


Courtesy of Farm Security Administration

Almost every change in environmental conditions which man can make results in some change in the water economy or water budget at the earth's surface.

The pressure for beef supply from the grasslands is very rapidly depleting the potential for protein. Where the plow went ahead of the cow, we have been able to measure the reduction in soil capabilities. The protein content of the wheat now grown on the eastern edge of the grassland area has been dropping decidedly. Where once it ranged from 19 to 11 per cent, it is now 14–9 per cent.

These are all very good ideas, but I've got something else that is very much more important. Every time you get where there is one of these populations of plants, find a large, flat rock, in the shade if necessary; sit down upon it for at least fifteen minutes by your wrist watch; and do not try to think about your clematises. Just think what a nice day it is, how pretty the flowers are, and the blue sky. Think how lucky you are to be doing this kind of work when the rest of the world is doing all the awful things they do not want to do. Just let your mind alone. Now, I am not joking. Please do this, by the clock if necessary.



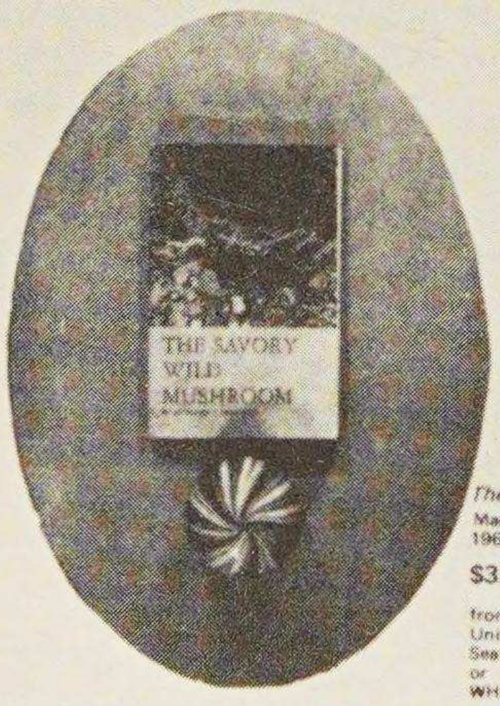
Two Mushroom Books

Finding a strange, slimy, luminous colored growth on dark rotting wood is surprise and pleasure; to extend that experience into identifying it and possibly EATING it is even better. For the beginner one batch of mushrooms can occupy a whole day, from finding them, through waiting for a good spore deposit and making a decision, to cooking them. An efficient guidebook is essential to avoid frustrations.

The McKenny book is compact, but not especially well organized for use. It contains clear and concise descriptions of 83 varieties of fungi, some of them peculiar to the Puget Sound region, the rest common throughout the U.S., and 33 black-and-white and 48 color photographs. There is also an article on mushroom poisons and the many fine recipes make one want to rush to the woods and immediately gather baskets of Chanterelles, Morels and Ceps. Not so easy!

Smith's book, which I prefer, is more technical in language and scope, although, as a field guide, it avoids identification methods involving microscopes and chemicals. It is much more complete, covering 188 varieties with a black-and-white photo of each plus 84 color photos, and it is organized in keys which are super to use if you like being methodical. It is not necessarily true, however, that it is quicker to follow the system, in thumbing through either book, as in wandering in the woods, luck and perseverance further.

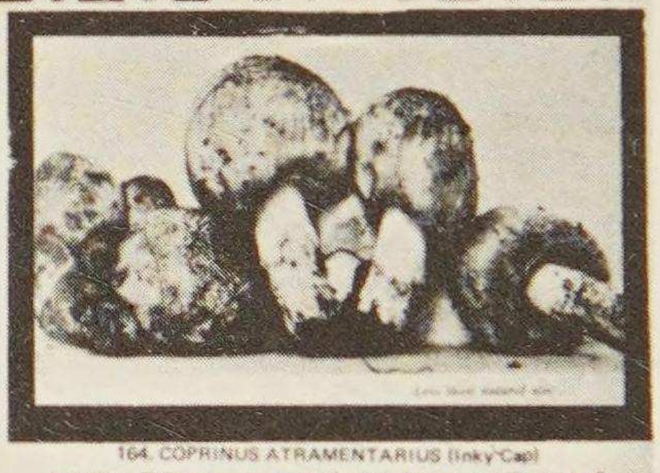
(Suggested and reviewed by Sandra Tcherepnin)



The Mushroom Hunter's Field Guide
Alexander H. Smith
1958; 1963; 264 pp.
$6.95 postpaid
from:
University of Michigan Press
615 East University
Ann Arbor, Michigan 48106
or
WHOLE EARTH CATALOG

The Savory Wild Mushroom
Margaret McKenny
1962; 133 pp.
$3.95 postpaid
from:
University of Washington Press
Seattle, Washington 98105
or
WHOLE EARTH CATALOG





164. COPRINUS ATRAMENTARIUS (Inky Cap)

Edibility. Edible, but some people experience a peculiar type of intoxication from eating this species and afterward drinking an alcoholic beverage. I have now discovered three people in Michigan with this type of sensitivity.

from "The Mushroom Hunter's Field Guide"

KEYS TO FAMILIES

1. Gills turning black and "melting" at maturity
   Coprinus, in the family *Coprinaceae*
1. Gills not liquefying at maturity 2
   2. Gills free from the stalk 3
   2. Gills attached to the stalk 6
3. Spore deposit chocolate brown to blackish and mature gills the same color; ring present on stalk
   The *Agaricaceae*
3. Spore deposit and mature gills paler 4
   4. Spore deposit pink to vinaceous or reddish, mature gills about the same color
      The *Volvariaceae* (*Pluteus magnus*)
   4. Spore deposit white (greenish in one) 5
5. Volva present around base of stalk or remains of outer veil present on the cap ..... The *Amanitaceae*
5. Volva absent; inner veil present; cap if scaly with the scales ingrown and usually of appressed hairs (fibrillose) ..... *Chlorophyllum* and *Leucoagaricus*
6. Spore deposit white to pale lilac, yellow, or pinkish buff 7

from The Mushroom Hunter's Field Guide

On a tramp through the fields and forests, carry with you a small jar of butter, creamed with salt and pepper. On finding any edible mushroom (except morels or elfinsaddles), collect a few dry sticks and fire them. Split a green stick (alder or willow) at one end. Put the mushroom in the cleft, hold it over the fire until tender, season with the butter. Eat from the stick.

from "The Savory Wild Mushroom"

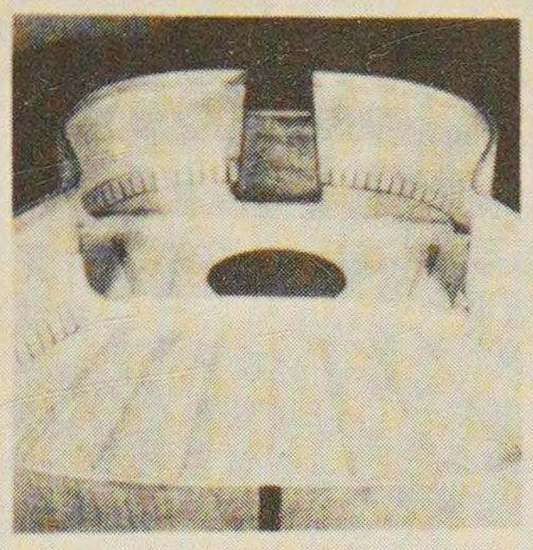
Classic Guitar Construction

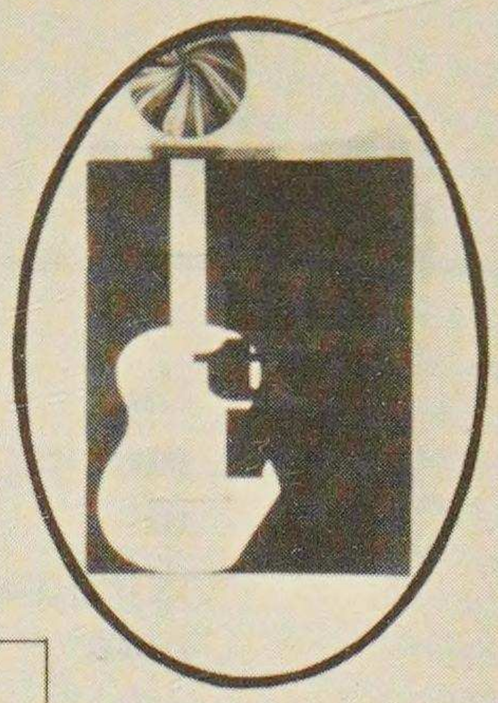
To build a decent classic guitar, you must make several. The first one should take at least six months in a well-equipped shop with controlled humidity. Special jigs and clamps are required, which you make yourself. The order of craftsmanship and musical sensitivity involved will keep the dilletante out of the picture.

If you've gotten through those gates, then this is really how to do it, no jive. The text and illustrations (including patterns) are elegant, even inspiring. Sloane takes you through all the steps, no gaps, towards a superior instrument. Talk about sacred lines -- that's what a classic guitar is made of. It's all conscious decision, a continuous dialogue with the universe.

The book won't talk you into or out of making a guitar. If you're the person, it's your book. Follow Sloane's recipe and the world will beat a path to your door.

(Reviewed by Dave Guard)



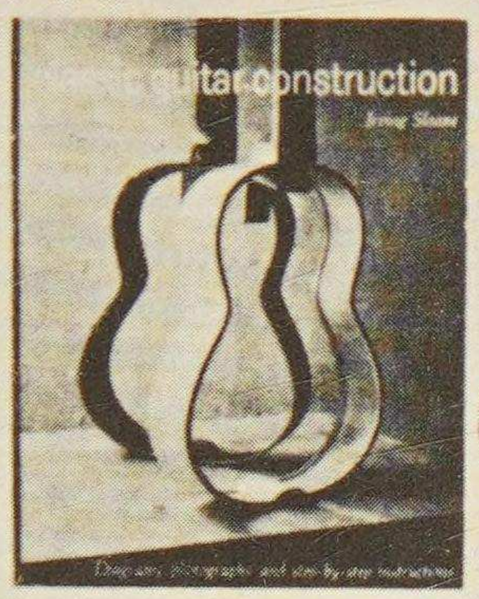


Also worth having if you're building guitars is No. 28 of Guitar Review: "Guitar Construction from A to Z."

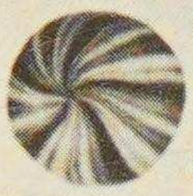
$3.00 from
The Society of the Classic Guitar
409 East 50th St.
New York, N.Y.



Apply varnish with a soft-hair 1" flagged-and-tipped brush. Twirl a new brush between your palms to shake out loose hairs. Do not use a varnish brush for anything but varnish.



Guitar sales are soaring as factories in the United States and abroad work at top speed to fill the demand. Unfortunately, fine guitars cannot be made at top speed and mediocrity is the rule. In Spain, $120 will buy a guitar of a quality that cannot be duplicated in the United States at any price except by a few private luthiers. Hand-made guitars start at about $500.



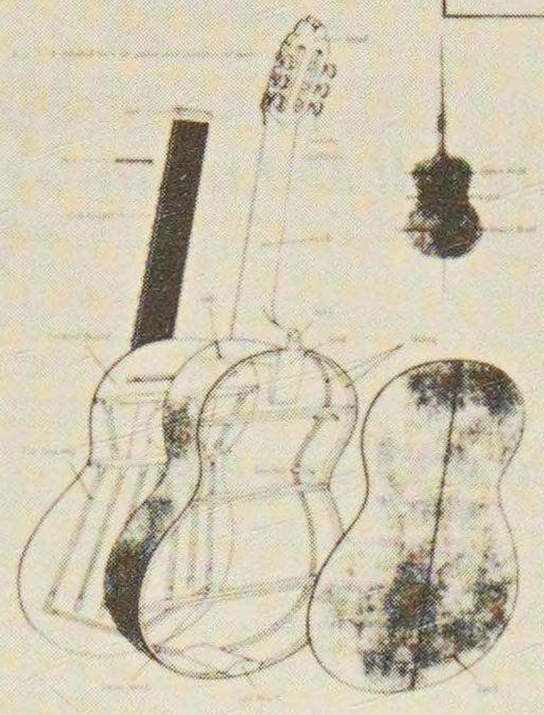
Classic Guitar Construction

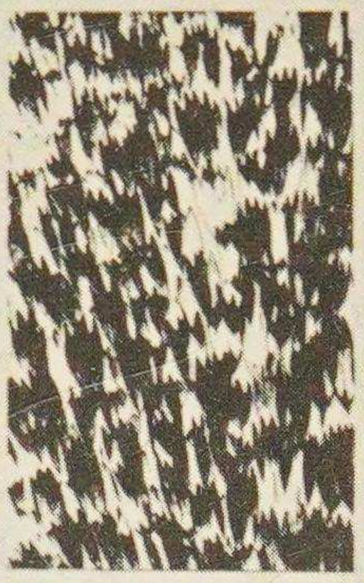
Irving Sloane
1966, 95pp

$5.95 postpaid

from
E.P. Dutton
201 Park Ave.
New York, N.Y. 10003

or WHOLE EARTH CATALOG

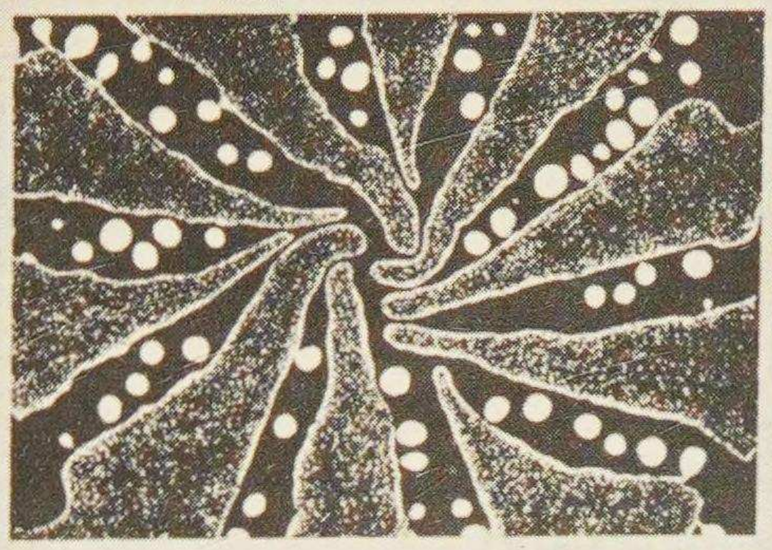




Creative Photo Micrography

Closer.
Closer still.
Still closer. Now open your eyes. Welcome to the perspective of the 21st Century.

This book gives photographic technique as well as snapshots of the new landscape.



For those who do not wish to replace the ground-glass screen by one of clear glass, there is a simple way of focusing on the aerial image without having to dispense with the ground-glass screen focusing.

The procedure is as follows. A drop of Canada balsam is placed in the middle of the rough side of the ground-glass screen and covered with a cover glass (like those used for microscope preparations). It is advisable to leave the cover glass for 1 to 2 days with a small weight placed on top of it so as to make the layer of balsam as thin as possible. This treatment renders the ground-glass screen perfectly transparent under the cover glass, and thus, at this spot, with a magnifying glass placed on top of it, it is possible to focus just as sharply on the aerial image as when a transparent clear-glass screen is used.



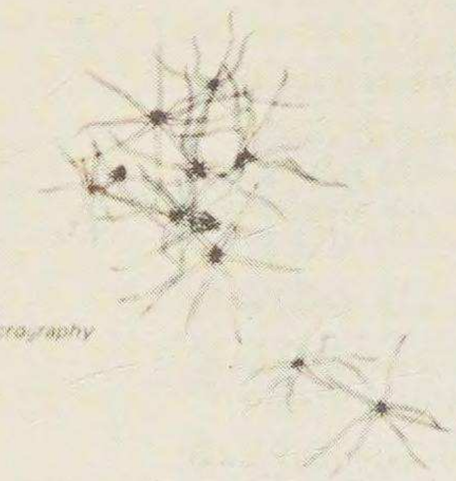


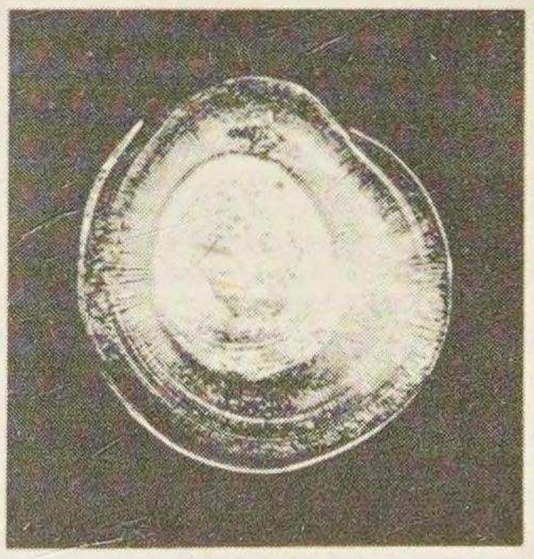
Creative Photo Micrography

O. N. Croy
1968, 151 pp.

$9.95 postpaid

from
Amphoto
915 Broadway
New York, N.Y.
or
WHOLE EARTH CATALOG





the Gutenberg galaxy

the making of typographic man

by Marshall McLuhan

University of Toronto Press

Index of Chapter Glosses

page 14 *King Lear* is a working model of the process of denudation by which men translated themselves from a world of roles to a world of jobs.

15 The anguish of the third dimension is given its first verbal manifestation in poetic history in *King Lear*.

18 The interiorization of the technology of the phonetic alphabet translates man from the magical world of the ear to the neutral visual world.

22 Schizophrenia may be a necessary consequence of literacy.

24 Does the interiorization of media such as "letters" alter the ratio among our senses and change mental processes?

26 Civilization gives the barbarian or tribal man an eye for an ear and is now at odds with the electronic world.

28 The modern physicist is at home with oriental field theory.

31 The new electronic interdependence recreates the world in the image of a global village.

33 Literacy affects the physiology as well as the psychic life of the African.

36 Why non-literate societies cannot see films or photos without much training.

38 African audiences cannot accept our passive consumer role in the presence of film.

40 When technology extends *one* of our senses, a new translation of culture occurs as swiftly as the new technology is interiorized.

42 A theory of cultural change is impossible without knowledge of the changing sense ratios effected by various externalizations of our senses.

45 The twentieth century encounter between alphabetic and electronic faces of culture confers on the printed word a crucial role in staying the return to "the Africa within."

47 Current concern with reading and spelling reform steers away from visual to auditory stress.

48 The alphabet is an aggressive and militant absorber and transformer of cultures, as Harold Innis was the first to show.

51 The Homeric hero becomes a split-man as he assumes an individual ego.

54 The world of the Greeks illustrates why visual appearances cannot interest a people before the interiorization of alphabetic technology.

56 The Greek "point of view" in both art and chronology has little in common with ours but was much like that of the Middle Ages.

58 The Greeks invented both their artistic and scientific novelties after the interiorization of the alphabet.

61 The continuity of Greek and medieval art was assured by the bond between *caelatura* or engraving and illumination.

63 The increase of visual stress among the Greeks alienated them from the primitive art that the electronic age now reinvents after interiorizing the "unified field" of electric all-at-onceness.

64 A nomadic society cannot experience enclosed space.

67 Primitivism has become the vulgar *cliché* of much modern art and speculation.

69 *The Gutenberg Galaxy* is concerned to show why alphabetic man was disposed to desacralize his mode of being.

71 The method of the twentieth century is to use not single but multiple models for experimental exploration—the technique of the suspended judgment.

74 Only a fraction of the history of literacy has been typographic.

76 Until now a culture has been a mechanical fate for societies, the automatic interiorization of their own technologies.

77 The techniques of uniformity and repeatability were introduced by the Romans and the Middle Ages.

80 The word "modern" was a term of reproach used by the patristic humanists against the medieval schoolmen who developed the new logic and physics.

82 In antiquity and the Middle Ages reading was necessarily reading aloud.

84 Manuscript culture is conversational if only because the writer and his audience are physically related by the form of *publication as performance*.

86 The manuscript shaped medieval literary conventions at all levels.

90 The traditional lore of school children points to the gap between the scribal and typographic man.

92 The medieval monks' reading carrell was indeed a singing booth.

93 In the chantry schools grammar served, above all, to establish oral fidelity.

95 The medieval student had to be paleographer, editor, and publisher of the authors he read.

97 Aquinas explains why Socrates, Christ, and Pythagoras avoided the publication of their teachings.

100 The rise of the schoolmen or *moderni* in the twelfth century made a sharp break with the "ancients" of traditional Christian scholarship.

102 Scholasticism, like Senecanism, was directly related to the oral traditions of aphoristic learning.

105 Scribal culture and Gothic architecture were both concerned with light *through*, not light *on*.

108 Medieval illumination, gloss, and sculpture alike were aspects of the art of memory, central to scribal culture.

110 For the oral man the literal text contains all possible levels of meaning.

111 The sheer increase in the quantity of information movement favoured the visual organization of knowledge and the rise of perspective even before typography.

114 The same clash between written and oral structures of knowledge occurs in medieval social life.

117 The medieval world ended in a frenzy of applied knowledge—new medieval knowledge applied to the recreation of antiquity.

119 Renaissance Italy became a kind of Hollywood collection of *sets* of antiquity, and the new visual antiquarianism of the Renaissance provided an avenue to power for men of any class.

120 Medieval idols of the king

124 The invention of typography confirmed and extended the new visual stress of applied knowledge, providing the first uniformly repeatable "commodity," the first assembly-line, and the first mass-production.

126 A fixed point of view becomes possible with print and ends the image as a plastic organism.

128 How the "natural magic" of the *camera obscura* anticipated Hollywood in turning the spectacle of the external world into a consumer commodity or package.

129 St. Thomas More offers a plan for a bridge over the turbulent river of scholastic philosophy.

130 Scribal culture could have neither authors nor publics such as were created by typography.

134 The medieval book trade was a second-hand trade even as with the dealing today in "old masters."

135 Until more than two centuries after printing nobody discovered how to maintain

a single tone or attitude throughout a prose composition.

137 Later medieval visual stress muddied liturgical piety as much as electronic-field pressure has clarified it today.

141 The "interface" of the Renaissance was the meeting of medieval pluralism and modern homogeneity and mechanism—a formula for blitz and metamorphosis.

144 Peter Ramus and John Dewey were the two educational "surfers" or wave-riders of antithetic periods, the Gutenberg and the Marconi or electronic.

146 Rabelais offers a vision of the future of print culture as a consumer's paradise of applied knowledge.

149 The celebrated earthy tactility of Rabelais is a massive backwash of receding manuscript culture.

151 Typography as the first mechanization of a handicraft is itself the perfect instance not of a new knowledge, but of applied knowledge.

153 Every technology contrived and "outered" by man has the power to numb human awareness during the period of its first interiorization.

155 With Gutenberg Europe enters the technological phase of progress, when change itself becomes the archetypal norm of social life.

159 Applied knowledge in the Renaissance had to take the form of translation of the auditory into visual terms, of the plastic into retinal form.

161 Typography tended to alter language from a means of perception and exploration to a portable commodity.

164 Typography is not only a technology but is in itself a natural resource or staple, like cotton or timber or radio; and, like any staple, it shapes not only private sense ratios but also patterns of communal interdependence.

166 The passion for exact measurement began to dominate the Renaissance.

170 The print-made split between head and heart is the trauma which affects Europe from Machiavelli till the present.

174 The Machiavellian mind and the merchant mind are at one in their simple faith in the power of segmental division to rule all—in the dichotomy of power and morals and of money and morals.

176 Dantzig explains why the language of number had to be increased to meet the needs created by the new technology of letters.

178 How the Greeks encountered the confusion of tongues when numbers invaded Euclidean space.

180 The great sixteenth century divorce between art and science came with accelerated calculators.

183 Francis Bacon, PR voice for the *moderni*, had both his feet in the Middle Ages.

186 A strange wedding of the medieval Book of Nature and the new book from movable types was conducted by Francis Bacon.

188 Bacon's Adam is a medieval mystic and Milton's a trade union organizer.

191 How far did the mass-produced page of print become a substitute for auricular confession.

194 Aretino, like Rabelais and Cervantes, proclaimed the meaning of Typography as Gargantuan, Fantastic, Supra-human.

196 Marlowe anticipated Whitman's barbaric yawp by setting up a national PA system of blank verse—a rising iambic system of sound to suit the new success story.

199 Print, in turning the vernaculars into mass media, or closed systems, created the uniform, centralizing forces of modern nationalism.

200 The divorce of poetry and music was first reflected by the printed page.

201 The oral polyphony of the prose of Nashe offends against lineal and literary decorum.

202 The printing press was at first mistaken for an engine of immortality by everybody except Shakespeare.

206 The portability of the book, like that of the easel-painting, added much to the new cult of individualism.

208 The uniformity and repeatability of print created the "political arithmetic" of the seventeenth century and the "hedonistic calculus" of the eighteenth.

212 The typographic logic created "the outsider," the alienated man, as the type of integral, that is, intuitive and *irrational*, man.

213 Cervantes confronted typographic man in the figure of Don Quixote.

216 Typographic man can express but is helpless to read the configurations of print technology.

218 The historians, although aware that nationalism originated in the sixteenth century, have yet no explanation of this passion that preceded theory.

220 Nationalism insists on equal rights among individuals and among nations alike.

222 The citizen armies of Cromwell and Napoleon were the ideal manifestations of the new technology.

225 The Spaniards had been immunized against typography by their age-old quarrel with the Moors.

228 Print had the effect of purifying Latin out of existence.

229 Typography extended its character to the regulation and fixation of languages.

231 Print altered not only the spelling and grammar but the accentuation and inflection of languages, and made "bad grammar" possible.

233 The levelling of inflexion and of wordplay became part of the program of applied knowledge in the seventeenth century.

235 Print created national uniformity and government centralism, but also individualism and opposition to government as such.

239 Nobody ever made a grammatical error in a non-literate society.

240 The reduction of the tactile qualities of life and language constitute the refinement sought in the Renaissance and repudiated now in the electronic age.

241 The new time sense of typographic man is cinematic and sequential and pictorial.

244 The denuding of conscious life and its reduction to a single level created the new world of the "unconscious" in the seventeenth century. The stage has been cleared of the archetypes or postures of individual mind, and is ready for the archetypes of the collective unconscious.

246 Philosophy was as naive as science in its unconscious acceptance of the assumptions or dynamic of typography.

248 Heidegger surf-boards along on the electronic wave as triumphantly as Descartes rode the mechanical wave.

251 Typography cracked the voices of silence.

253 The Gutenberg galaxy was theoretically dissolved in 1905 with the discovery of curved space, but in practice it had been invaded by the telegraph two generations before that.

255 Pope's *Dunciad* indicts the printed book as the agent of a primitivistic and Romantic revival. Sheer visual quantity evokes the magical resonance of the tribal horde. The box office looms as a return to the echo chamber of bardic incantation.

259 The new collective unconscious Pope saw as the accumulating backwash of private self-expression.

261 The last book of *The Dunciad* proclaims the metamorphic power of mechanically applied knowledge as a stupendous parody of the Eucharist.

problems of contemporary art:

possibilities 1

abel. arp. baziotes. caffi. calvo. haieff

hayter. hulbeck. goodman. miró. motherwell

niemeyer. poe. pollock. rosenberg. rothko

david smith. virgil thomson. varèse. ben weber

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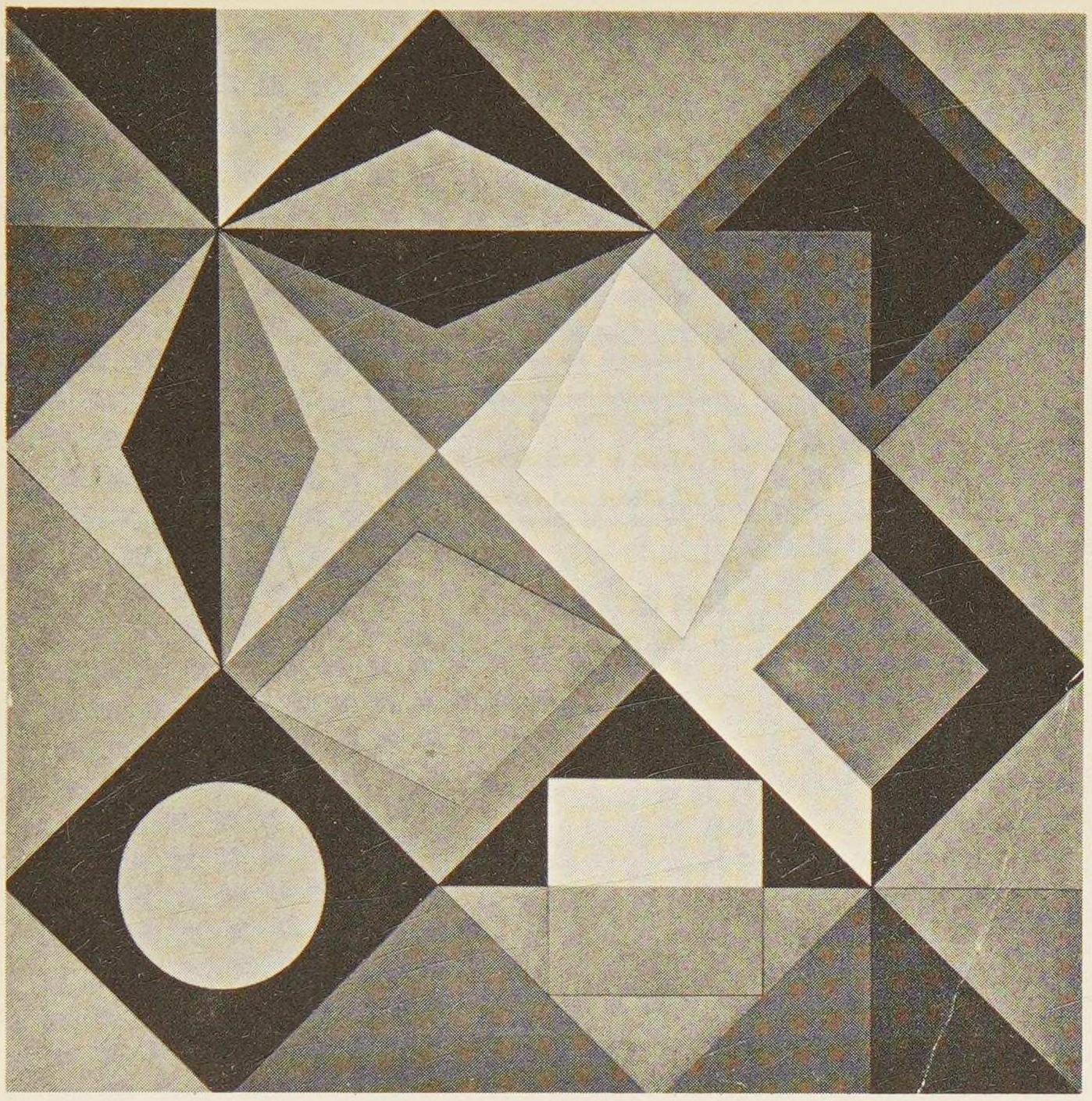
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Understanding Media:

The Extensions of Man

Marshall McLuhan

A SIGNET BOOK

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Edited and with an
Introduction by
Raymond Rosenthal

Penguin Books

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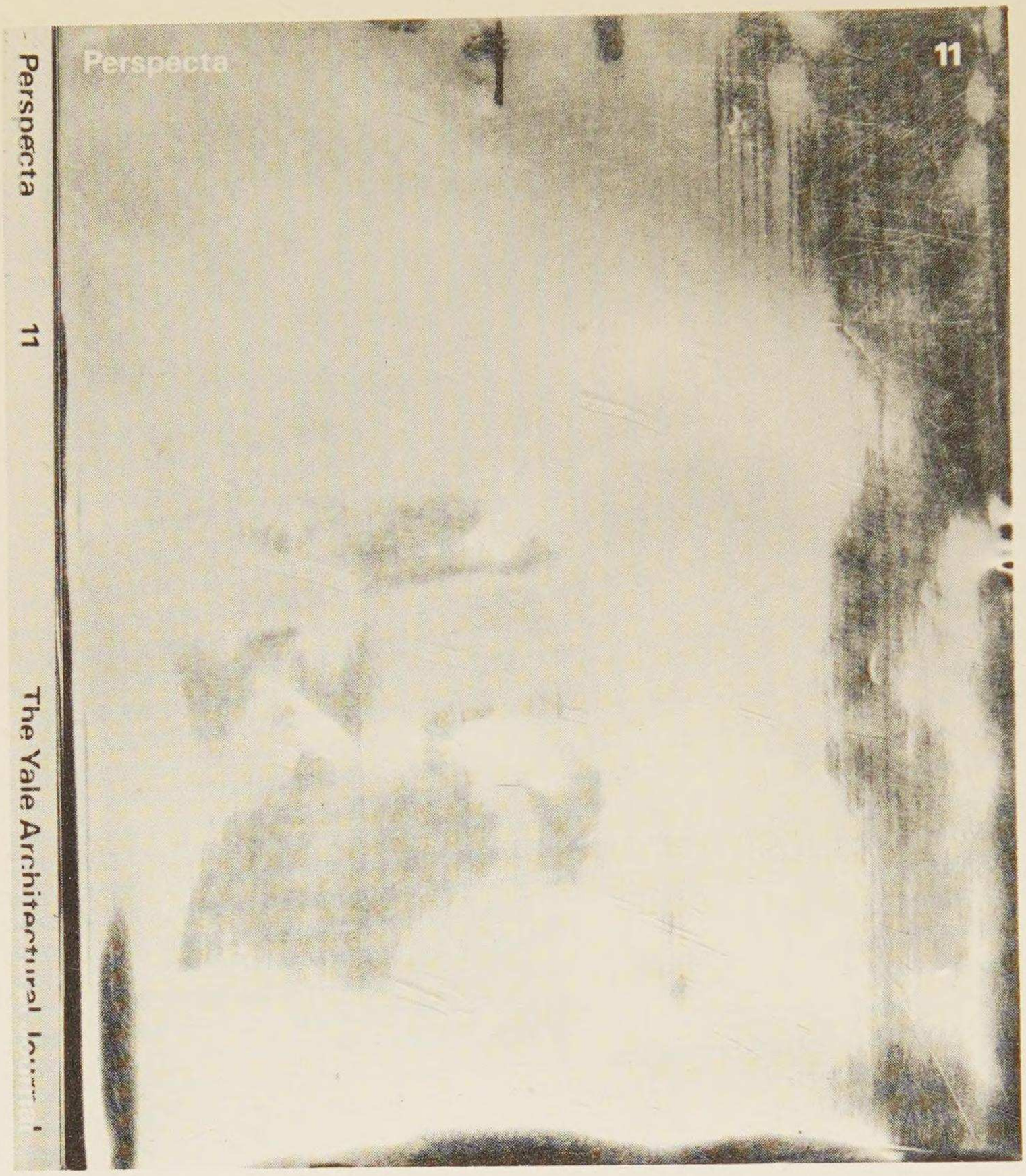
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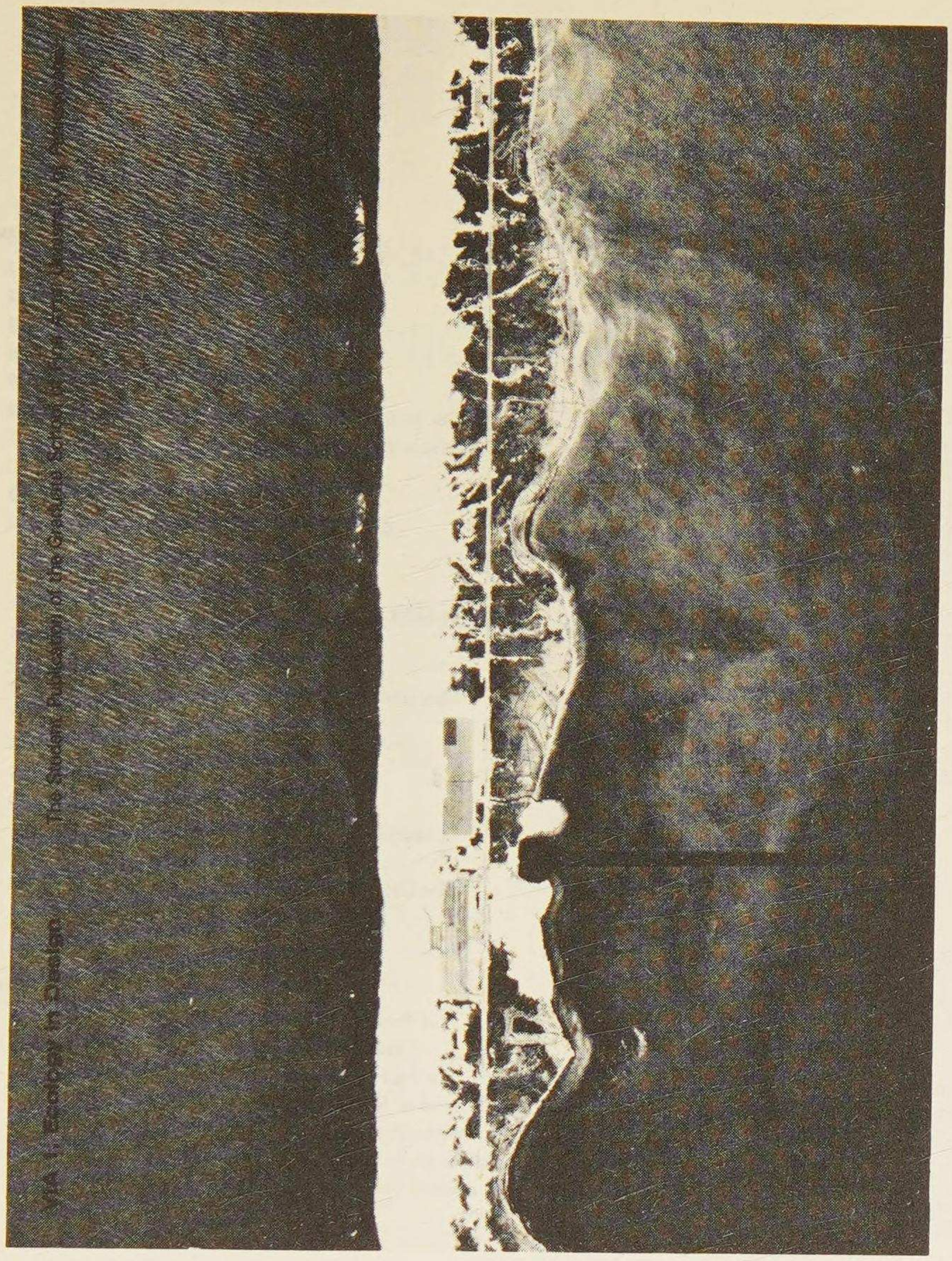
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21	**Now and Then**	Peter Millard	Peter Millard, formerly the designing partner in the office of Earl P. Carlin, Architect, teaches at Yale.
23	**Monumentality**	Neil Welliver	Neil Welliver, a painter, taught at Yale for several years and is now an Associate Professor in the Graduate School of Fine Arts at the University of Pennsylvania. His talk was given as part of a program on the same topic at the 1963 Annual Spring Convocation of the Yale Arts Association.
33	**Plug It In, Rameses, and See if It Lights up**	Charles W. Moore	Charles Moore is Chairman of the Department of Architecture at Yale University, and a practicing architect.
44	**Portfolio: 4 Sculptors**	The Editors	Recent works and statements by four young Americans. Robert Morris remarks are excerpted from an article that originally appeared in **Artforum**. Don Flavin's are adapted from a statement he made for the catalog of a show in Eindhoven, The Netherlands. Claes Oldenburg's and Donald Judd's remarks were written for **Perspecta**.
55	**Conversation on Urbanism**	Shadrach Woods Roger Vailland	Shadrach Woods, an American architect, practices in Germany and France. Roger Vailland, a Fench novelist, died shortly before this conversation was first published, in May 1965 in the French weekly **Le Nouvel Observateur**.
59	**Vision '65 Summary Lecture**	R. Buckminster Fuller	R. Buckminster Fuller is Research Professor at Southern Illinois University. His lecture, presented here in a shortened version, was given at the Vision '65 conference in Carbondale, October 1965.
65	**Questions**	John Cage	John Cage, a composer, has written a book called **Silence**. He gave a lecture at the Yale School of Art and Architecture on 5 December 1965, of which the question period is presented here.
73	**Sixties Art: Some Philosophical Perspectives**	Sheldon Nodelman	Sheldon Nodelman, an art historian, teaches at Yale. This article is part of a projected book on the structural development and cultural significance of Western art since the Renaissance.
91	**Conversation with Students**	James Stirling	James Stirling, an English architect, is a Visiting Professor at Yale. The discussion presented is adapted from a conversation with five students (de Bretteville, Golding, Hodgetts, Knox, Michels) recorded in March 1966.
94	**Portfolio: Complex Form**	Matt Sharp	Matt Sharp is a close observer of the New York art scene. He has chosen for **Perspecta** a portfolio of recent American painting and written an introductory statement.
103	**3 Projects**	Robert Venturi	Robert Venturi, an architect who practices in Philadelphia, is a Visiting Professor at Yale.
113	**Re:Vision**	Stan Vanderbeek	Stan Vanderbeek is a filmmaker. His article is excerpted from a talk given at the Vision '65 conference in Carbondale, October 1965.
121	**World Dwelling**	John McHale	John McHale is Executive Director of the World Resources Inventory at Southern Illinois University and the author of the book **Buckminster Fuller**. The article presented has been compiled by the editors of **Perspecta** from manuscripts of Mr. McHale, and from World Resources Inventory publications issued under his direction.
131	**Amazing Archigram**	A Supplement	**Archigram** is a magazine published in London by a group of young architects. Peter Cook has provided a description of the Archigram group: Warren Chalk's article, written in 1965 appeared in **Arena**, the Architectural Association Journal, March 1966.
157	**Democratic Planning**	Paul Davidoff	Paul Davidoff, a planner, is Director of the Urban Planning Program recently begun in the Graduate Division of Hunter College, City University of New York.
163	**The Invisible Environment: The Future of an Erosion**	Marshall McLuhan	Marshall McLuhan is Director of the Centre for Culture and Technology at the University of Toronto and the author of **Understanding Media**. His article is an edited version of a talk given at the Vision '65 conference in Carbondale, October 1965.
169	**On Art and Architecture**	Al Held	Al Held, a painter, has been conducting a seminar at Yale in Arts in the Environment.
171	**Obsolescence**	George Nelson	George Nelson, an architect and industrial designer, practices in New York. His article appeared in 1957 in his book **Problems of Design**.
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Edited by Edmund Carpenter and Marshall McLuhan

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Detail of John Heartfield's *War and corpses–the last hope of the rich* (27 April, 1932) which is reproduced in its entirety on page 134.

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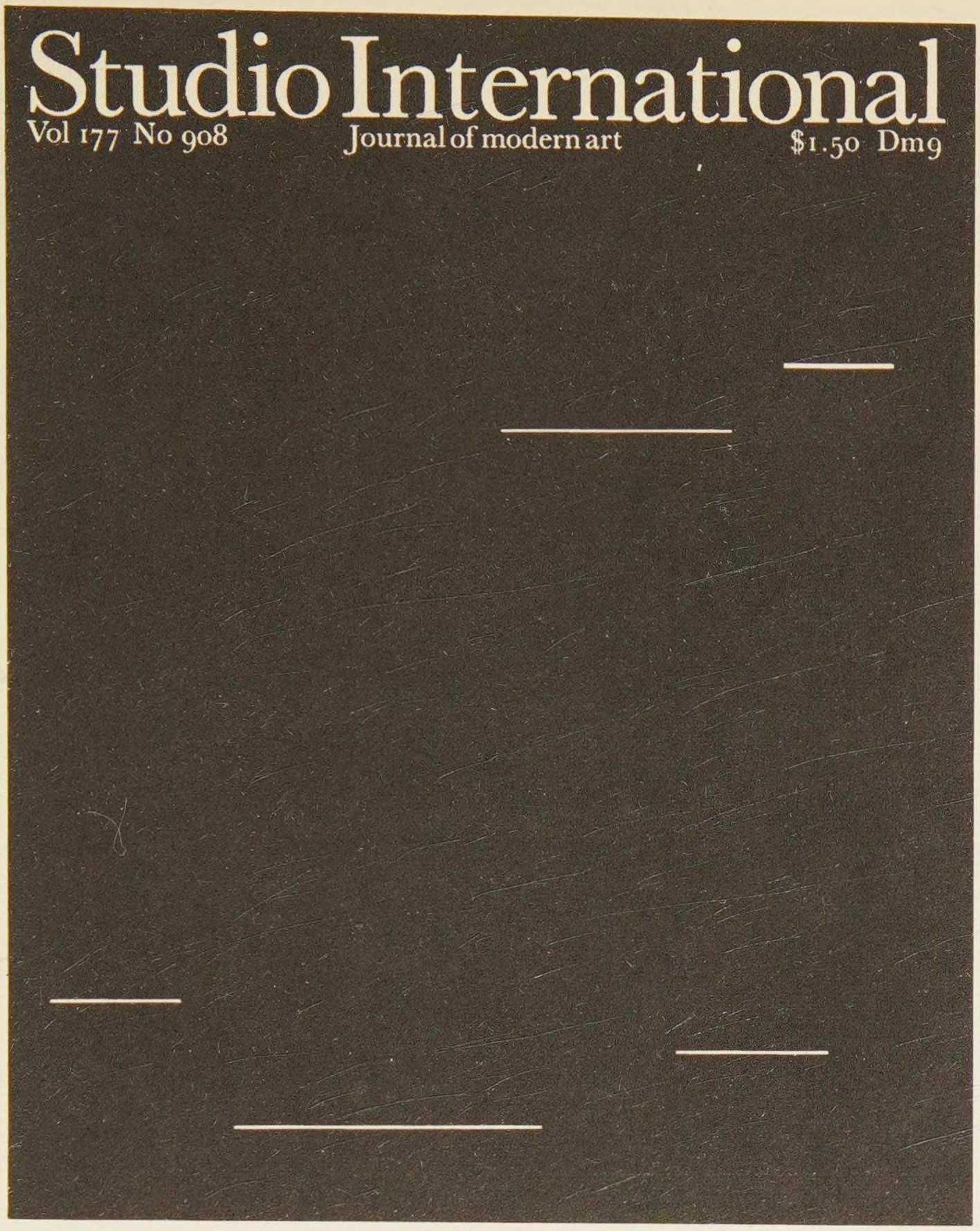
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February 1969 Volume 177 Number 908

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EROS

AND CIVILIZATION

A Philosophical Inquiry into Freud

Herbert Marcuse



THE BEACON PRESS BOSTON

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ONE-DIMENSIONAL MAN

Studies in the Ideology of Advanced Industrial Society

by Herbert Marcuse

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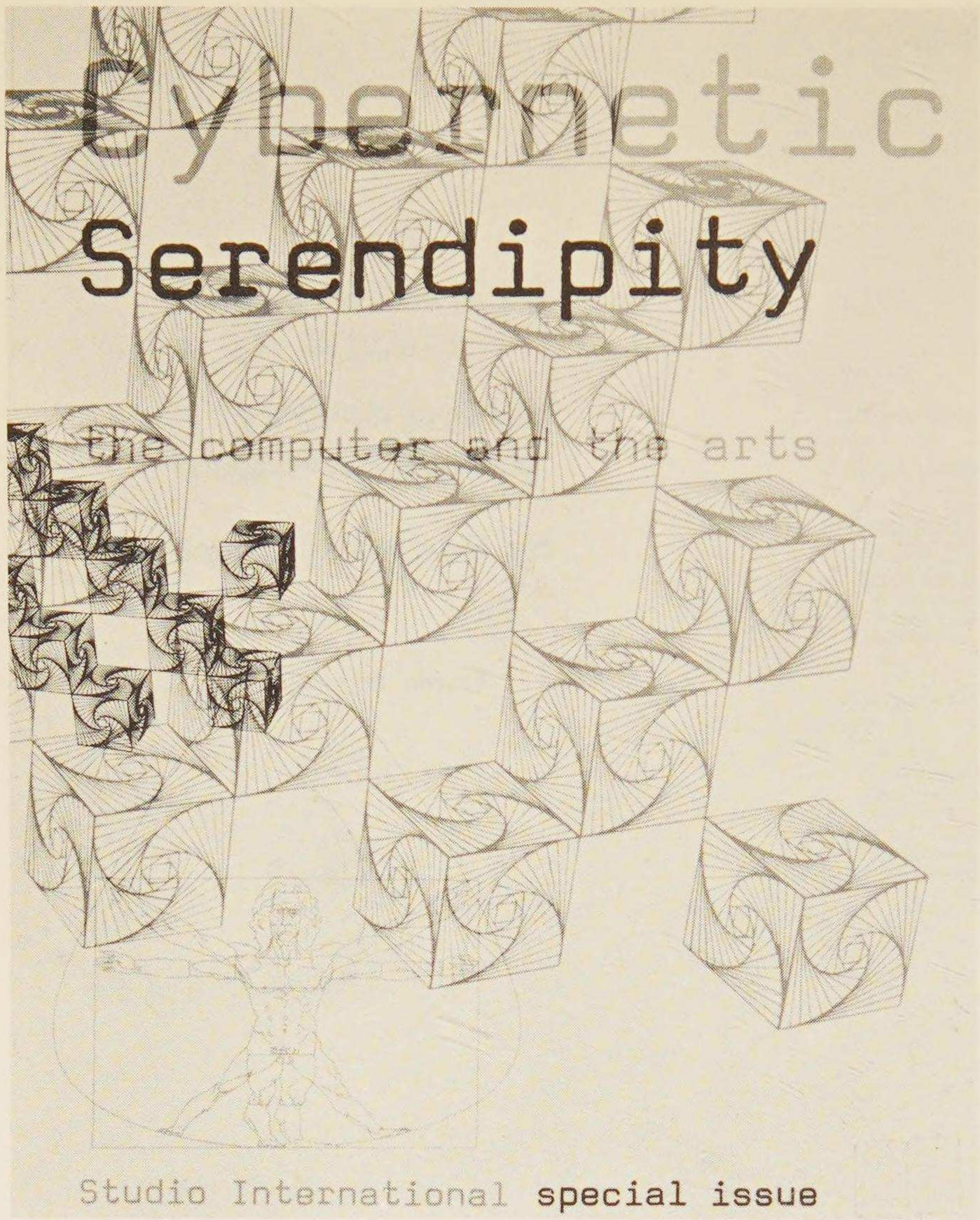
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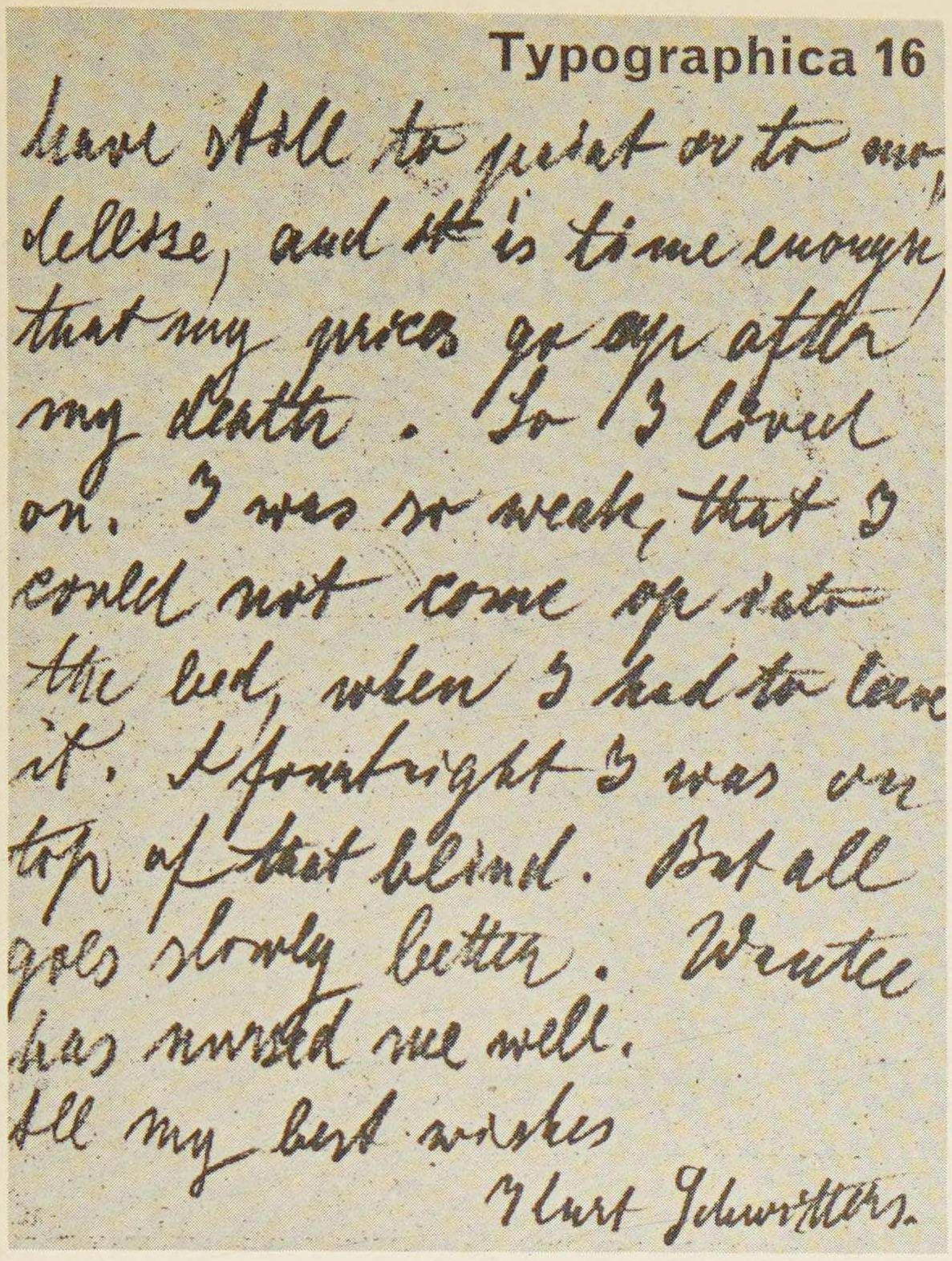
adj. of cybernetics:
a science of control and communication
in complex electronic machines like computers
and the human nervous system

Cybernetic Serendipity

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This Studio International special issue was first published to coincide with an exhibition entitled 'Cybernetic Serendipity' dealing broadly with the demonstration of how man can use the computer and new technology to extend his creativity and inventiveness, held at the Institute of Contemporary Arts, Nash House, The Mall, London S.W.1, August 2–October 20, 1968. The exhibition was organized by Jasia Reichardt in collaboration with Mark Dowson (technological adviser) and Peter Schmidt (musical adviser). The exhibition was designed by Franciszka Themerson.



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The Typographica Library

This, as we announced in Typographica 15, is the last issue of Typographica as a magazine. But the name and notion of Typographica will not be lost. Under the editorship of Herbert Spencer, Lund Humphries intend to issue occasional publications, each devoted to a single subject, under the title of The Typographica Library. They believe that these publications will appeal to existing Typographica subscribers – whose names will be retained on a mailing list so that they may be notified as titles become available.



Typographica 9 June 1964

page 3 **Avant-garde graphics in Poland between the two world wars** by Anatol Stern
21 **Henryk Berlewi and Mechano-faktura** by Eckhard Neumann
29 **Sunday photographers** by Michael Middleton
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The photographs on pages 48 to 56 are by Herbert Spencer
The translation of Anatol Stern's article is by Jasia Reichardt
The editor is grateful to Faber and Faber Ltd for permission to reproduce the illustration on page 29

Little has so far been published in English on the exciting work produced by avant-garde artists and typographers in Poland during the 'twenties and 'thirties. The article written for this issue of *Typographica* by the poet Anatol Stern, one of the pioneers of Formism, provides an important introduction to Polish graphic design of the inter-war years, and on page 21 Eckhard Neumann discusses Henryk Berlewi and his theory of *Mechano-faktura*. In looking at the illustrations on the following pages, especially those of the Futurists, it is important to realise that it was not only the typography which outraged conventional Polish eyes but also the startling phonetic spelling.

'The crown' says Camilla Gray on page 49 'is a very familiar symbol which we seem to be seeing more and more as monarchies grow rarer'. The wrapper shows a few of the many varied forms in which the crown is used in commerce today – and the varied shapes which we recognise as being 'crown-like'.

Herbert Marcuse

Soviet Marxism

A Critical Analysis

☆

Studies of the Russian Institute
Columbia University

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ESSAYS IN
CRITICAL THEORY

By HERBERT MARCUSE

With Translations from the German
by Jeremy J. Shapiro

BEACON PRESS : BOSTON

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Reason and Revolution

HEGEL AND THE RISE OF SOCIAL THEORY

HERBERT MARCUSE

OXFORD UNIVERSITY PRESS
London New York Toronto

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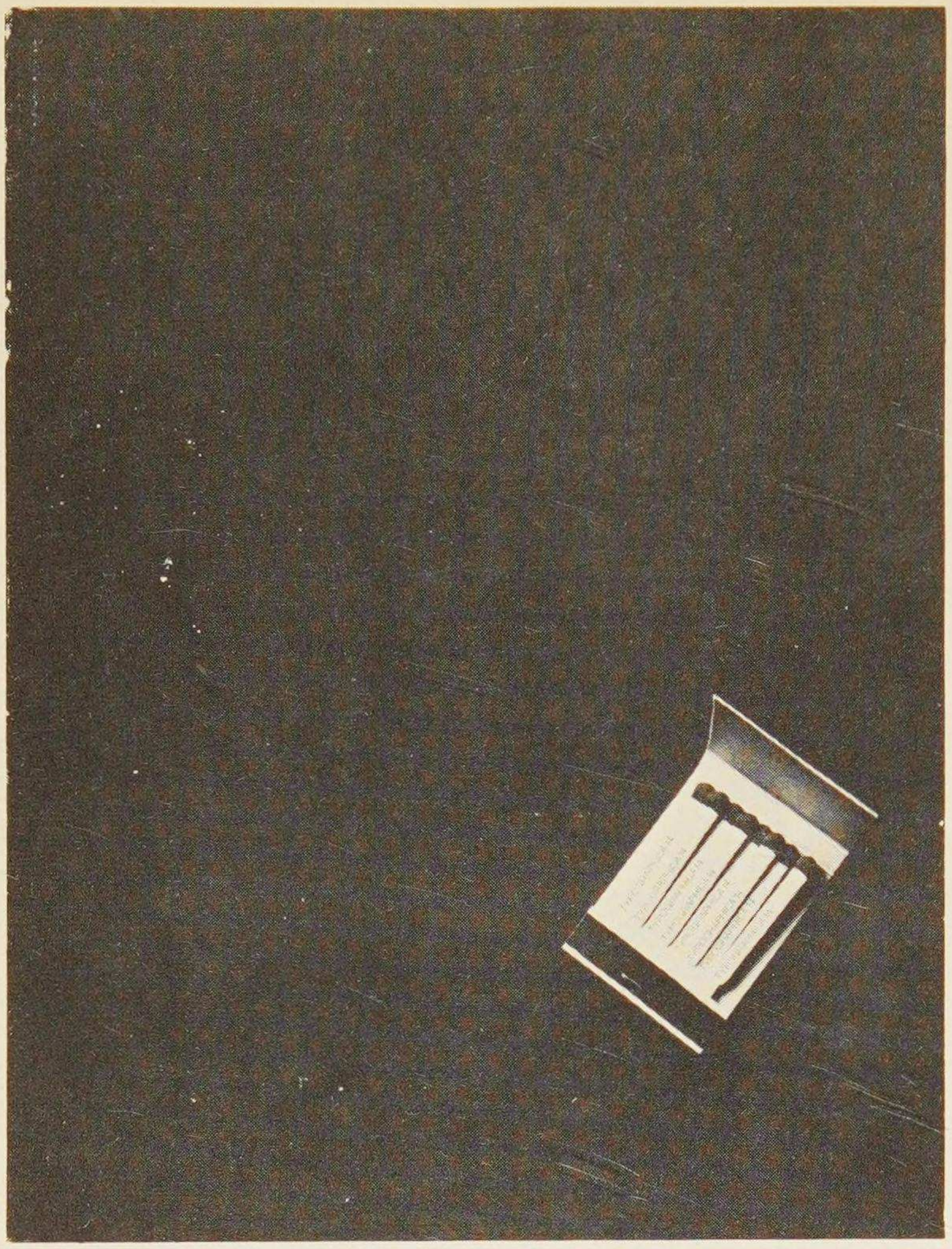
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Visual poetry and graphic protests

'Apollinaire was a singing poet' says Stefan Themerson 'and he didn't cease to be a singing poet when, later, he tried to use the visual, spatial, qualities of signs to express the same, his own, thoughts and sentiments, to create the same, his, lyricism. His lyricism. This is one of the things that makes him different both from Mallarmé who preceded him and from his contemporaries, Marinetti and the futurists, who survived him.'

Stefan Themerson's sensitive examination in this issue of Typographica of Apollinaire's work, of his 'calligrammes' and the way in which these have been treated typographically in recent editions, is accompanied by more than thirty illustrations.

On page 41, Ann Gould turns her attention to the techniques used by artists and designers, in this century especially, to register their opinions and protests. Thirty-seven carefully selected illustrations – ranging from an engraving by William Blake and a woodcut by Walter Crane to recent posters for the Campaign for Nuclear Disarmament – reveal the power of appropriate visual images to convey the essence of a statement.

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SUMMER 1964 VOLUME ONE NUMBER TWO $2.50



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Location, steel sculpture by Robert Mallary. Photograph by Rudolph Burckhardt.

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An Essay on Liberation

BY HERBERT MARCUSE

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BEACON PRESS : BOSTON

A TWENTIETH CENTURY FUND STUDY

ASIAN DRAMA

An Inquiry Into the Poverty of Nations

by GUNNAR MYRDAL

VOLUME I



PANTHEON
A Division of Random House
NEW YORK

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WALTER BENJAMIN

Illuminations

A Helen and Kurt Wolff Book
Harcourt, Brace & World, Inc., New York

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Miklos Bandi

Form No. 2: Errata

We very much regret the appearance of two unfortunate mistakes in Basil Gilbert's article 'The Reflected Light Compositions of Ludwig Hirschfeld-Mack' in Form No. 2. In the introductory note the date of Hirschfeld's death was given as 1964, whereas he in fact died in January 1965, and did give a private performance of the 'Reflected Light Compositions' when visiting Darmstadt in 1964. And on page 13 the reference to 'imagination untypical of the Weimar Bauhaus' should of course read 'typical'. We apologise to Basil Gilbert and to readers for these errors.

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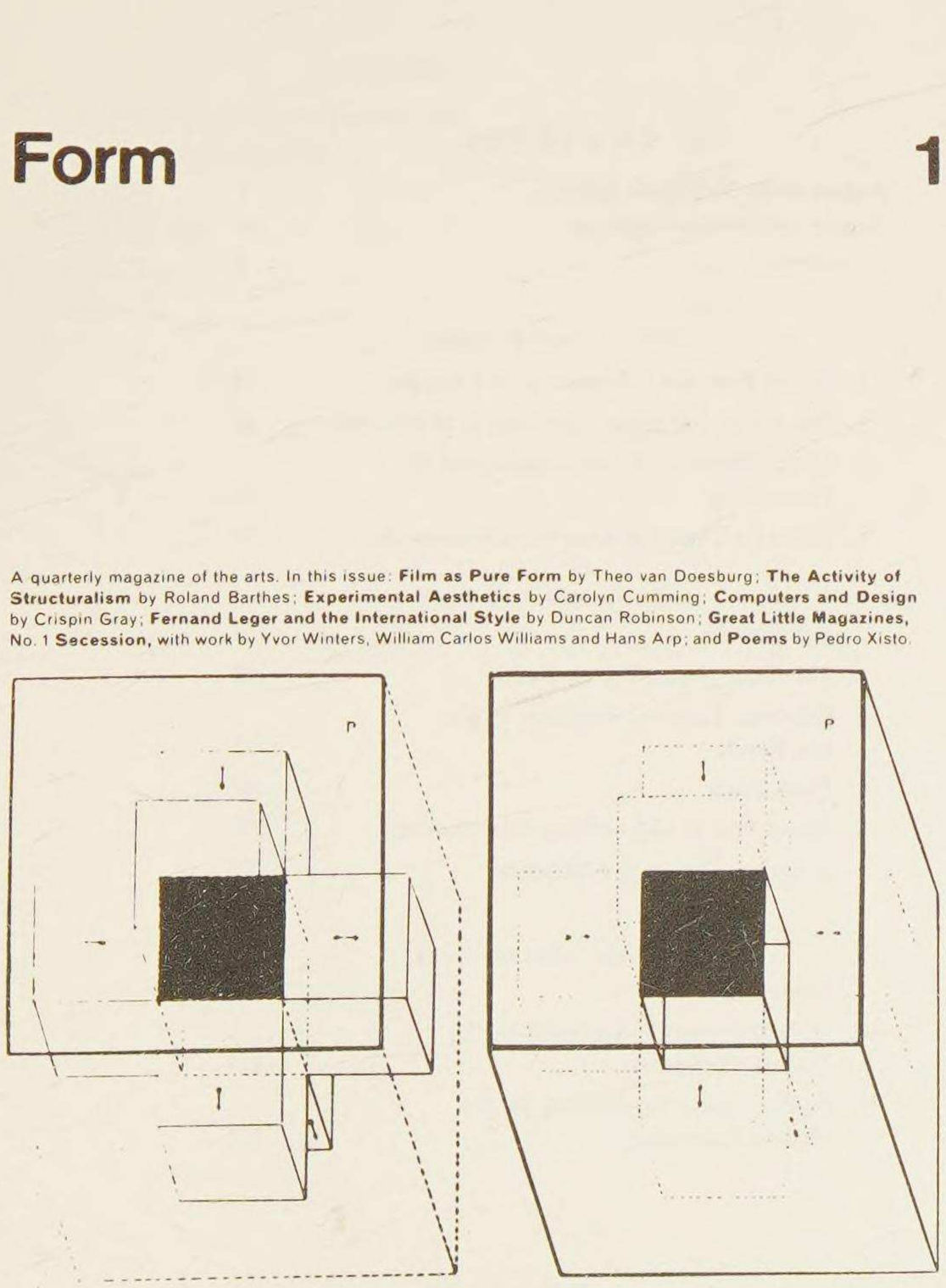
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Form No. 1, Summer 1966

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A quarterly magazine of the arts. In this issue: **Film as Pure Form** by Theo van Doesburg; **The Activity of Structuralism** by Roland Barthes; **Experimental Aesthetics** by Carolyn Cumming; **Computers and Design** by Crispin Gray; **Fernand Leger and the International Style** by Duncan Robinson; **Great Little Magazines, No. 1 Secession,** with work by Yvor Winters, William Carlos Williams and Hans Arp; and **Poems** by Pedro Xisto.



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The aims of 'Form' are to publish and provoke discussion of the relations of form to structure in the work of art, and of correspondences between the arts. Emphasis is to be placed in particular on the fields of kinetic art and concrete poetry.

The second number will be published on September 1st, and will include articles by Stephen Bann on the Romantic theory of communication, and by Basil Gilbert on Hirschfeld-Mack's Bauhaus experiments and 'reflected light compositions'; more on perception psychology, an unpublished article by William Carlos Williams and in the Great Little Magazine series 'Blues'. Comment and contributions are both welcome.

Editors Philip Steadman, Mike Weaver (USA), Stephen Bann

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An Interpretation of American Studies

BY MAURICE R. STEIN

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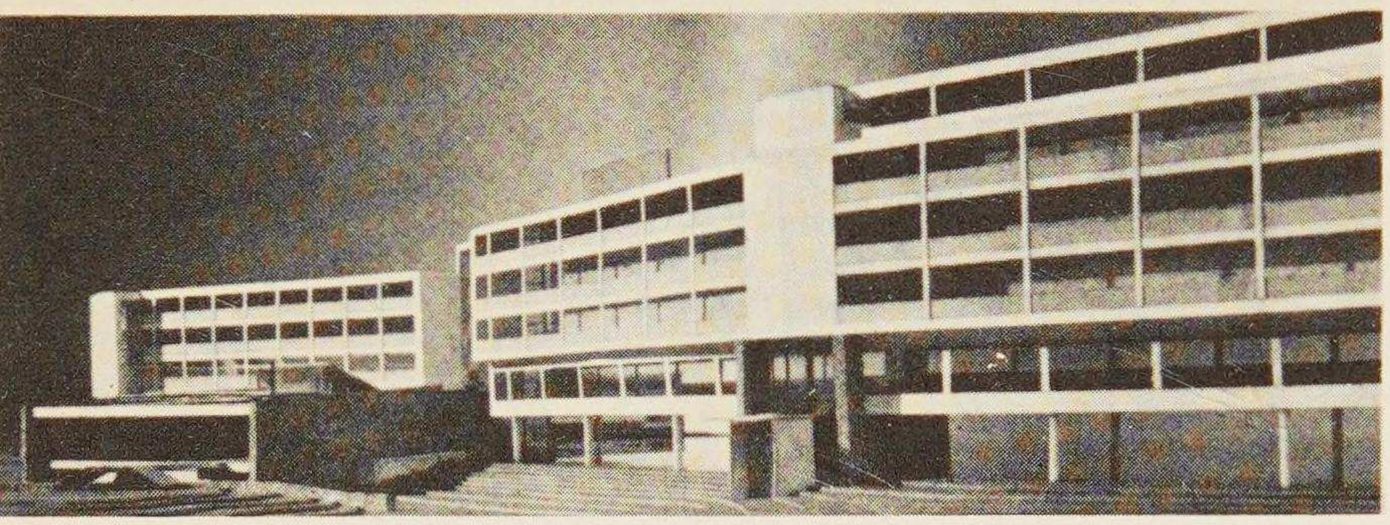
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Walter Gropius and Marcel Breuer: buildings for Black Mountain College, North Carolina, 1939. Dormitory blocks and entrance lobby.

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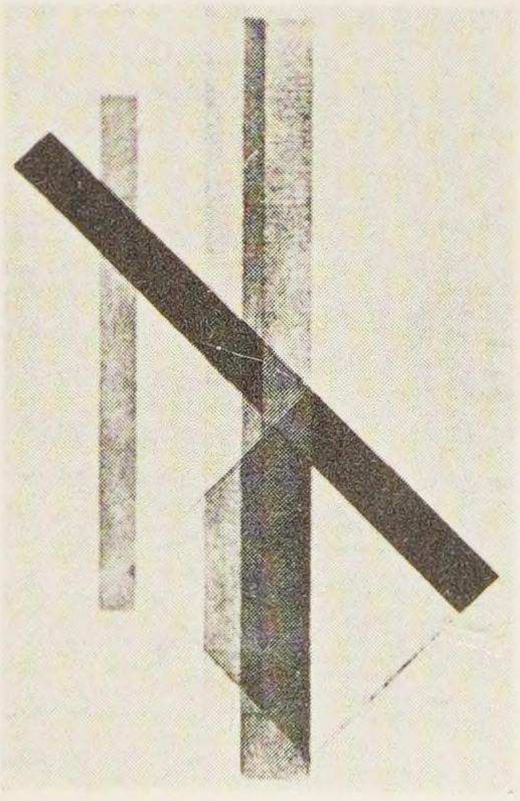
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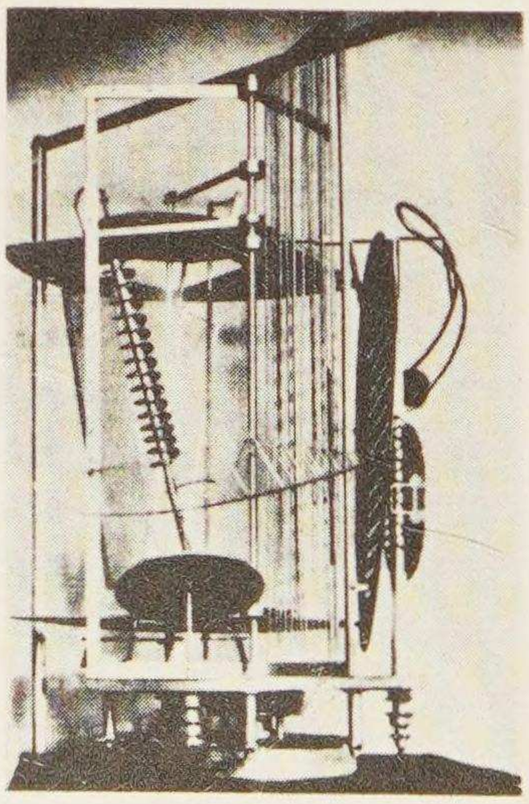
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László Moholy-Nagy 'Transparency' 1922, and right 'Light Display Machine', 1922-30





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We are pleased to announce Form's new association, as from this issue, with the Department of English at Exeter University, under Professor the Reverend W. M. Merchant; and trust and anticipate that the collaboration will prove a happy one.

Despite most generous financial help from Exeter and from the Arts Council however, it has been necessary to raise the UK price of the magazine to 5/- (£1 annual subscription). We very much regret the increase, and guarantee no more rises in price beyond this.

Editors Philip Steadman
Mike Weaver
Stephen Bann

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Kinetic Art in Czechoslovakia—the 'Synthesis' Group, Milan Dobes, Jan Slavik: **Cinema and Semiology: Some Points of Contact** by Peter Wollen: **New American Photography**: **Airfields**, poem by Simon Cutts: **Vasarely and the Triumph of Structuralism** by Abraham A. Moles: **Great Little Magazines** No. 6: **De Stijl** (author index part 2)



Joel Meyerowitz: Untitled, 1965
Courtesy of George Eastman House, Rochester, N.Y.

Back numbers

Copies of **Form 3**, **Form 4** and **Form 5** (all 3/6, USA $1), and **Form 6** (5/-, USA $1) are all still available, post free, from 78 Norwich Street, Cambridge. No. 3 includes three essays by Charles Biederman, work by Robert Pinget and Ian Hamilton Finlay, and an article by El Lissitzky, as well as a supplement on 'phonic' poetry. No. 4 features Eugen Gomringer writing on concrete poetry, and the first of the Black Mountain College series, including Albers' account of his courses at Ulm and a critique of Albers' 'Graphic Tectonics'. Also Lev Nusberg on Russian 'Kinetism', two further essays by Biederman, and a poem by Anselm Hollo. No. 5 contains Hans Jaffé's 'De Stijl and Architecture', features on Bernard Lassus and Raoul Hausmann, and in the Black Mountain series John A. Rice, George Zabriskie and designs for college buildings by Walter Gropius and Marcel Breuer. The contents of No. 6 comprise essays on Russian unofficial art, and on the work of Laszlo Moholy-Nagy, John Evarts and Jean Charlot writing on Black Mountain; and poems by David Chaloner. In the 'Great Little Magazines' series No. 3 carries 'G', No. 4 'Mecano', No. 5 'Rsy' and No. 6 the first part of the 'De Stijl' index concluded in this issue.

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(The Black Mountain College series will be continued in Form 8 with an article by Xanti Schawinsky)

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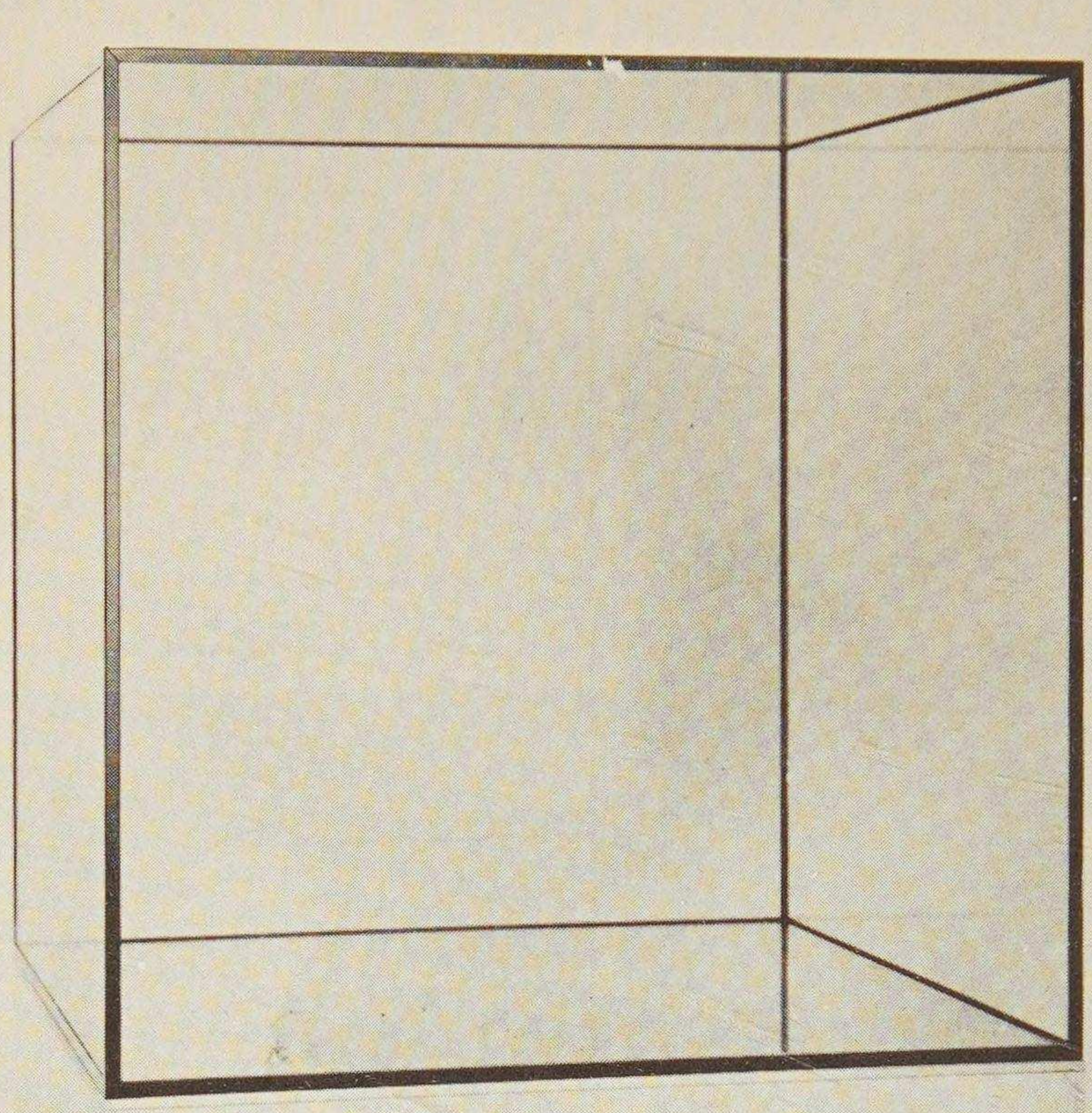
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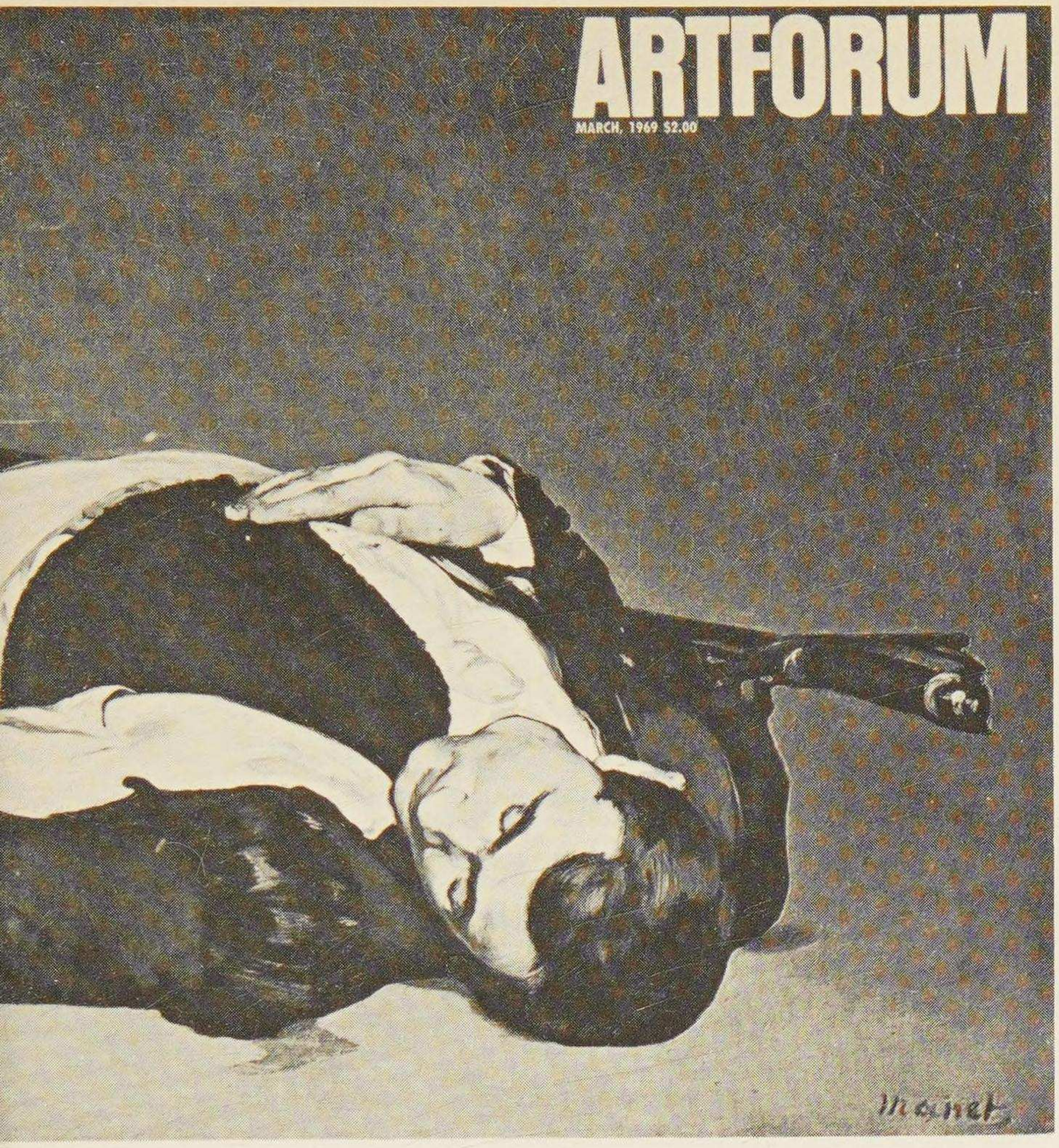
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MARCH, 1969

MANET'S SOURCES

by Michael Fried

a special issue

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COVER: Edouard Manet, *The Dead Torero*, National Gallery of Art, Washington, D.C., Widener Collection. (detail.)

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BEHEMOTH

THE STRUCTURE AND PRACTICE

OF NATIONAL SOCIALISM

1933-1944

FRANZ NEUMANN

TORONTO NEW YORK LONDON
OXFORD UNIVERSITY PRESS
1944

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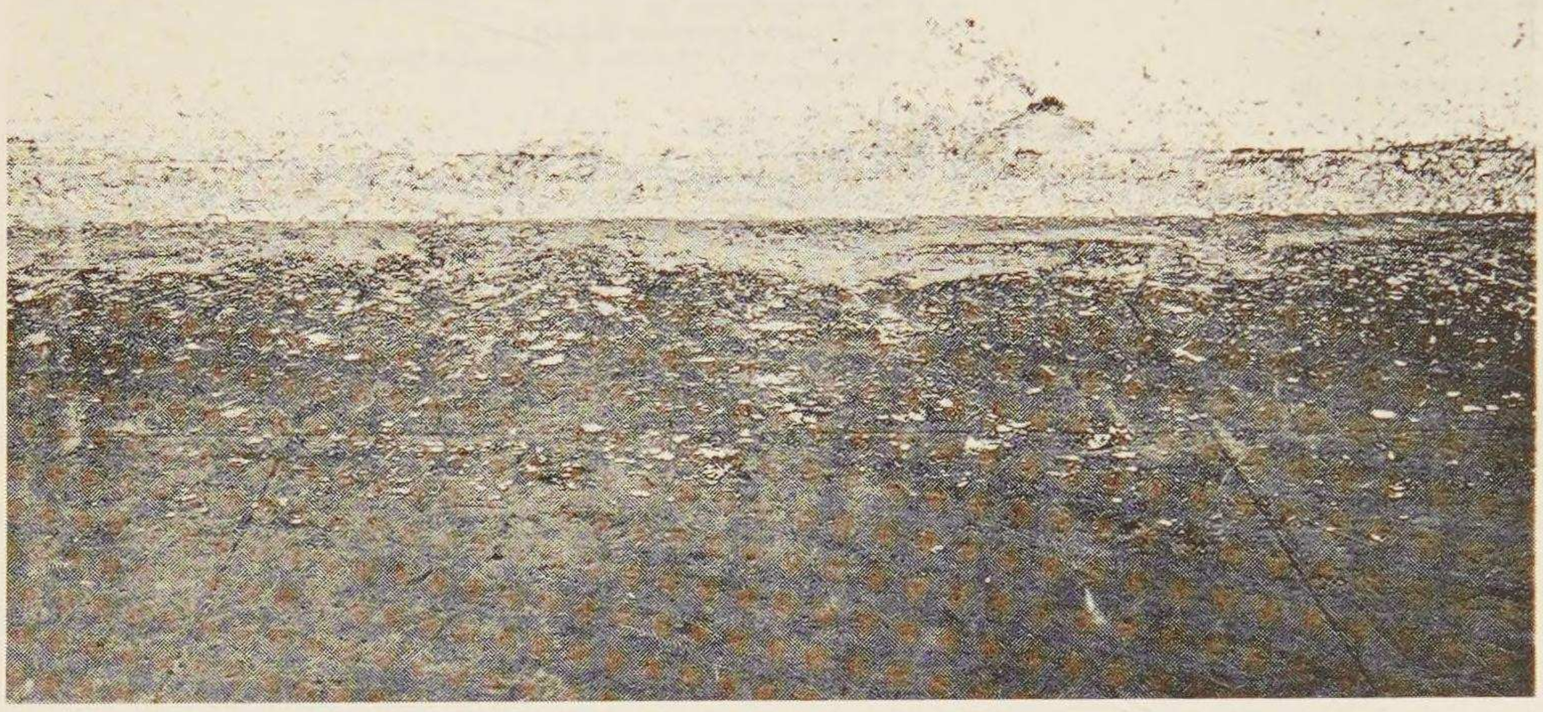
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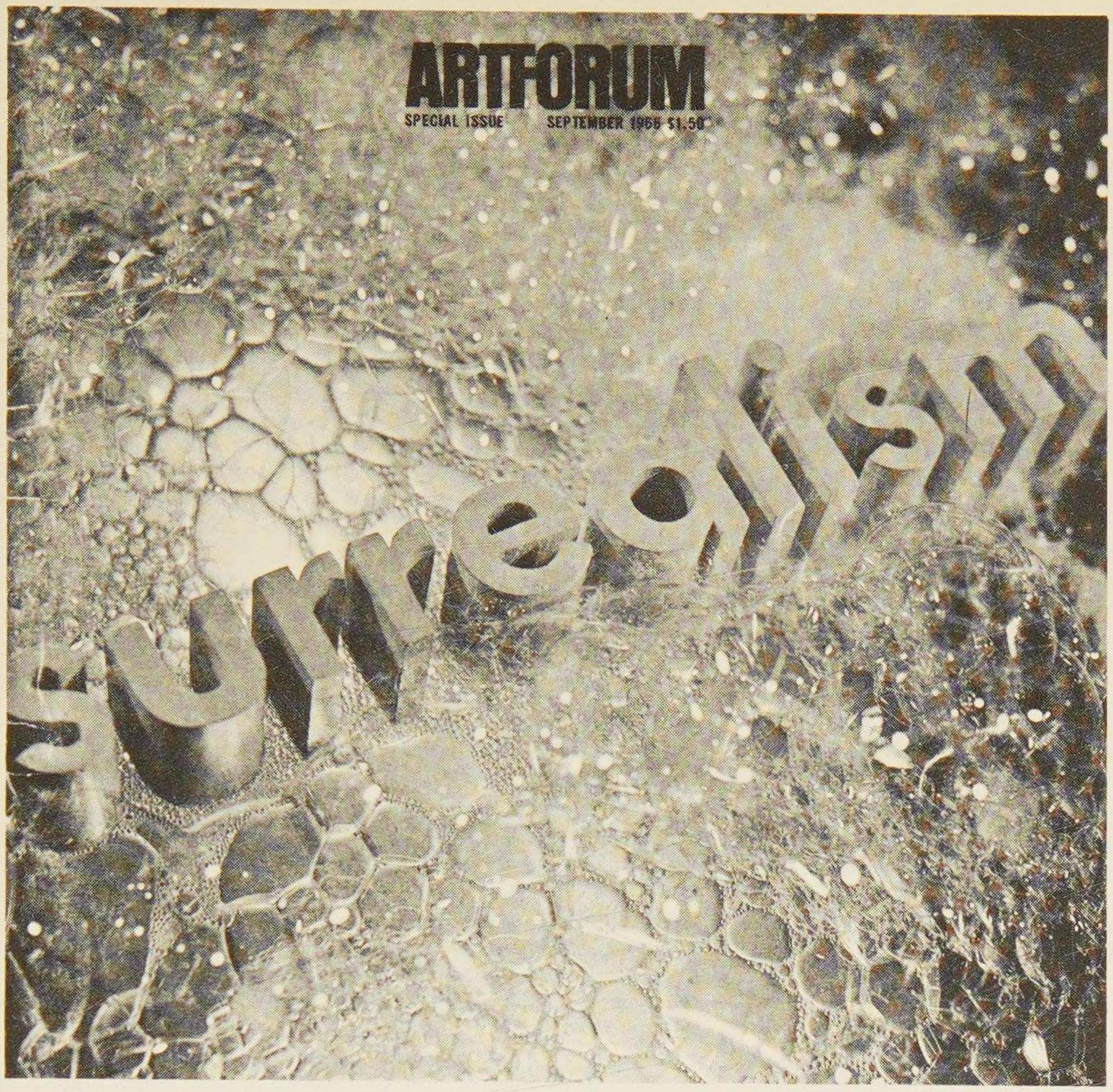
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As Associate Editor, New York, I should like especially to thank Professor William Rubin for permitting me access to the whole of the manuscript of his forthcoming book, "Dada and Surrealist Art," from which we are here publishing three segments (in slightly revised form). Professor Rubin's book, the first comprehensive critical and historical treatment of Dada and Surrealism, defining their dialectical relationship and setting them in the context of modern art as a whole, will appear late next spring (Harry N. Abrams, Inc.).

Max Kozloff

Literature, Popular Culture, and Society

Leo Lowenthal

PACIFIC BOOKS, *Publishers*
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POLITICAL JUSTICE

The Use of Legal Procedure for Political Ends

BY OTTO KIRCHHEIMER

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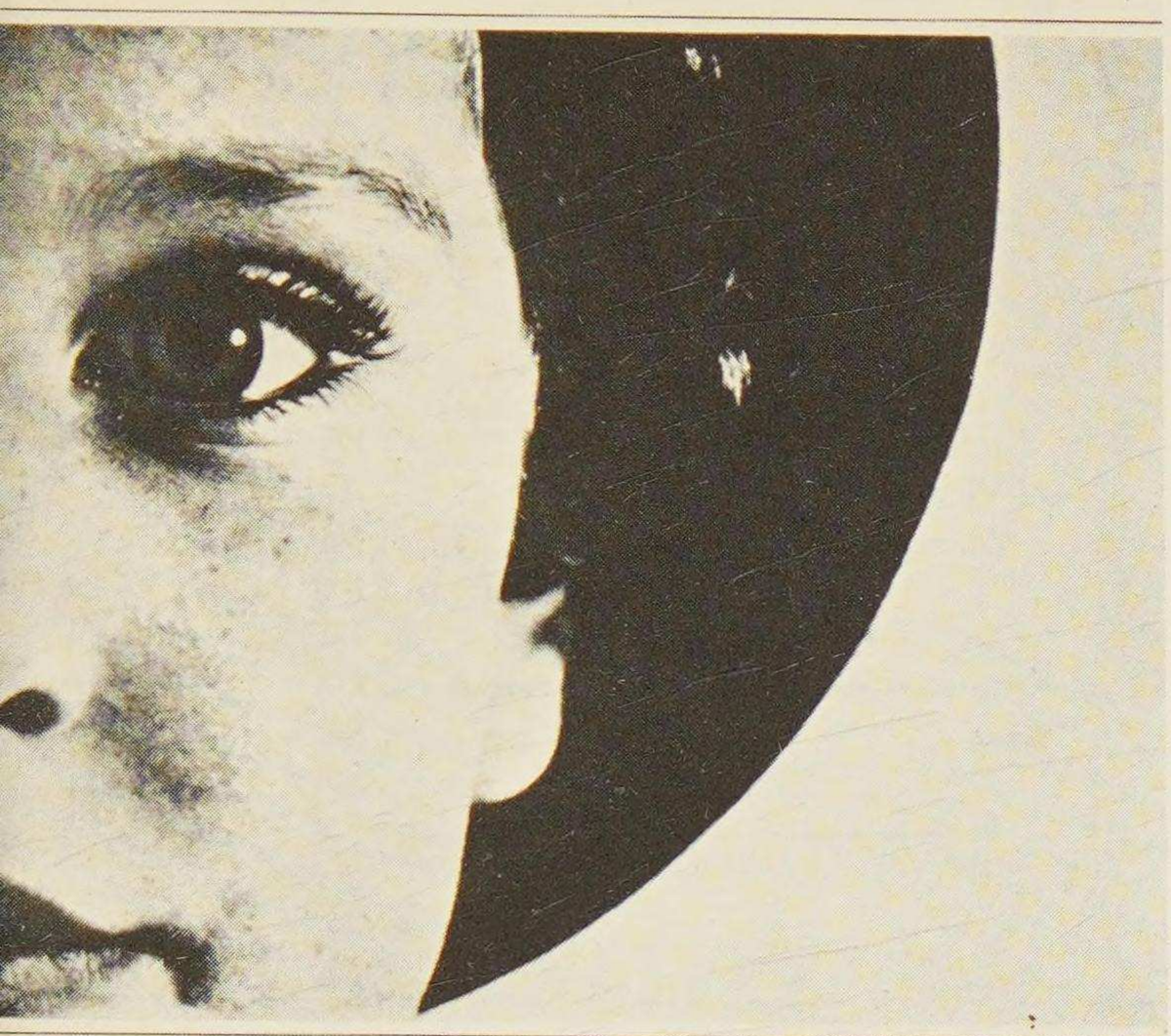
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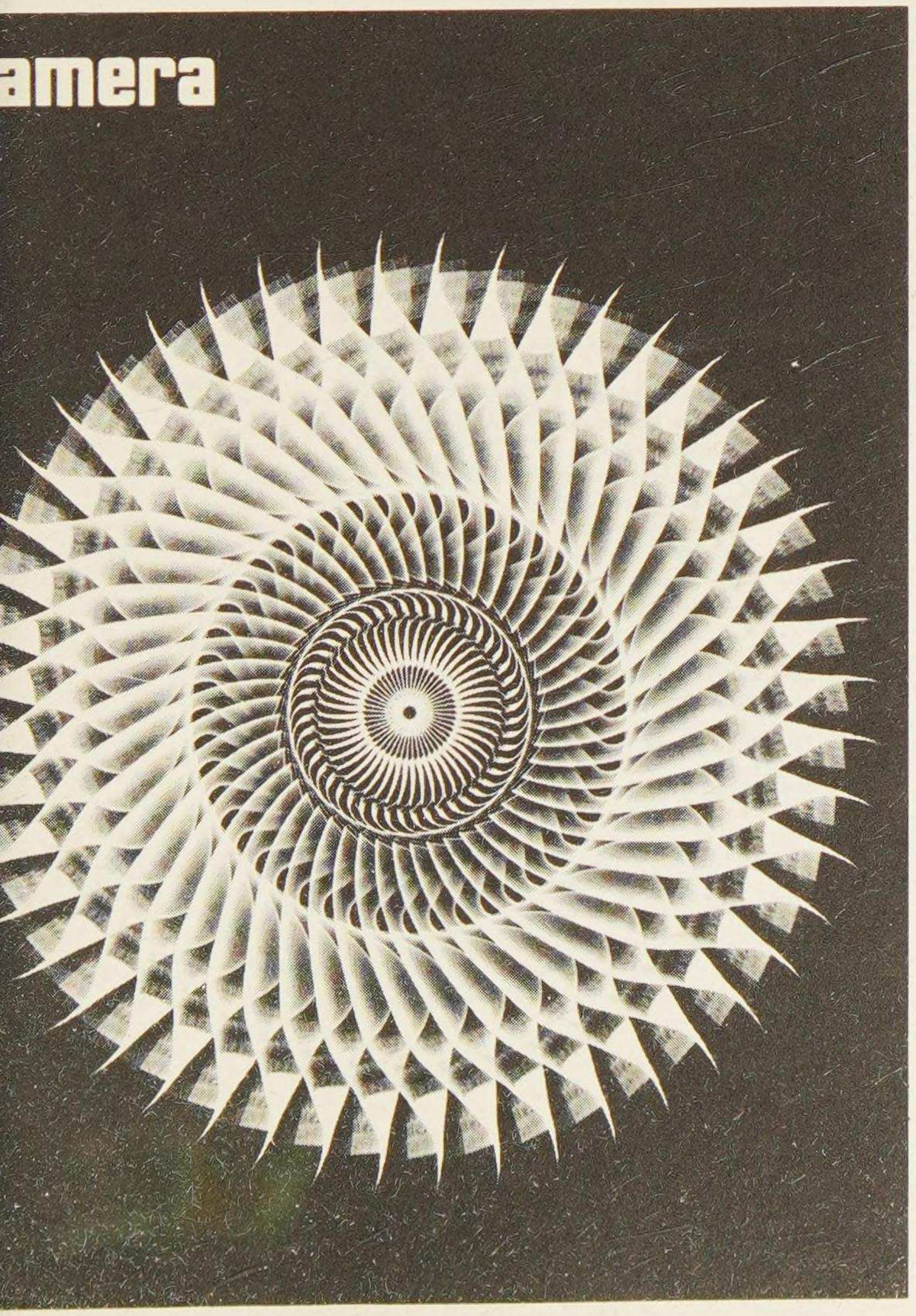
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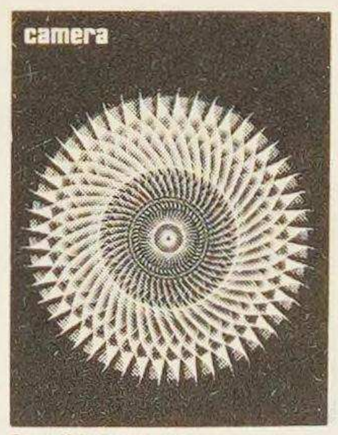
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BY ERICH FROMM

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ERIK H. ERIKSON

Childhood AND Society

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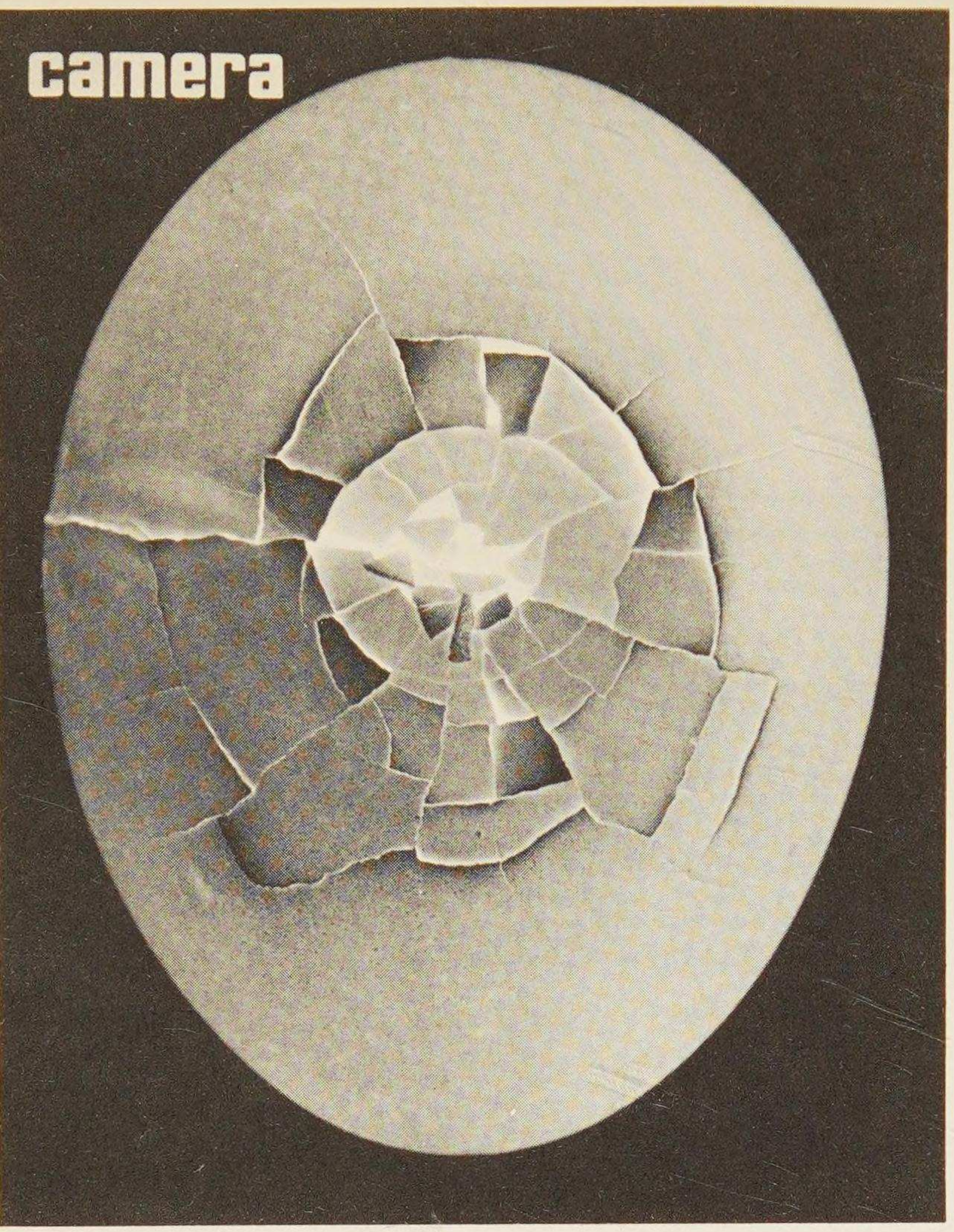
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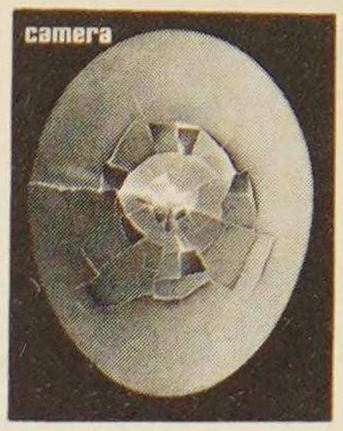
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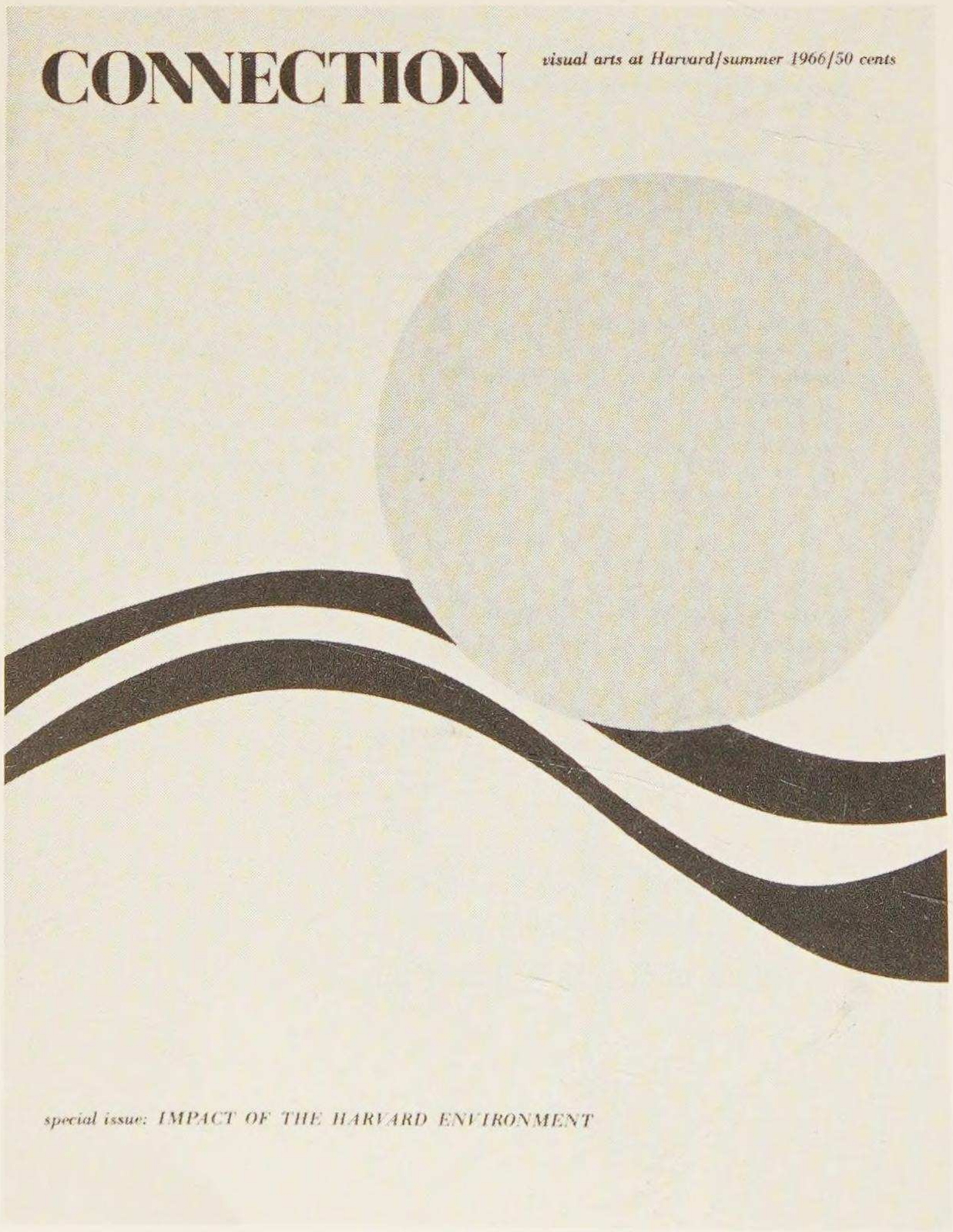
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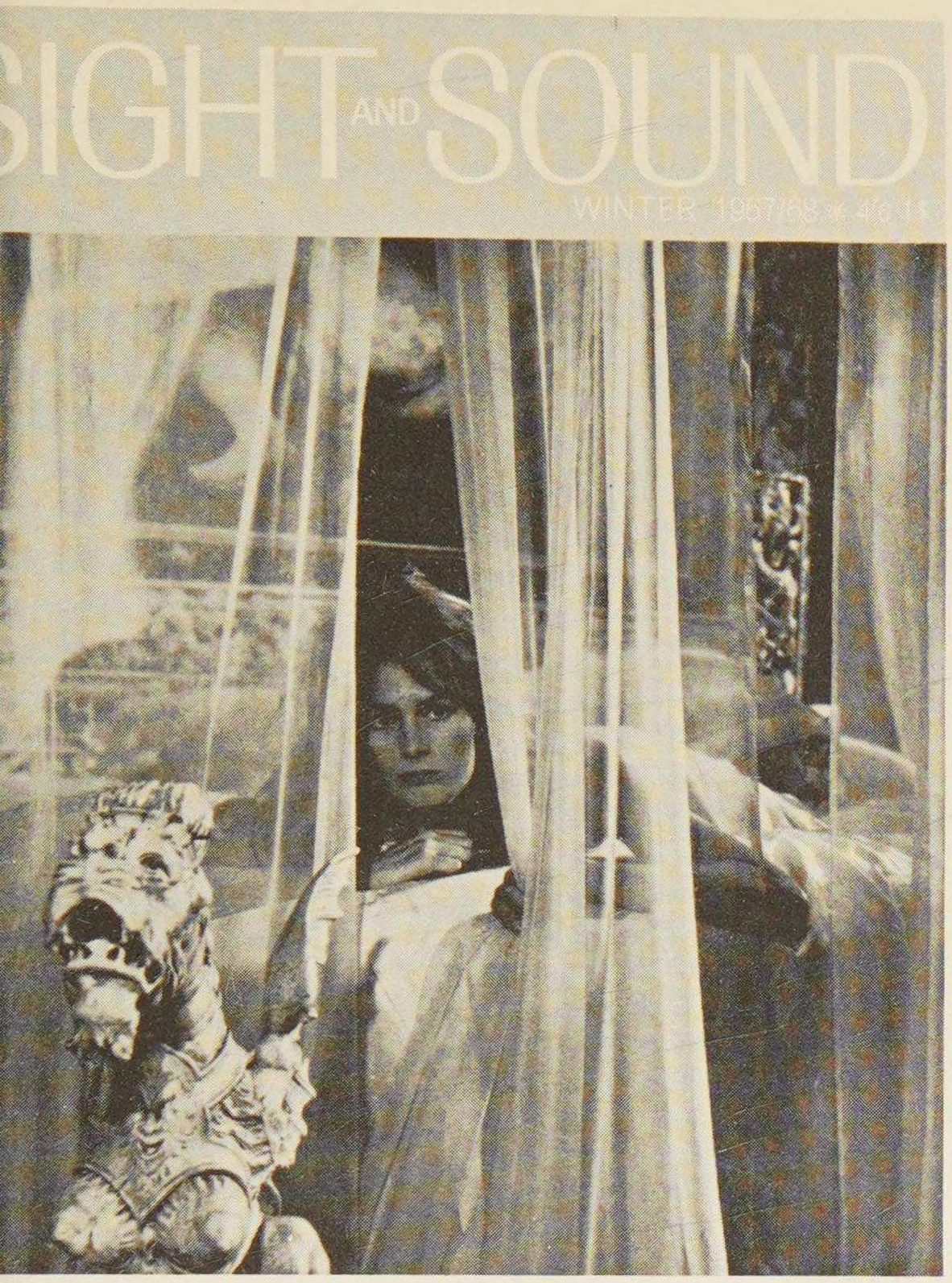
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ERIK H. ERIKSON

Identity

Youth and Crisis



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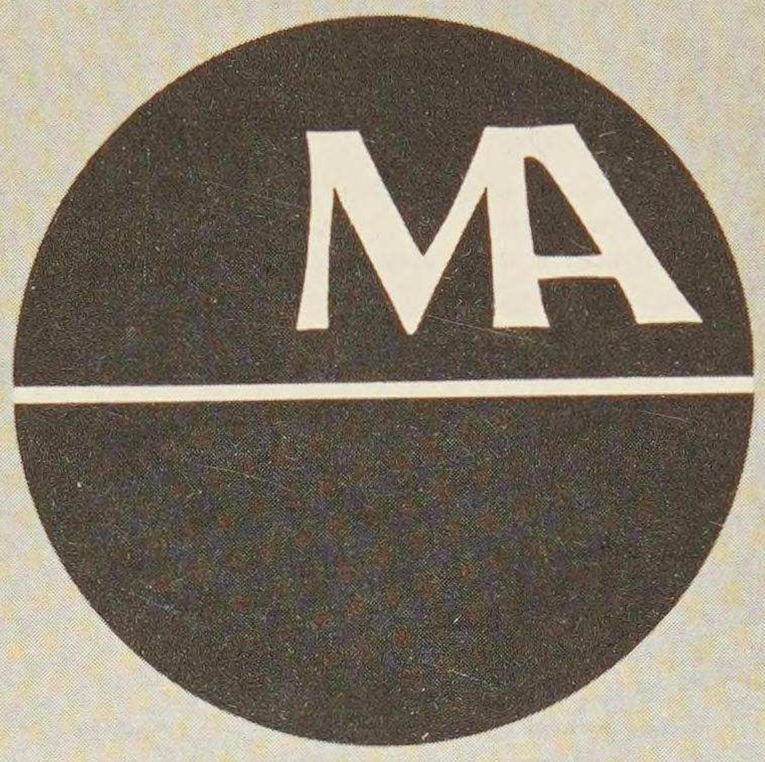
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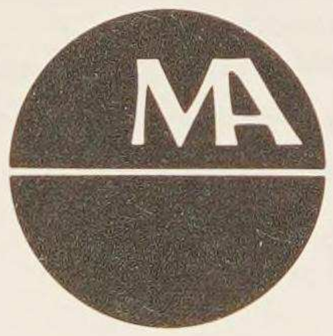
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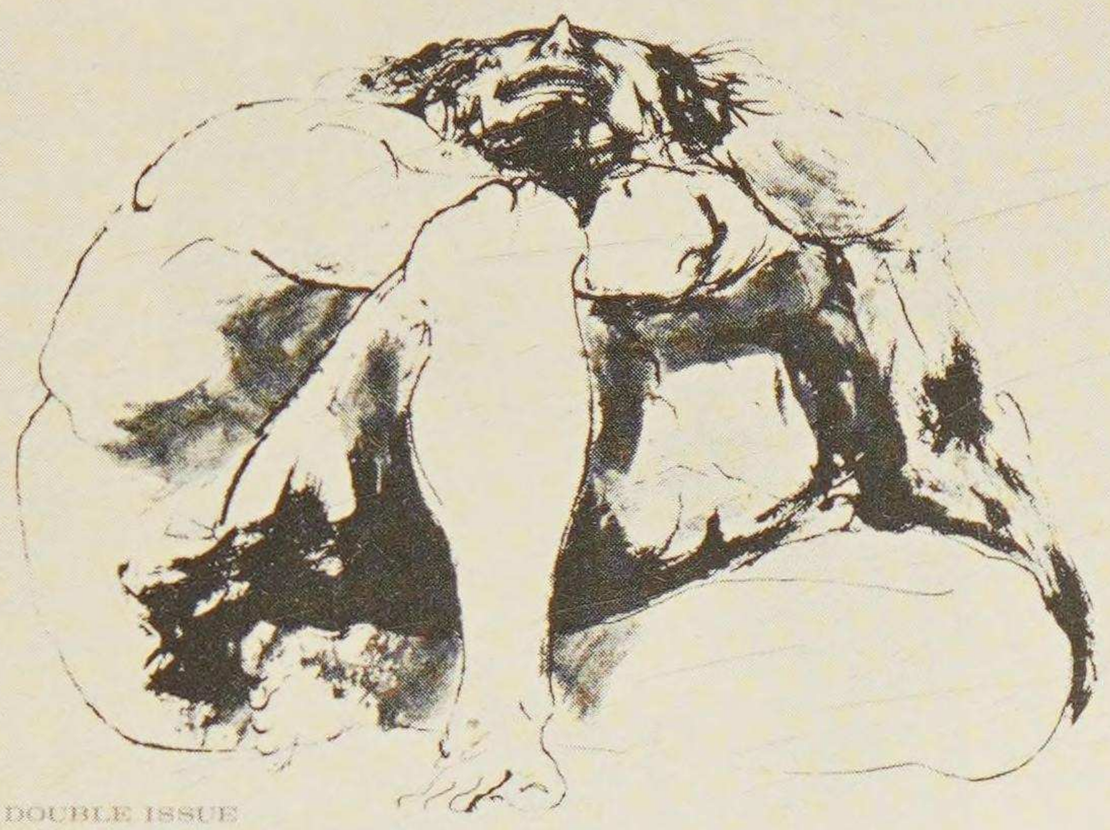
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PROPAGANDA

The Formation of Men's Attitudes

BY

JACQUES ELLUL

TRANSLATED FROM THE FRENCH BY
KONRAD KELLEN AND JEAN LERNER

WITH AN INTRODUCTION BY
KONRAD KELLEN

New York: Alfred A. Knopf

[1965]

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BY

JACQUES ELLUL

TRANSLATED FROM THE FRENCH BY JOHN WILKINSON

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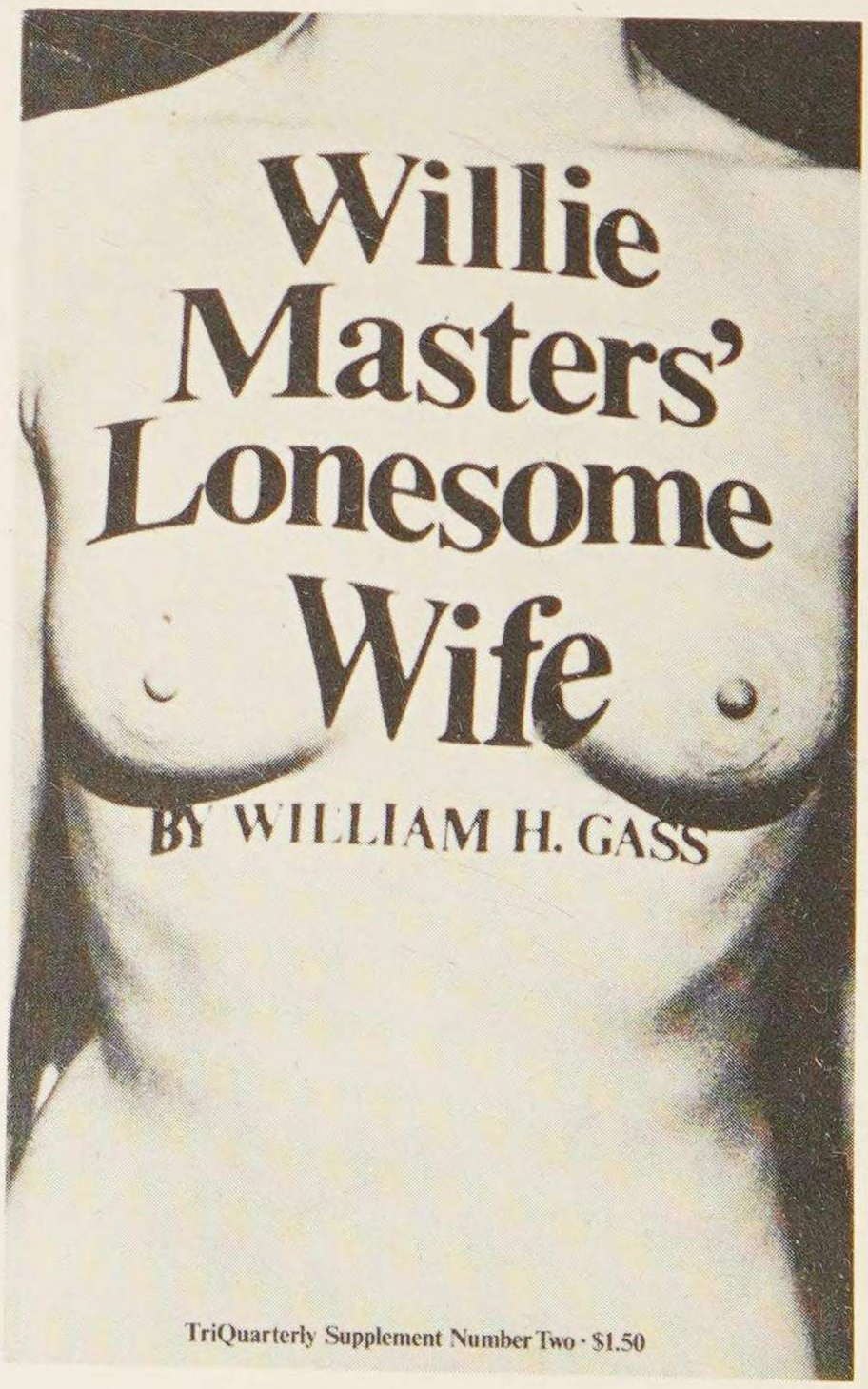
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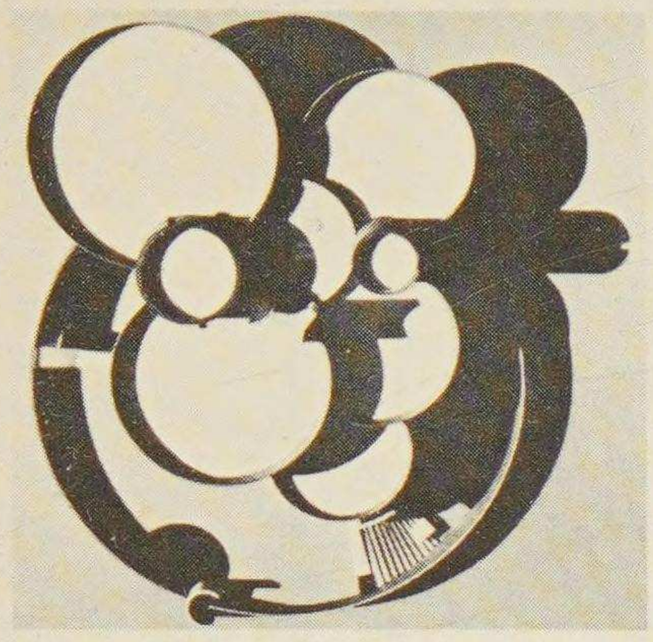
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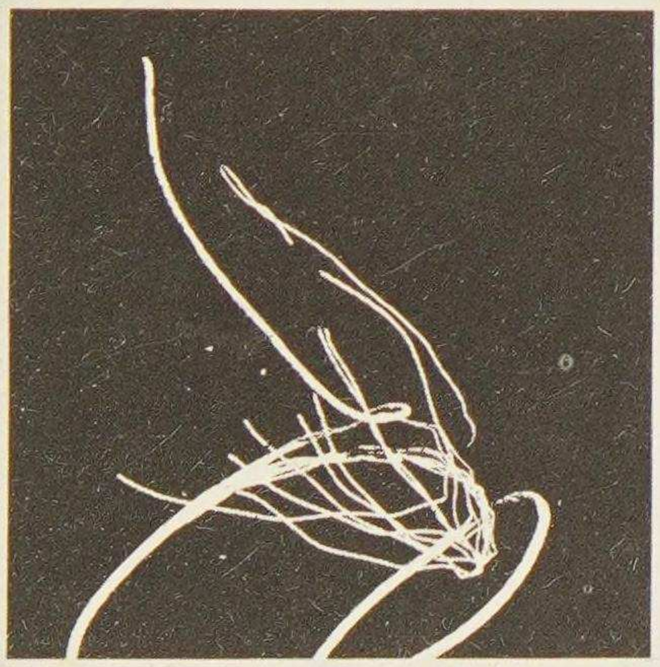
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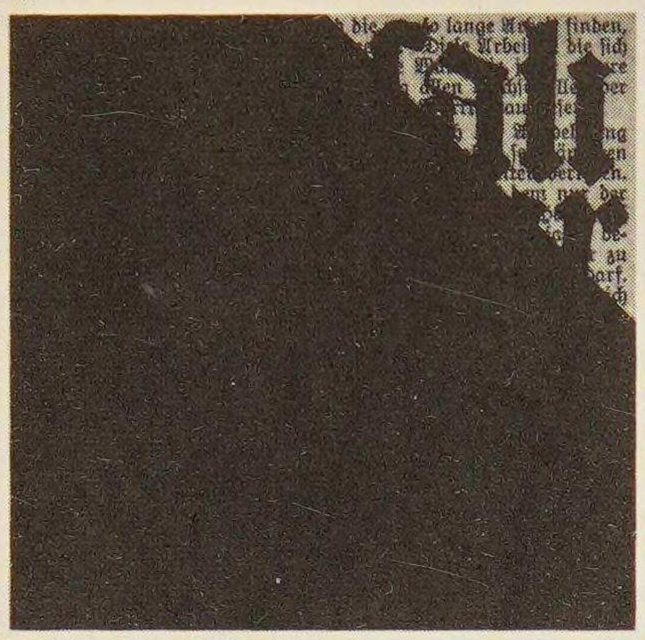
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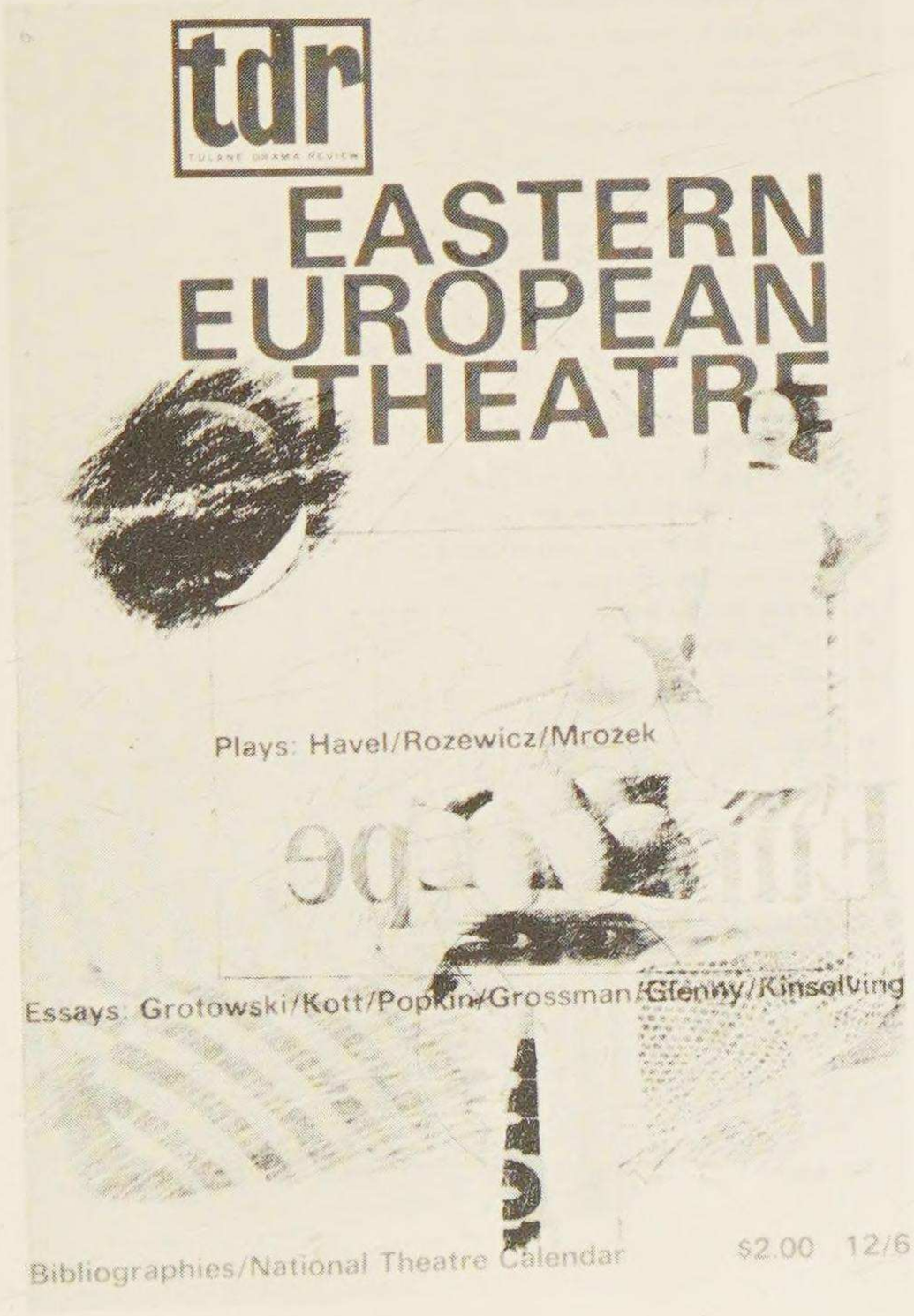


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"Of wings between the meadow and the moon"

Humbert Wolfe

Nine Chains to the Moon

R. Buckminster Fuller

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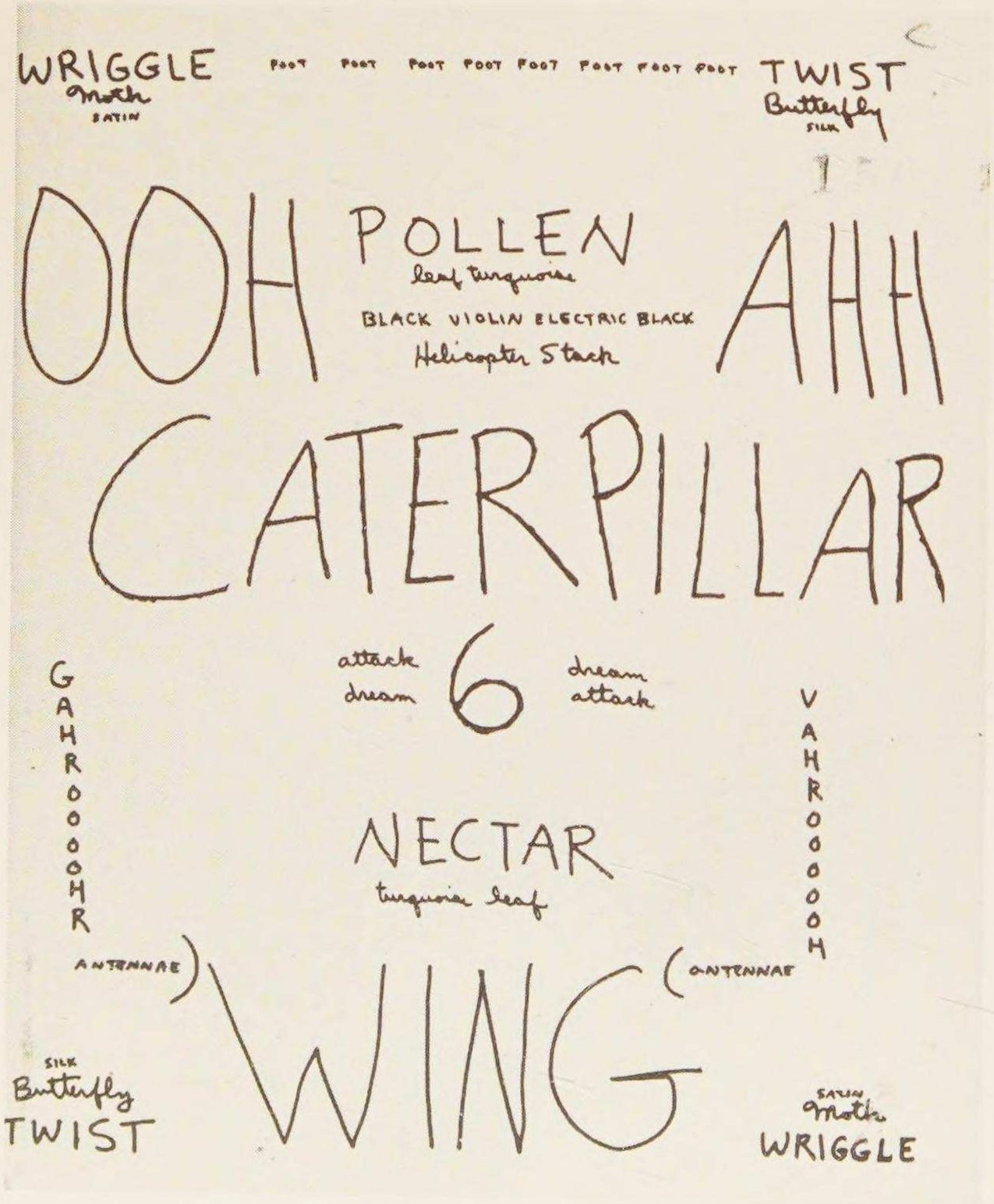
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DANIEL J. LEVINSON
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in collaboration with

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MAN ADAPTING

by René Dubos

Yale University Press, New Haven and London, 1965

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THEODOR W ADORNO

Translated from the German by
SAMUEL and SHIERRY WEBER



NEVILLE SPEARMAN

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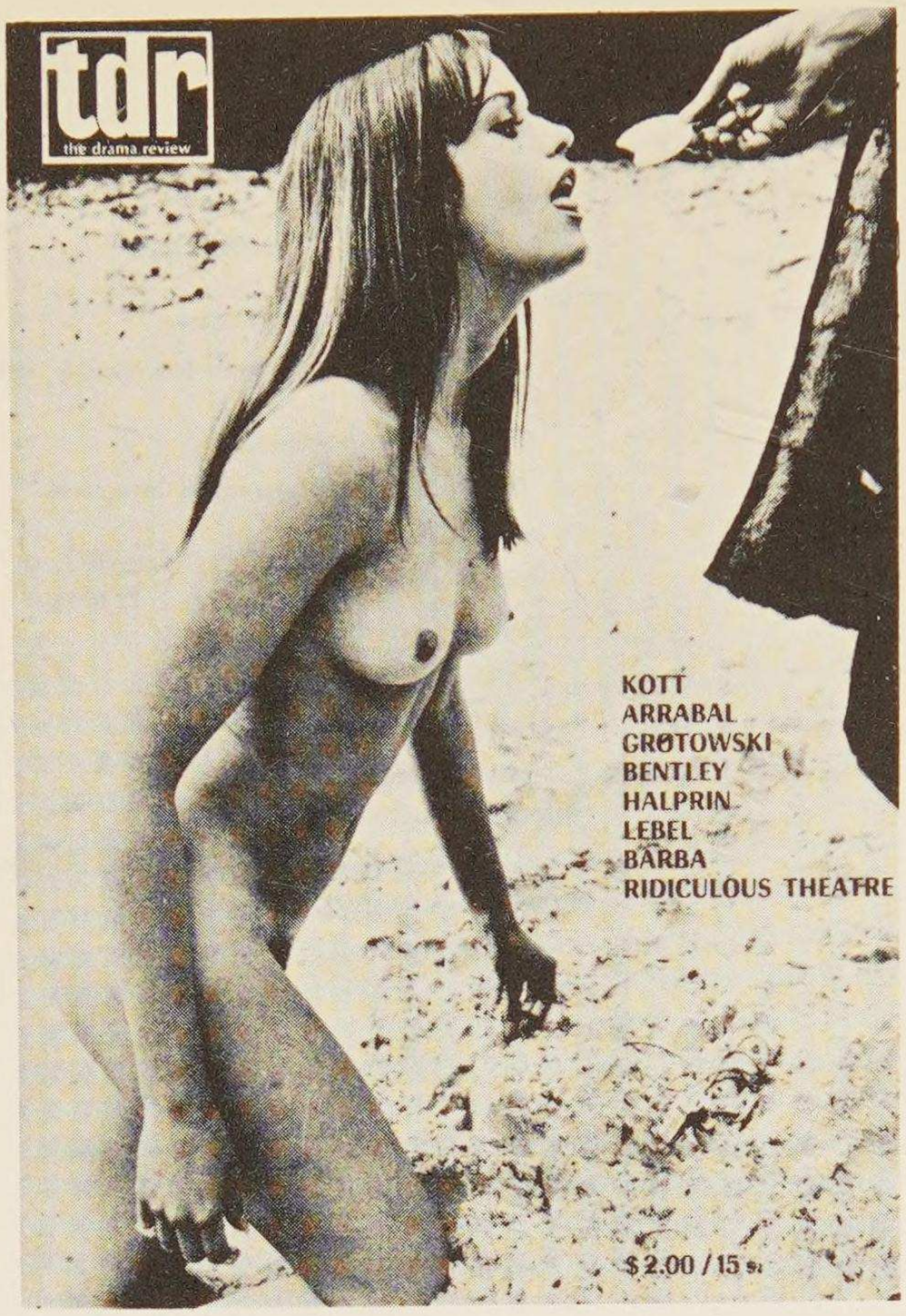
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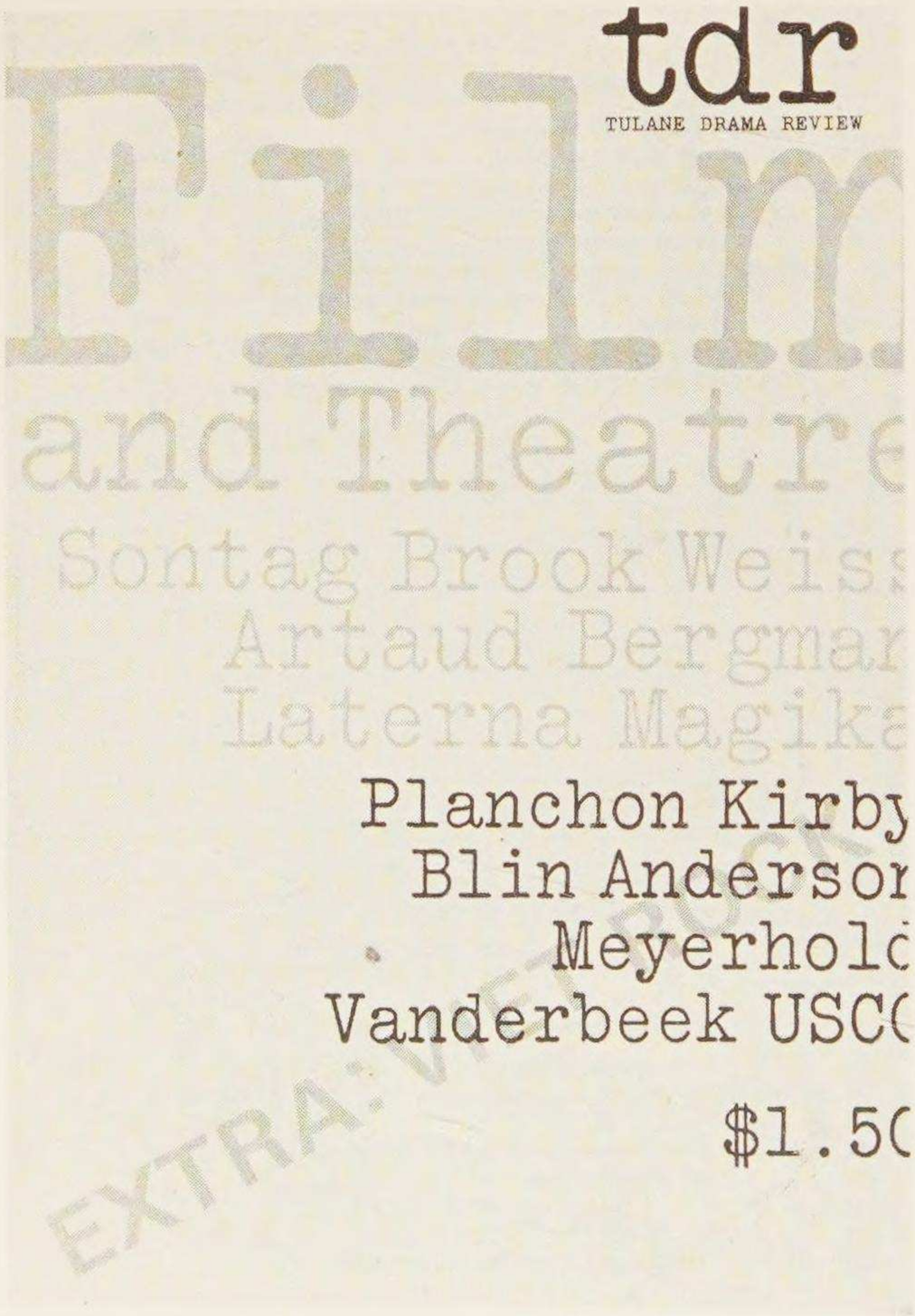
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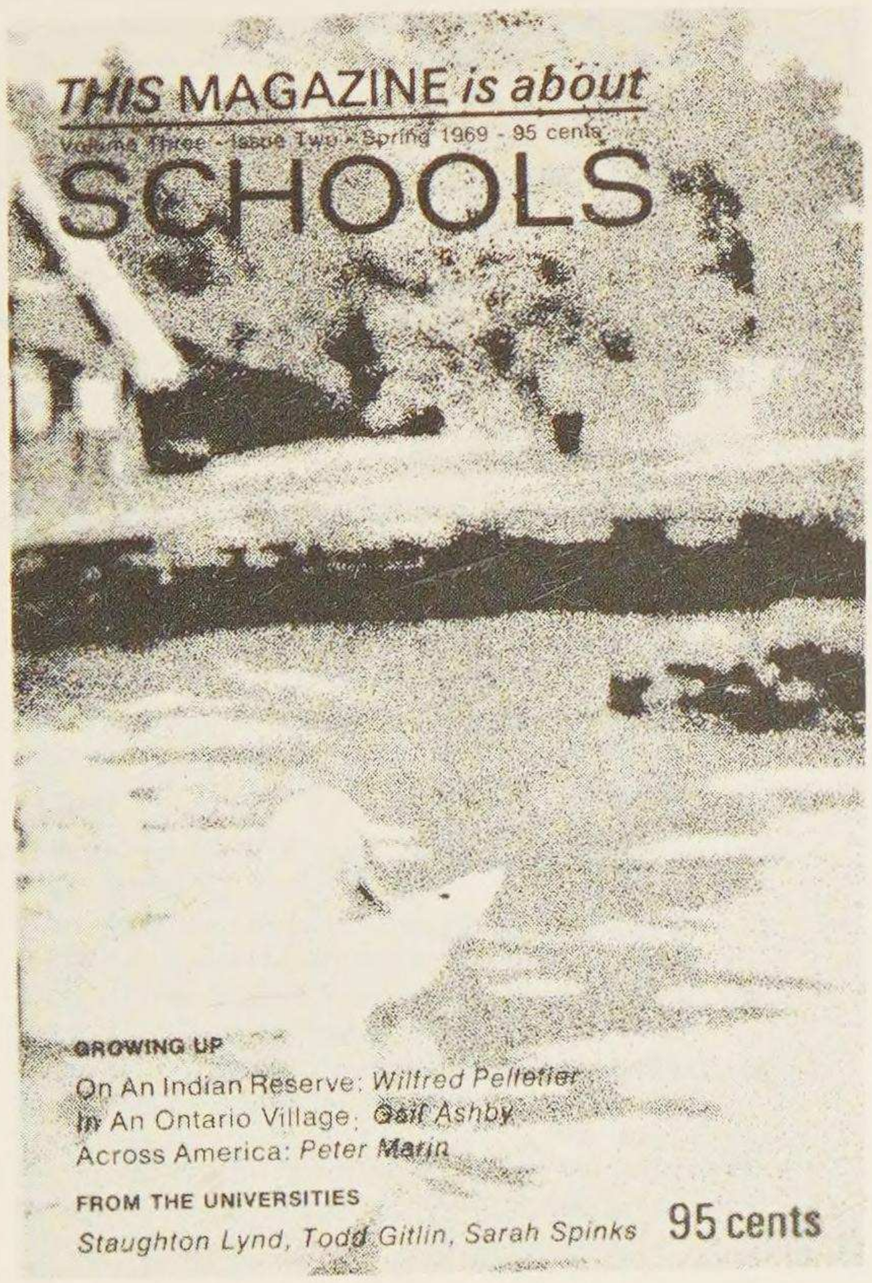
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Paul Goodman

Random House
New York

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Problems of Youth in the Organized Society

Paul Goodman

Vintage Books
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MEANS OF LIVELIHOOD AND WAYS OF LIFE

by

Percival Goodman *and* Paul Goodman



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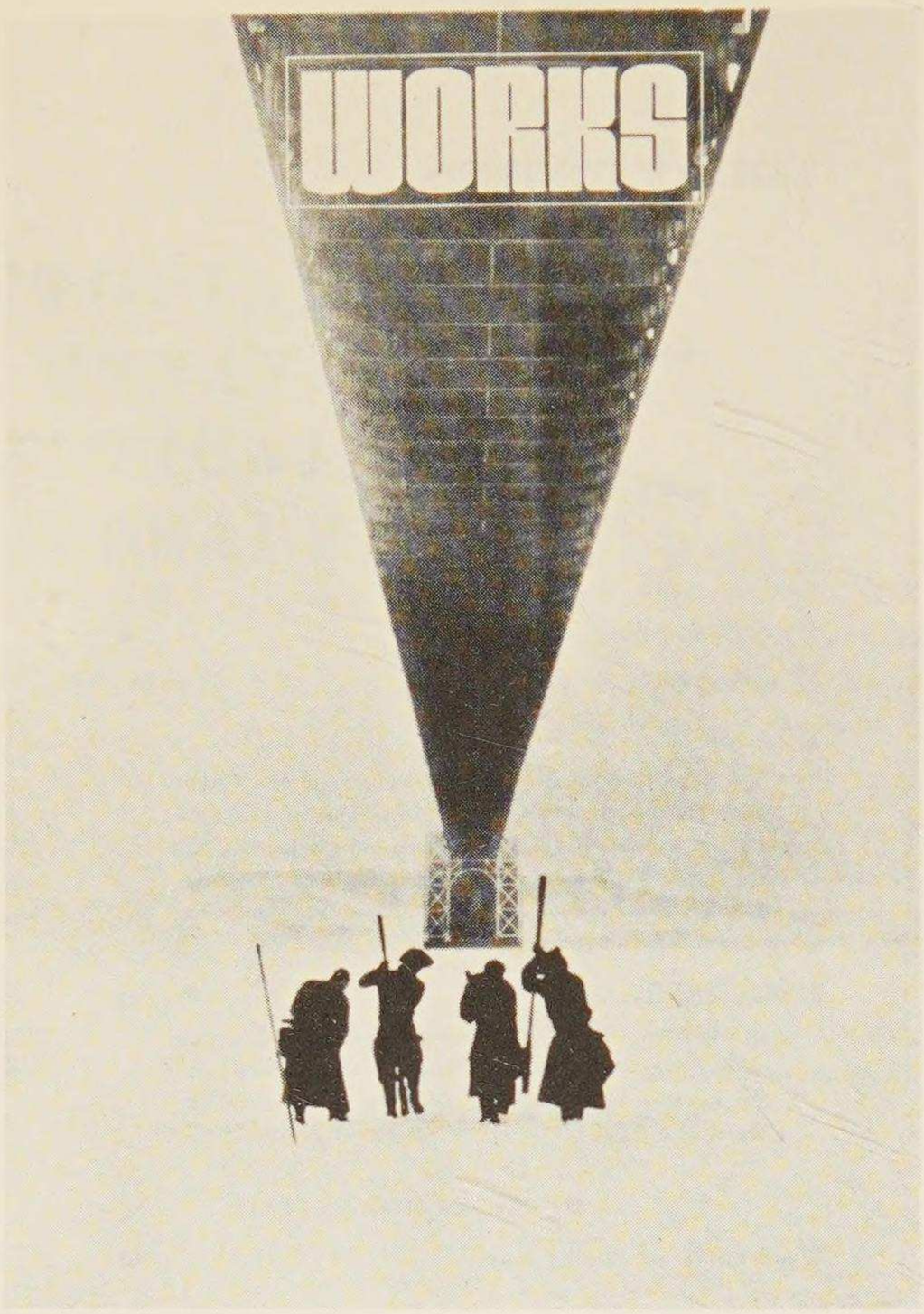
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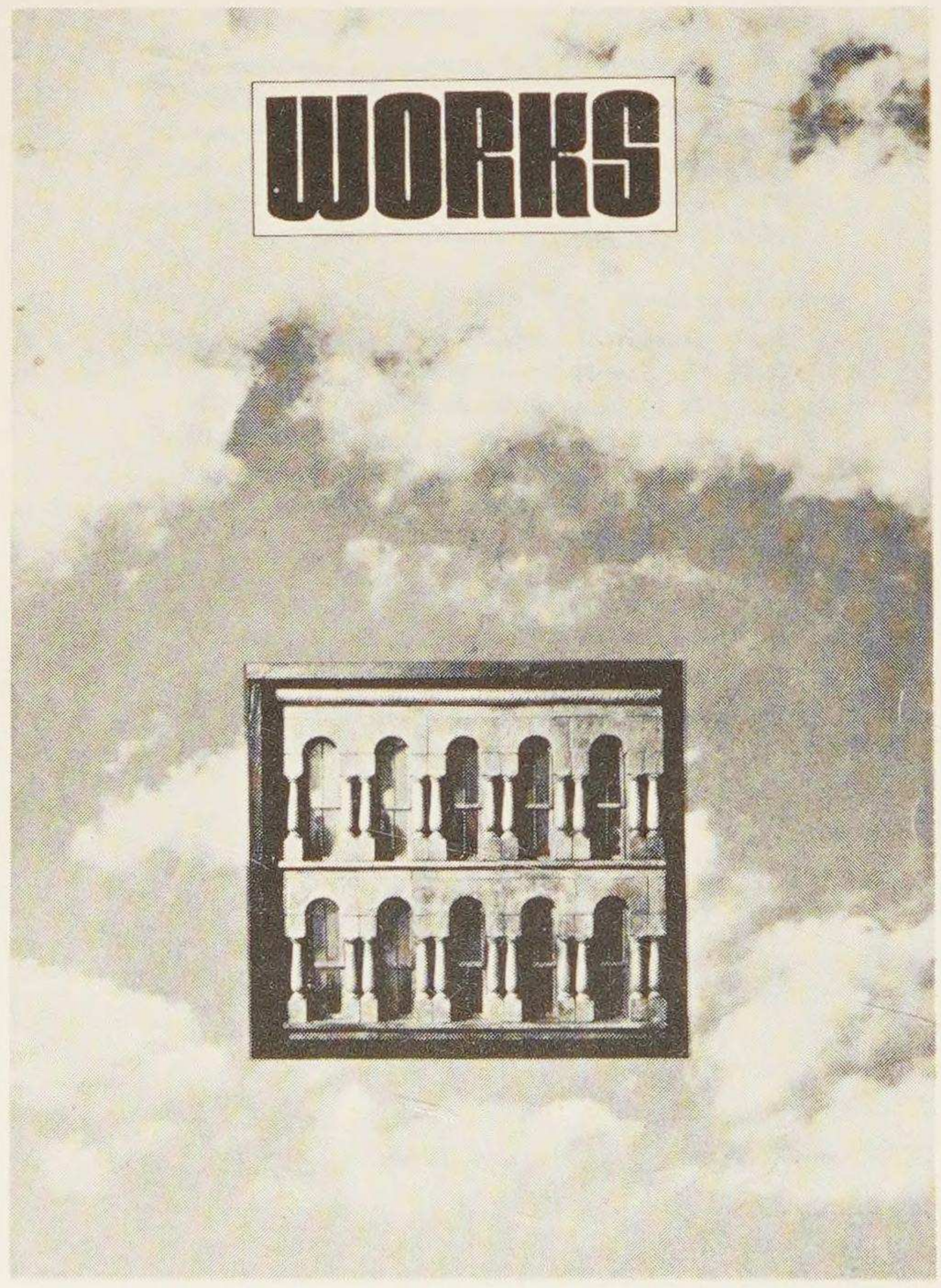
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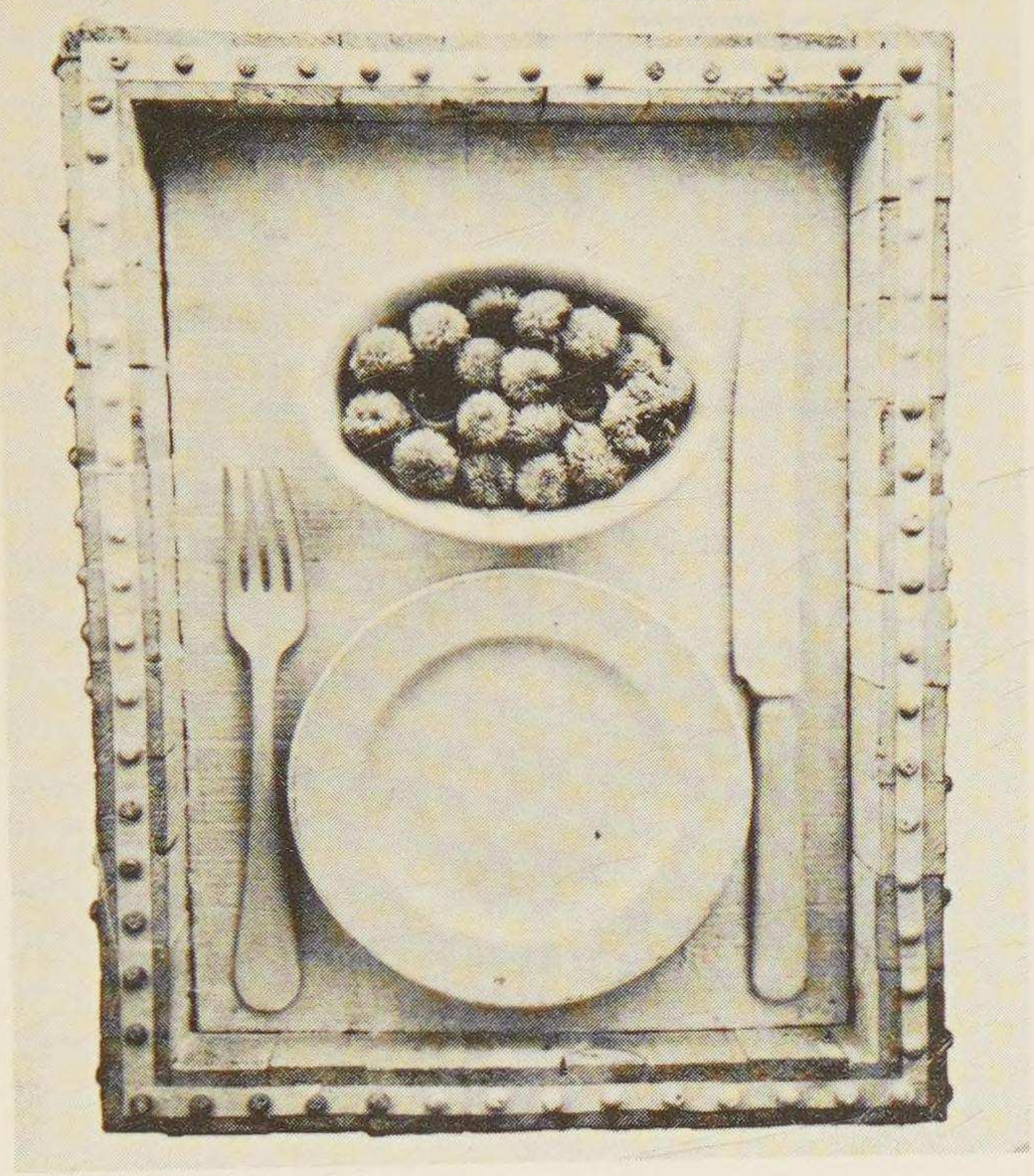
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WORLD PERSPECTIVES · *Volume Seven*

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THE TRANSFORMATIONS OF MAN

BY LEWIS MUMFORD

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by DANIEL BELL

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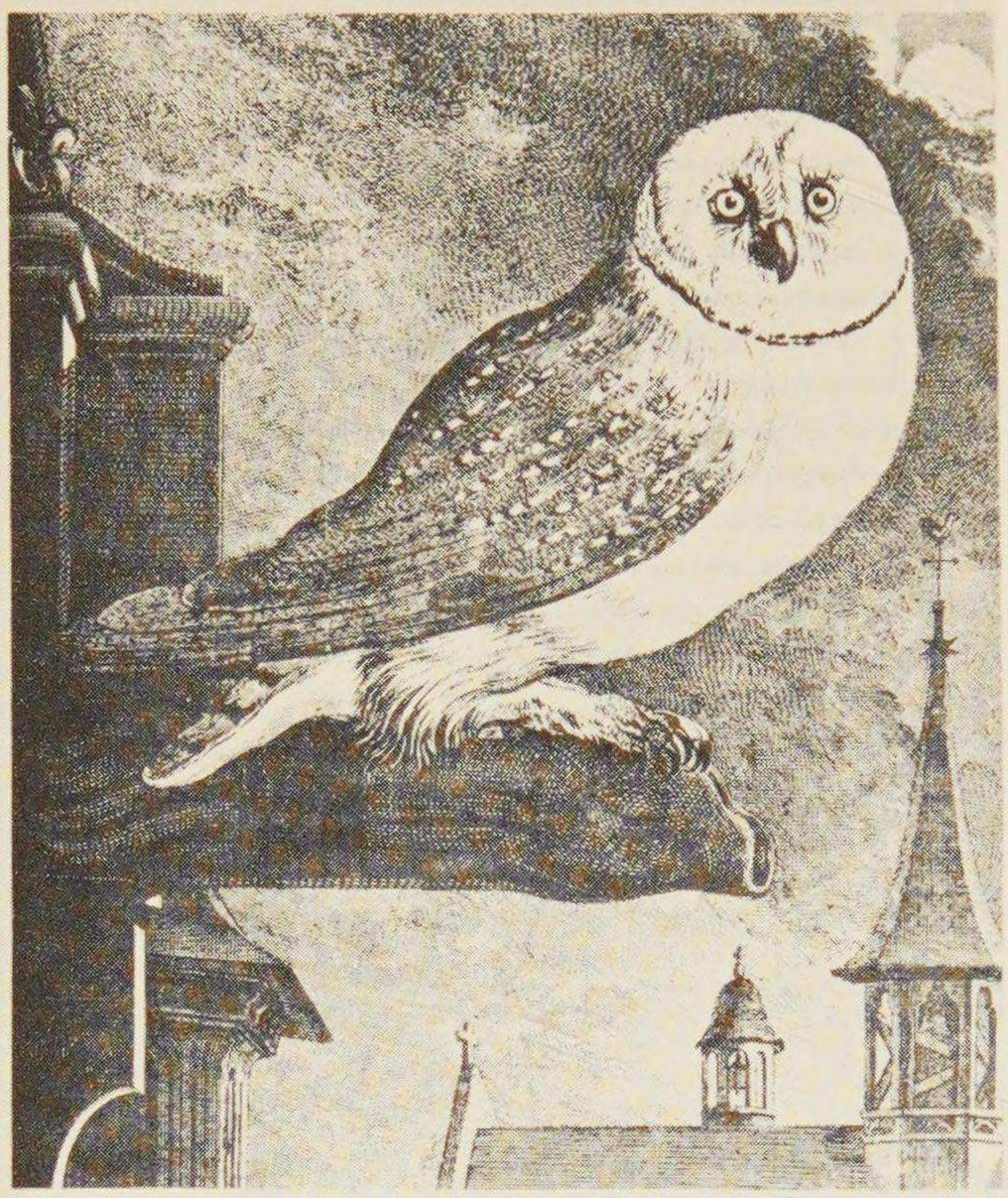
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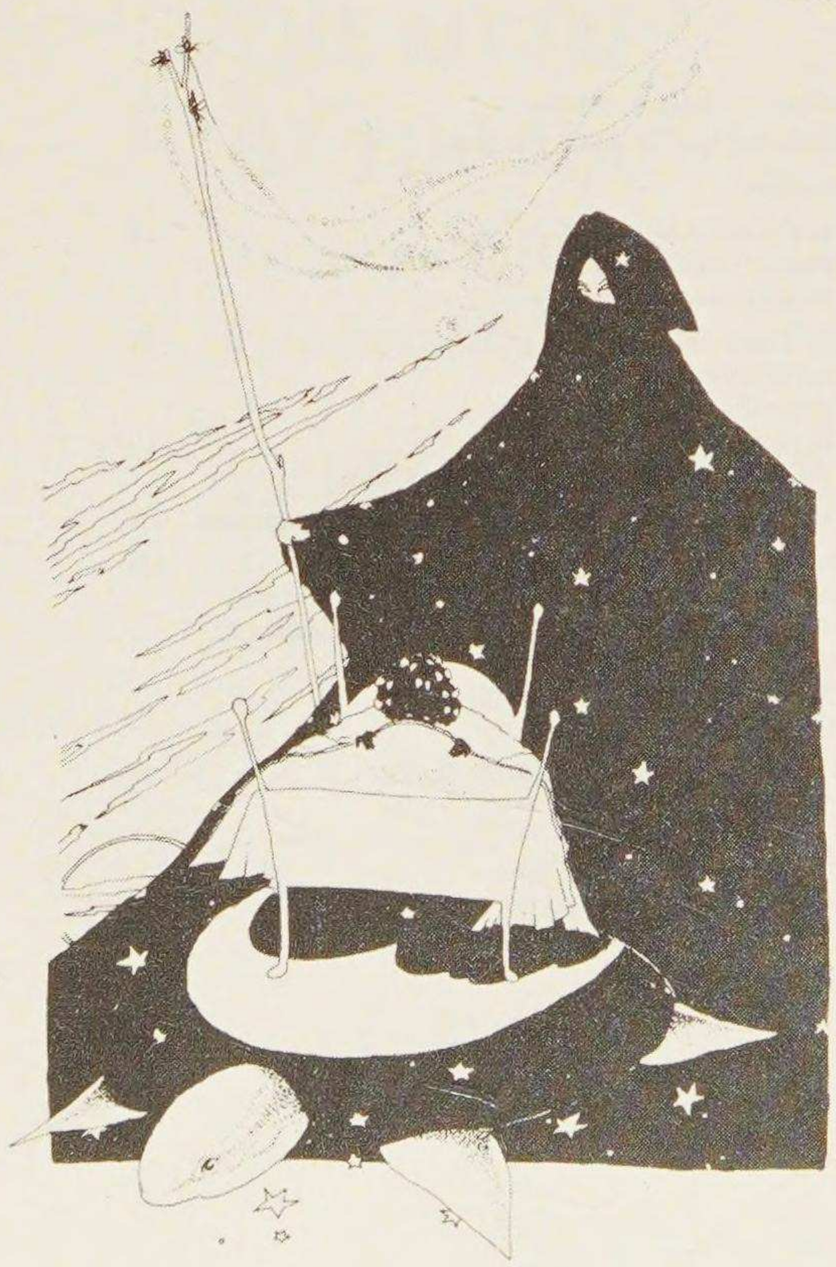
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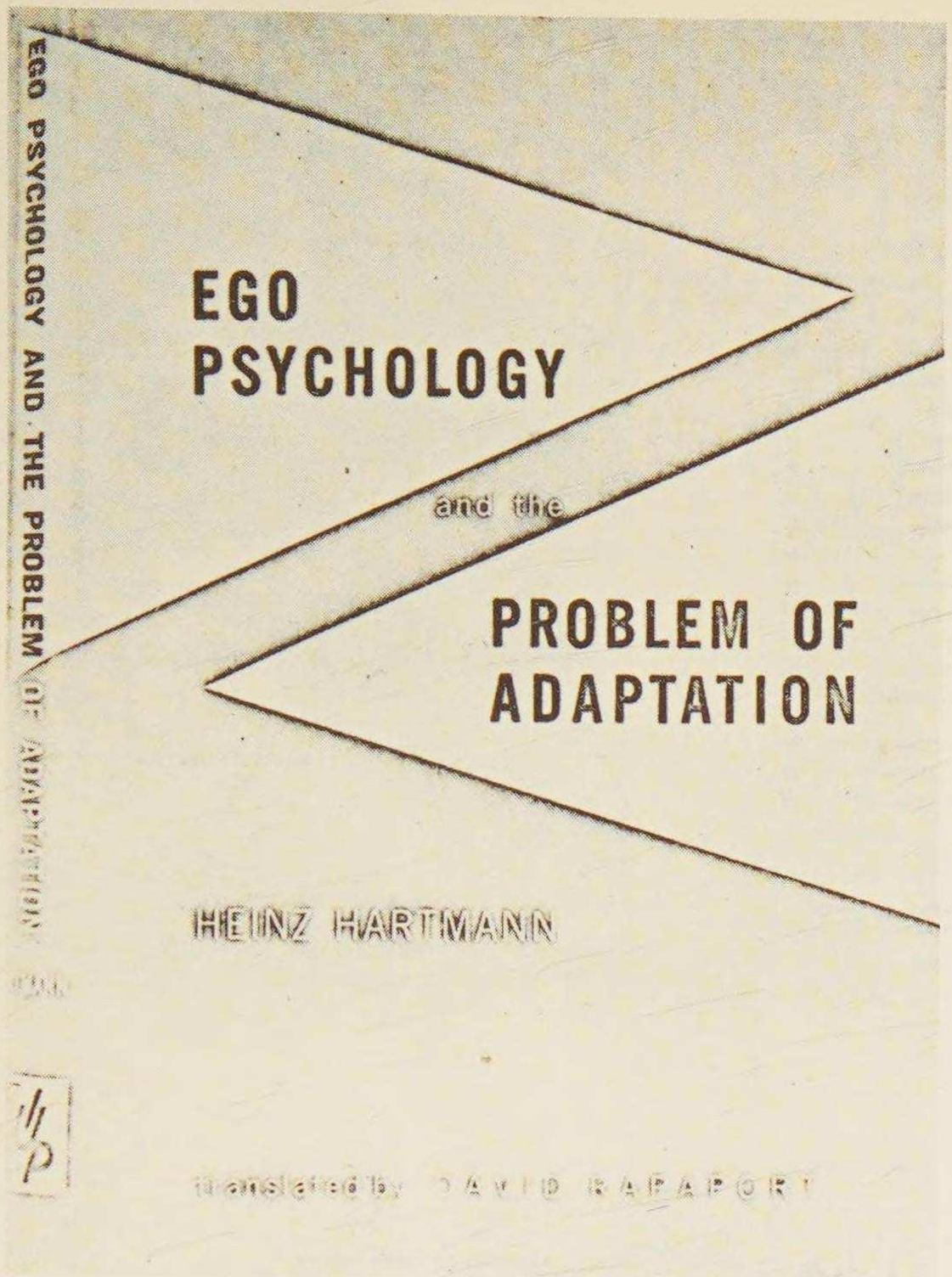
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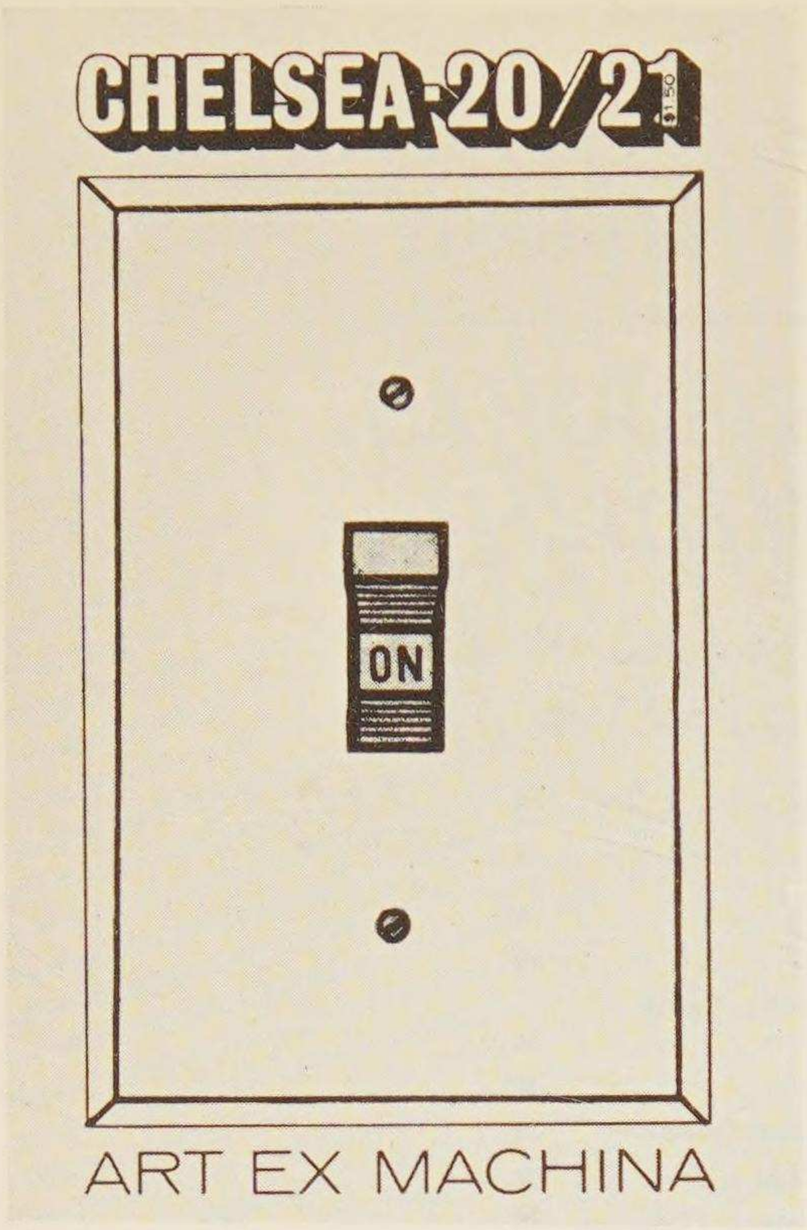
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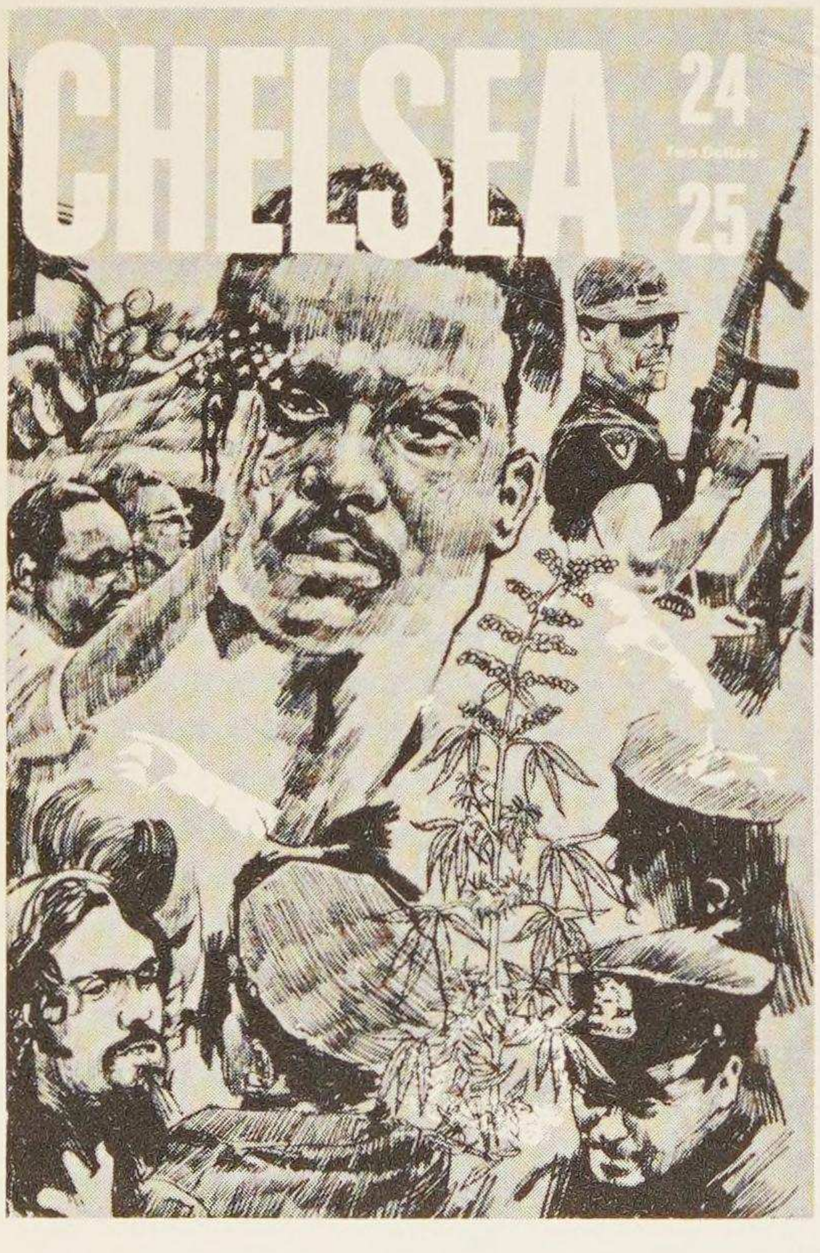
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A. R. AMMONS
Poetry Guest Editor

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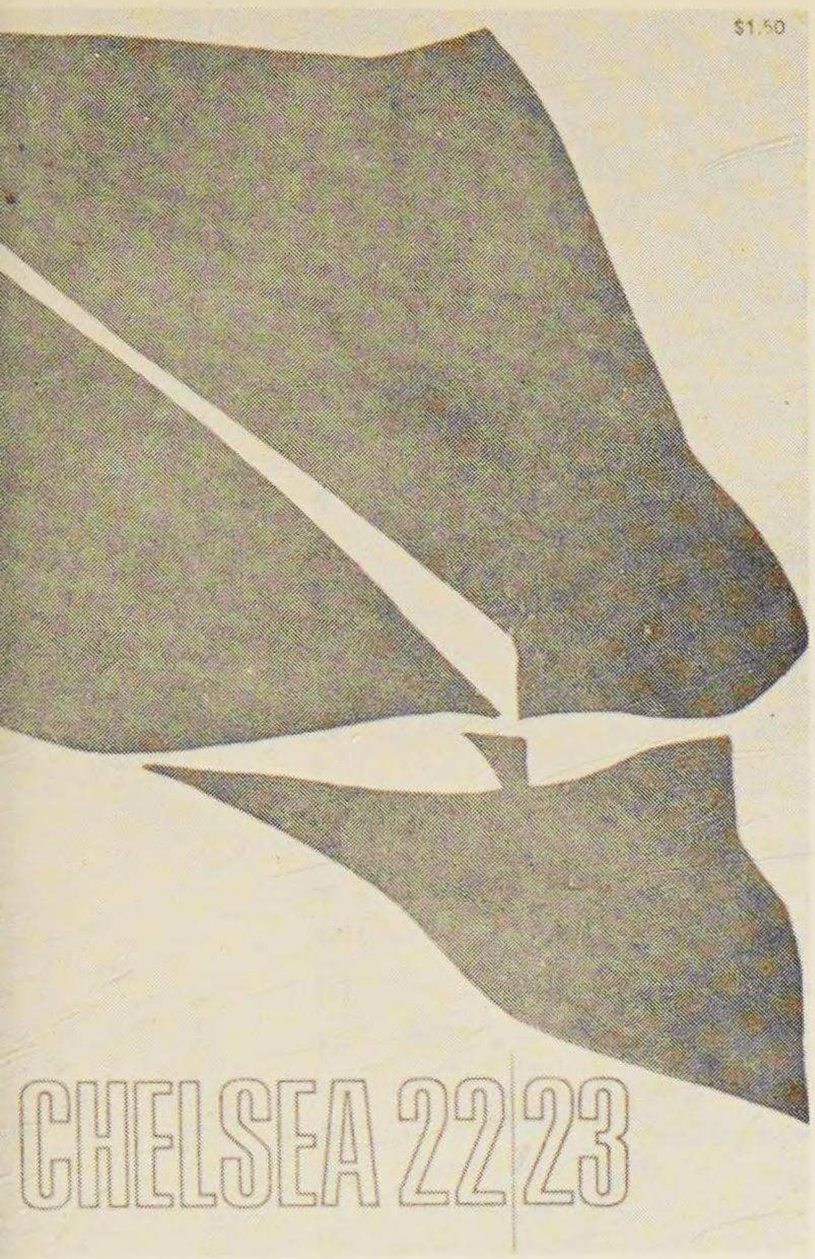
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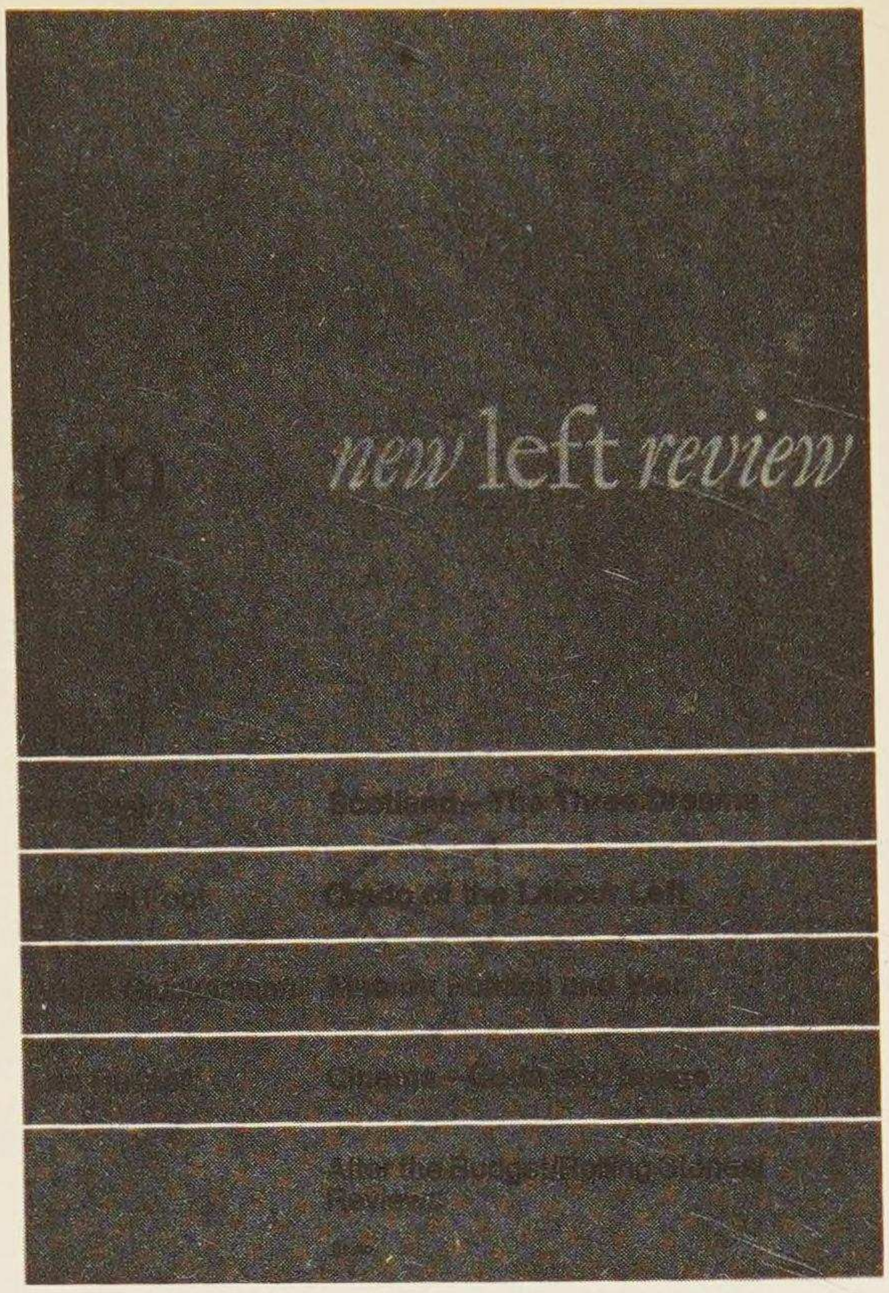
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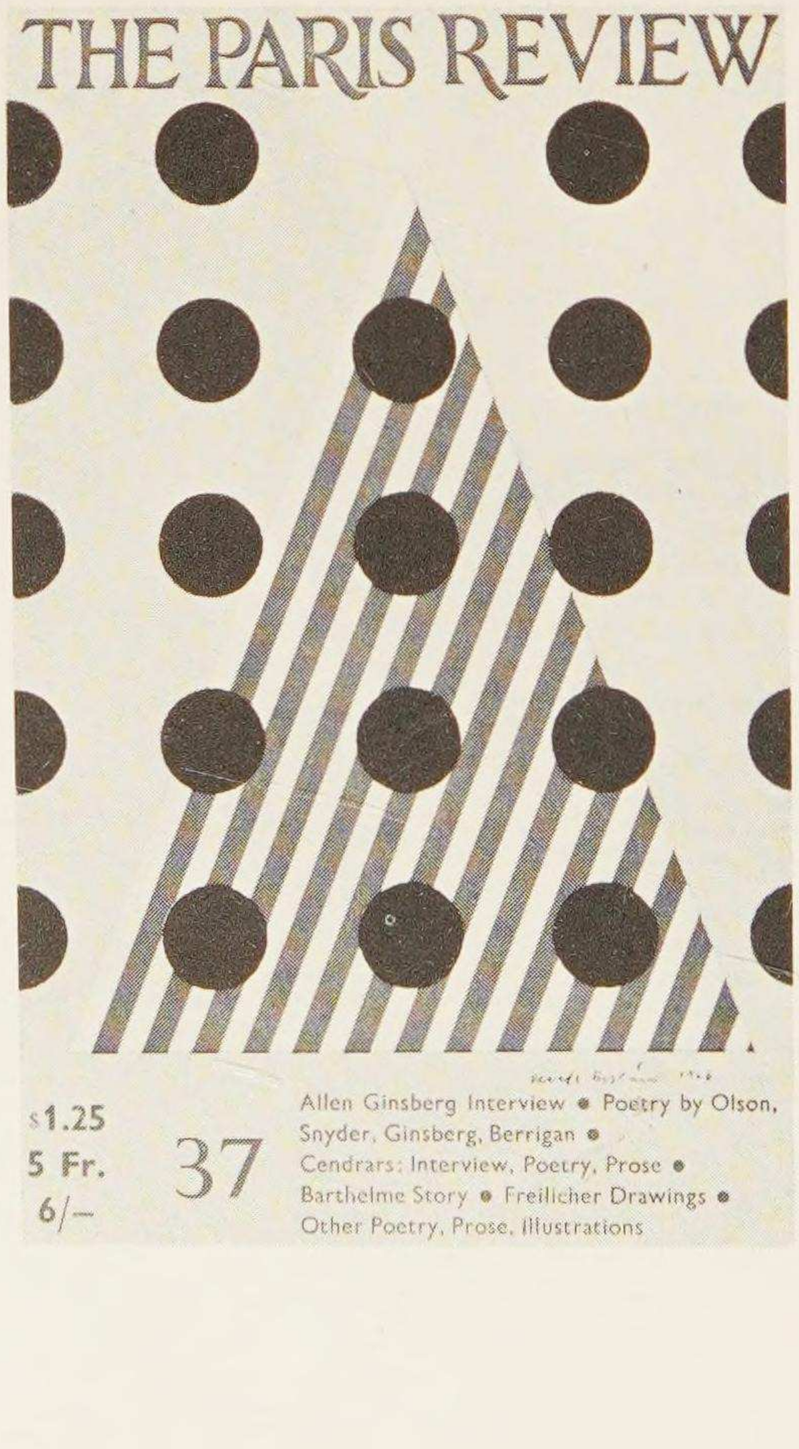
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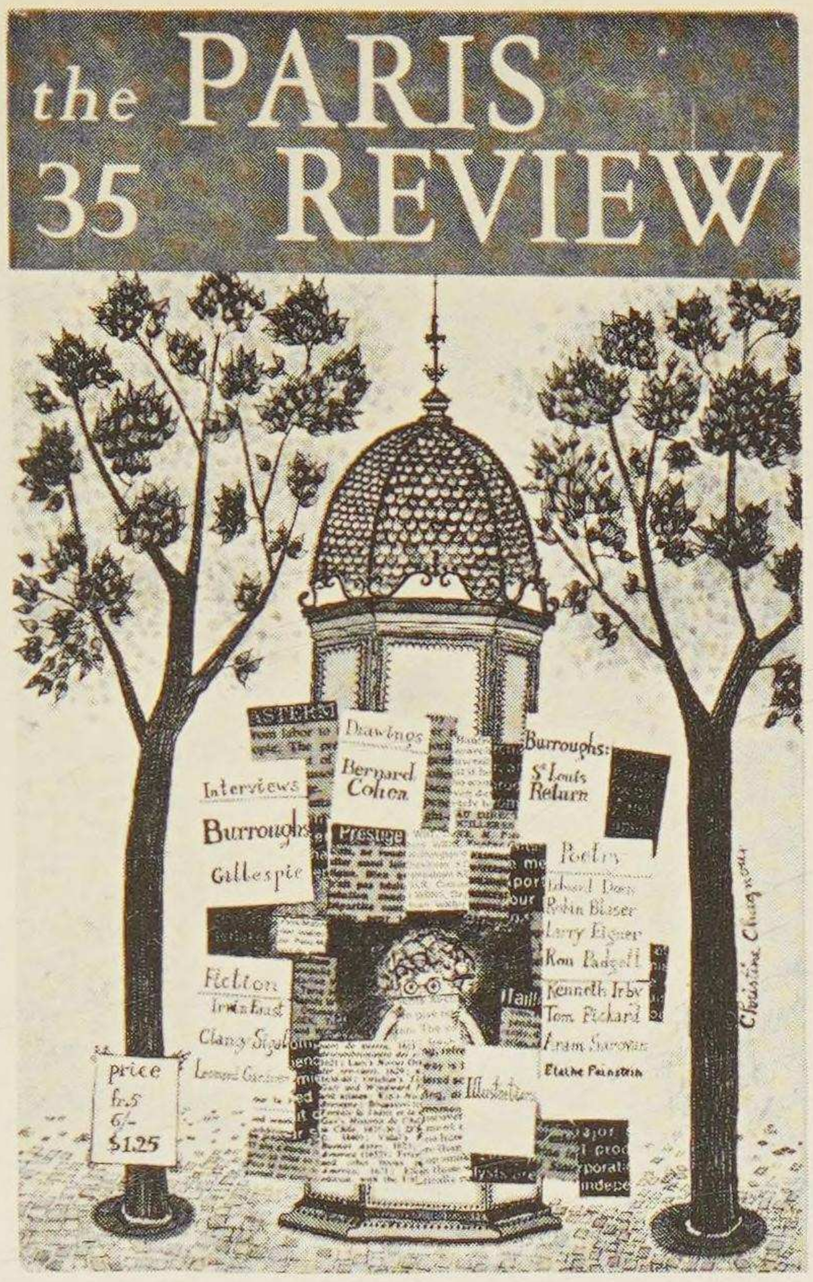
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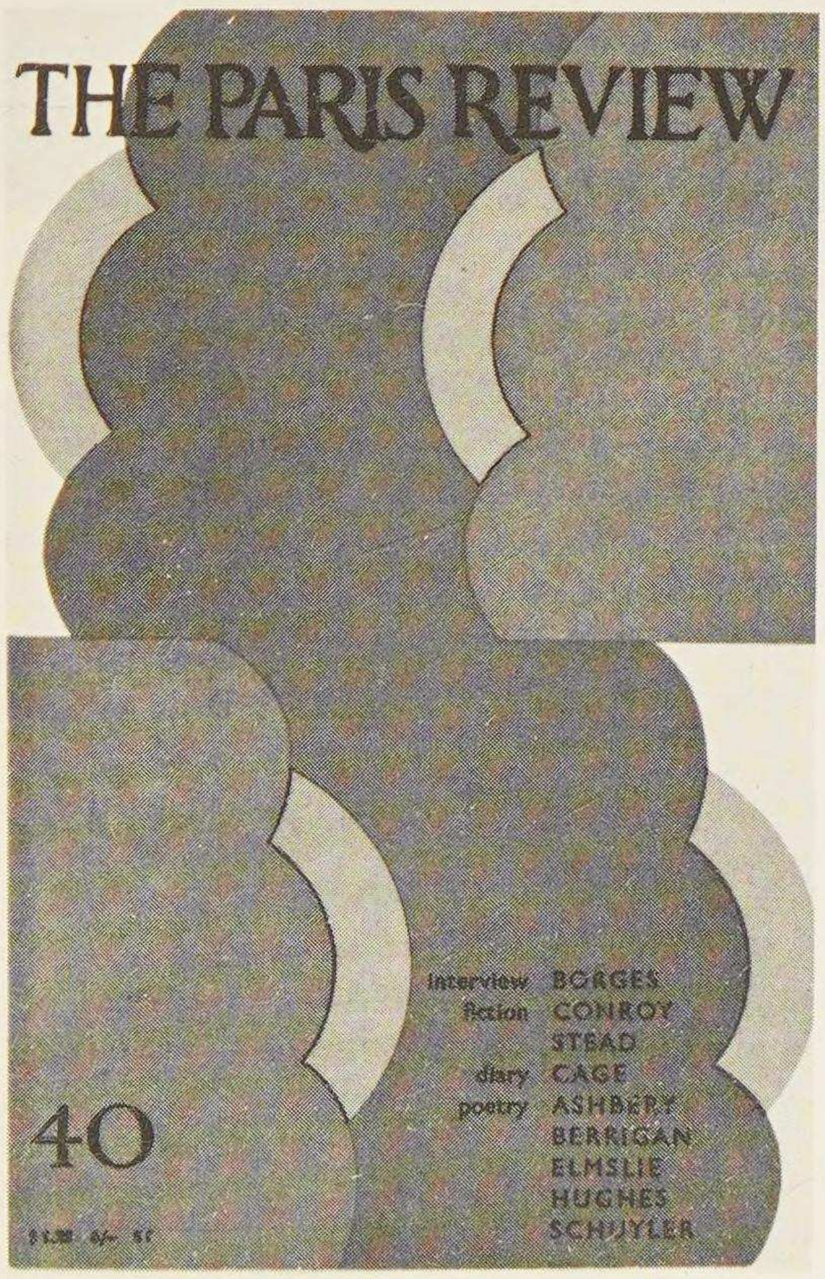
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a quarterly of the humanities & social sciences
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Salmagundi

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EDWARD W. SAID

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DELOS 1

A JOURNAL ON & OF TRANSLATION



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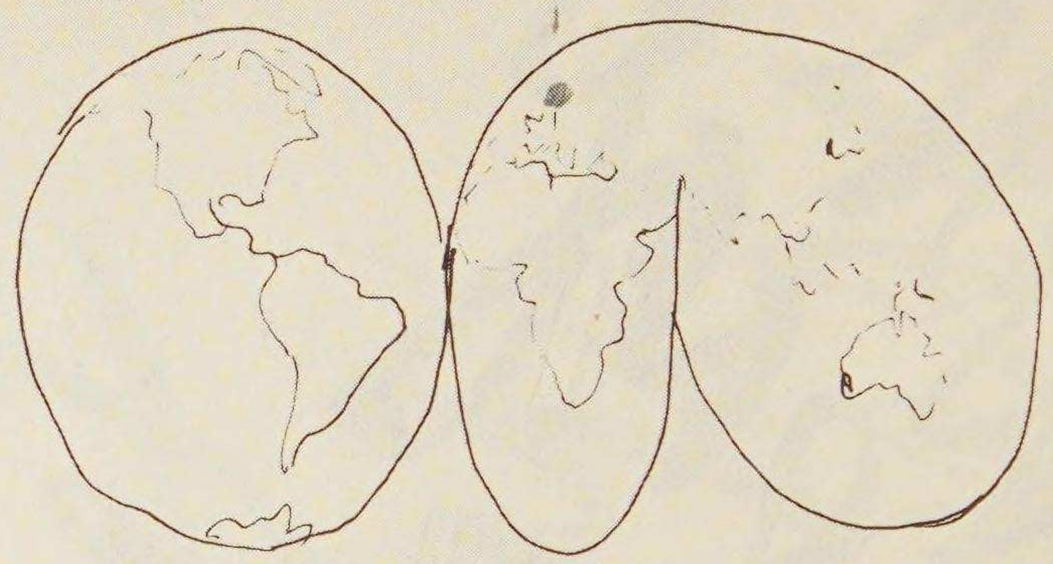
for Questionnaire

for Manuta

By Thomas Schmit

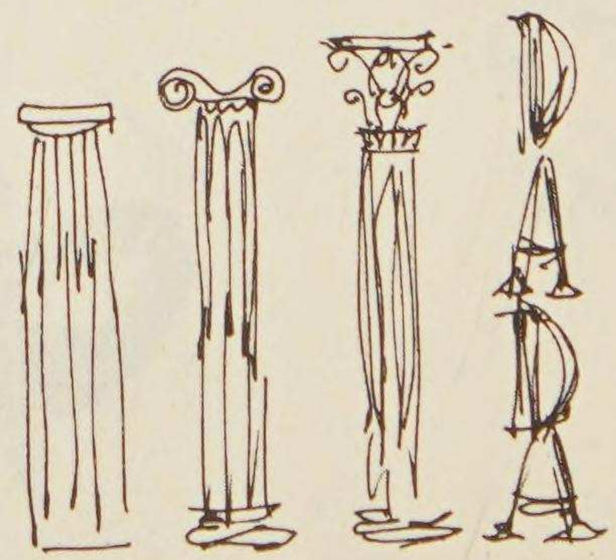
Kurt Schwitters on a time-chart
by Stefan Themerson





I met him in **1943**, in London, at the PEN Club Conference called to celebrate the tercentenary of the publication of *Areopagitica*, at the French Institute, in Kensington. I was in the uniform of the Polish army, he in the grey, worn-out suit of a German refugee. That at least was how we looked in the eyes of some of our neighbours. The logic of the time was to infer from some 'public image' individuals to the aggregate, to mix the mess thoroughly, and then to infer down from the aggregate to other individuals. To some of the onlookers, therefore, he was just another German (and once a German always a German, almost a camouflaged nazi), and I, quite undeservedly, one on whose white eagle a bit of the glory earned by Polish soldiers reflected; to others, however, he was an heroic victim of nazidom, and I, again quite undeservedly, one to be blamed for some of my generals' nationalism or what not. The logic of it all was mad, and when in my first talk with Schwitters (whose 'mortal' and 'hereditary' enemy I should have been) the word **dada** (inevitably) slipped from his tongue, it sounded like a trumpet of sanity; it was almost visible, like a column belonging to a perfect order,

Doric, Ionic, Corinthian – and now **dada** – standing upright and watching the conference.



QUESTIONNAIRE

for maruta

props: the reader needs a pencil (to act with), the ability to read english (to understand with), and the ability to draw crosses (to decide with)

0)=HOW WILL YOU READ THE FOLLOWING?:

- ☐ you'll take your pencil and mark the lines you want to mark by a cross in the respective square, and will add whatever you feel like adding
- ☐ you'll take your pencil and forget marking while reading
- ☐ you don't have a pencil with you and will try to get one before you start reading
- ☐ you don't care to decide (mark or add) anything
- ☐ you won't read it at all (which you just proved to be wrong)

---

1)=YOU HEAR TWO FAUCETS DRIPPING:

- ☐ you will turn both off
- ☐ you will ignore them
- ☐ you will feel your heartbeat to complete the trio
- ☐ you will turn off one of them (the time of simultaneities is gone)

---

2)=WHICH DO YOU PREFER?:

- ☐ a matchbox containing 24 matches
- ☐ a matchbox containing 27 matches
- ☐ a matchbox containing 31 matches

---

3)=WHAT IS YOUR FAVORITE COLOR?:

- ☐ red or orange
- ☐ orange or red

---

4)=WHICH IS YOUR FAVORITE WEDNESDAY MORNING OCCUPATION?:

- ☐ your thursday night occupation
- ☐ my saturday noon occupation
- ☐ the monday afternoon occupation of all of us

---

5)=YOU SEE A DUNG-BEETLE CRAWLING:

- ☐ you'll go away
- ☐ you'll run away
- ☐ you'll crawl away

19 43

There were writers from all over the world, there in the hall, and there were sounds of aeroplanes – above the roof. Two hours earlier a bomb had fallen on a nearby house, but it was all quiet again. Two hours had been enough to move away those who needed to be moved away, and the place looked peaceful, and the sky, now made visible by the 'removal' of the upper part of the building, looked bright. A picture exactly like that had been predicted years before by many surrealist painters.

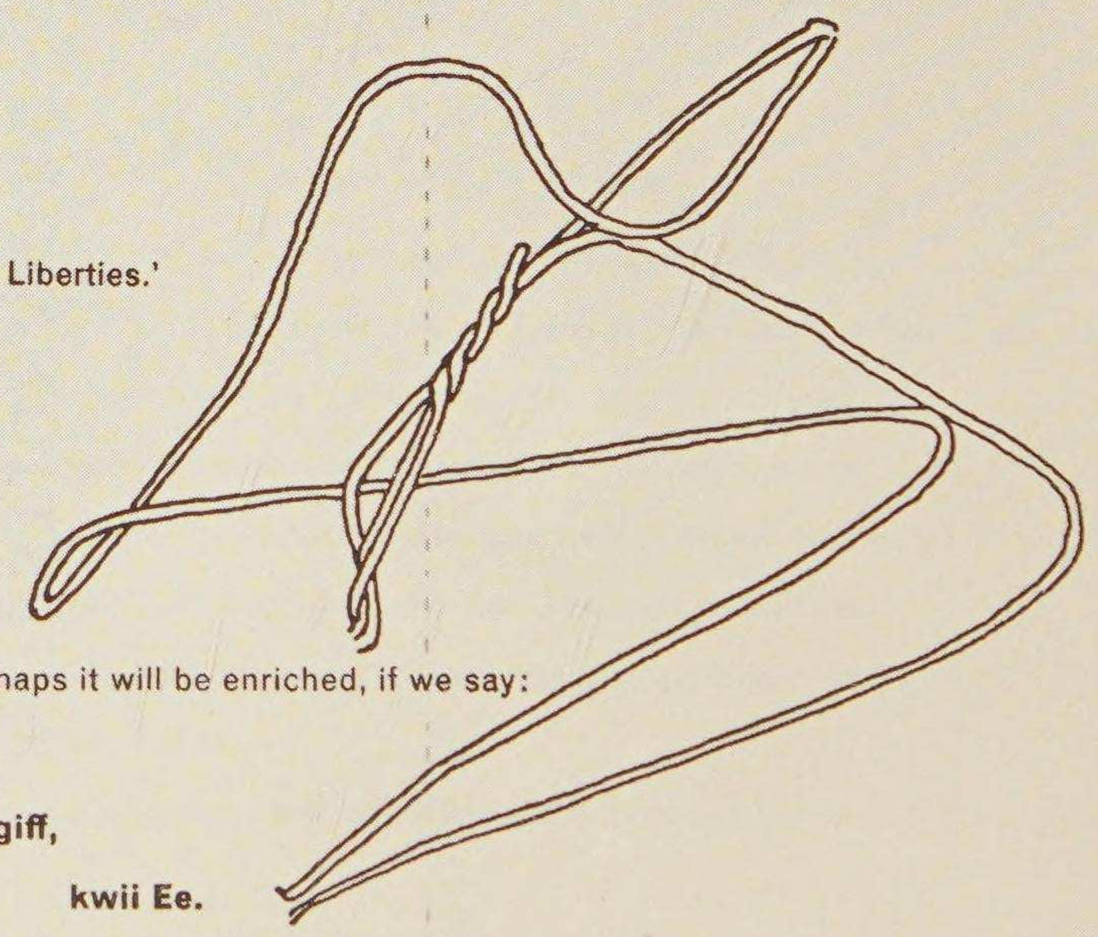
The same morning, while passing the bombed site on his way to the French Institute, he had picked up from the ruins a piece of convulsed iron wire, two or three-foot long ('*I always take everything I find interesting*', he told me later), and now, sitting in the hall beside me, he was bending it into a space sculpture, while Mr E. M. Forster was delivering his speech. Seeing Schwitters bending the wire, some distinguished writers thought he was an electrician or a plumber who had got lost and strayed into their PEN by mistake. Nevertheless, there, at that meeting, it was he, Schwitters, who was practising what the speakers were preaching.

They quoted Milton: 'Give me the Liberty to know,

to utter,

& to argue freely, according to conscience,

above all Liberties.'



I want to draw your attention to this word: **utter.**

It means not only: to exercise the faculty of speech,

but also: to give vent to joy, etc., in sound,

to burst out with a cry,

to give out in an audible voice.

Consequently, the meaning of his oration to the court of Areopagus will not be distorted, perhaps it will be enriched, if we say:

'Give me the Liberty to give vent to joy, for instance thus: **Fümms bö wö tää zää Uu,**

pögiff,

kwii Ee.

Give me the Liberty to burst out with a cry: **Dedesnn nn rrrrrr,**

Ii Ee,

mpiff tillff too,

tilllll,

Jüü Kaa?

Give me the Liberty to give out in an audible voice: **Rinnzekete bee bee nnz krr müü?**

ziiuu ennze, ziiuu rinnzkrrmüü, rakete bee bee.'

To which you may easily add: the Liberty to bend a piece of wire into a space sculpture.

Quotations above are from:
Ur-Sonata, or *Die Sonate in Urlauten*

6)=THE WORLD IS BAD–WE ALL KNOW. WHAT DO YOU SAY?:

- ☐ more salt!!!
- ☐ more sugar!!!
- ☐ more cinnamon!!!
- ☐ more pepper!!!

---

7)=WHY DO YOU THINK THE WORLD IS BAD?:

- ☐ it is
- ☐ it ever was
- ☐ it ever will be
- ☐ it's good

---

8)=HOW DO YOU THINK A TREE-FROG WOULD REGARD YOU?:

- ☐ as a green leaf to sit on
- ☐ as a fly to catch
- ☐ as a sunbeam to hop into
- ☐ as a rainstorm to enjoy bathing in
- ☐ as a lightning bolt to be astonished by
- ☐ as a thunderclap to be scared about
- ☐ as a heap of dry leaves to spend the night in
- ☐ as the air to keep him alive

---

9)=YOU HAPPEN TO INHERIT TEN THOUSAND PADS OF WADDING:

- ☐ you will keep them all in your living room to have a wonderful soft bed-like room
- ☐ you will burn them
- ☐ you will employ a thousand people who will then have to clean düsseldorf's streets in ten days' time by means of these cotton plugs, one per person per day
- ☐ you will send them all as a gift to fidel castro
- ☐ you will drop them–one by one–into the mediterranean sea
- ☐ each time when visiting the opera or the museum or the galerie zwirner, etc. you will give one of them to each member of the audience there

---

10)=SOMEWHERE IN SOUTHERN ITALY LIVES THE HAHERKUCKUCK-BIRD (clamator glandarius) "X"; CONSIDER WELL, IF–*UP TO NOW*–THE HAHERKUCKUCK "X" HAS THOUGHT MORE ABOUT YOU OR IF YOU HAVE THOUGHT MORE ABOUT HIM!!:

- ☐ the häherkuckuck "X" thought more about you than you about him
- ☐ you thought more about him than he about you
- ☐ the mutual thinking of you both has been equal

1960

To us, today,

it may perhaps seem that the act of putting two innocent words together, the act of saying: **Blue is the colour of thy yellow hair,** is an innocent aesthetic affair,

that the act of making a picture by putting together two or three innocent objects, such as: A Railway Ticket, &

A Flower, &

A Bit of Wood, is an innocent aesthetic affair.

Well, it is not so at all: Tickets belong to Railway Companies (or to the State),

Flowers – to Gardeners,

Bits of Wood – to Timber Merchants.

If you mix these things together you are making havoc of the Classification System on which the Régime is established; you are carrying people's minds away from the Customary Modes of Thought, and people's Customary Modes of Thought are the very Foundation of Order (whether it is an Old Order or a (in his case: Nazi) Order), and, therefore, if you meddle with the Customary Modes of Thought, then,

whether you are Galileo, or Giordano Bruno, with their funny ideas about Motion,

or Newton with his funny ideas about Force,

or Einstein with his funny ideas about Space and Time,

or Russell with his funny ideas about Thinking,

or Schönberg with his funny ideas about a sort of Democratic Equality between the black and white keys of the piano keyboard,

or the Cubists with their funny ideas about Shapes,

or Dadaists, or Merzists, with their funny ideas about introducing 'Symmetries and Rhythms instead of Principles'– *

– you **are** (whether you want it or not) in the very bowels of Political Changes. Whether he wanted it or not, whether he knew it or not, Kurt Schwitters **was** in the very bowels of Political Changes. Adolf Hitler knew it. He knew that putting two innocent things together is **not** an innocent aesthetic affair. And that was why Kurt Schwitters was thrown out of Germany.

Nothing, nothing is resisted with such savagery as a New Form in Art, wrote Kandinsky, quoting an historian of the Russian Theatre, Nelidoff. †

P. S. 1967

THE TIMES
SATURDAY
REVIEW DE
CEMBER 16

that between fictitious men a
Moral: if you campaign for a century, you *may* persuade the British to stop persecuting people, but they'll never give up persecuting art. It was also the year when protesting poets lit a bonfire outside the Arts Council. The P
(from the Trent Book
tingham) which
kins a

BRIGID BROPHY

*HUGO BALL. Fragments from a Dada Diary, 3 March, 1916; quoted from *Transition* N.25.

†W. KANDINSKY. Reflections on abstract art. *Cahiers d'Art*, 7–8, 1931, quoted from *Kandinsky*, Tate Gallery Catalogue, London, 1958.

11)=CONSIDER HOW, *AFTER* YOU HAVE CONSIDERED NUMBER 10), THE ANSWER TO NUMBER 10) MIGHT BE A DIFFERENT ONE!!:

- ☐ language is a way to make people think about things
- ☐ thinking is a way to be different from a häherkuckuck

---

12)=WHICH OF THE FOLLOWING LINES DO YOU THINK DESERVE(S) AN EXCLAMATION MARK?:

- ☐ i
- ☐ you
- ☐ he
- ☐ she
- ☐ it
- ☐ we
- ☐ you
- ☐ they

---

13)=IF YOU MET A CHAIR THAT WAS ABLE TO SPEAK, HOW WOULD YOU OPEN A CONVERSATION?:

- ☐ "i'm sorry but..."
- ☐ "don't be afraid!"
- ☐ "oh, don't pull my leg!"
- ☐ "we all know that..."
- ☐ "probably *you* don't believe that *i* am able to"
- ☐ you wouldn't
- ☐ "maybe you could also have some good coffee with me?"
- ☐ "tomas schmit told a silly story about you which i don't believe and which you don't know and can't hear or understand!"

---

14)=WHICH SORT OF A POSSIBILITY WOULD YOU PREFER TO TAKE?:

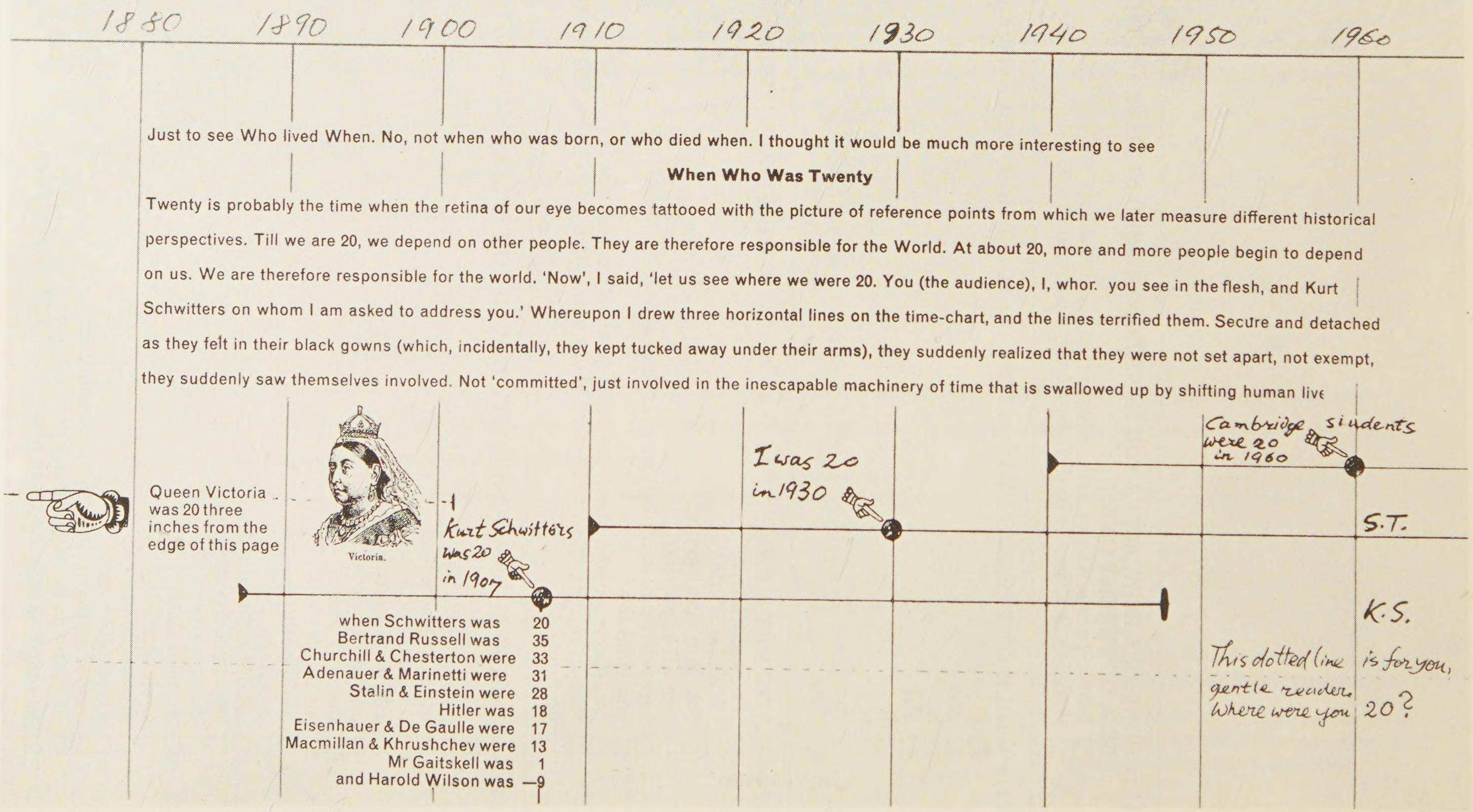
- ☐ a good possibility
- ☐ a bad possibility
- ☐ the best possibility
- ☐ the worst possibility
- ☐ any but the worst possibility
- ☐ any but the best possibility
- ☐ the only one
- ☐ an impossibility
- ☐ a different one
- ☐ a certain one
- ☐ an uncertain one
- ☐ some good possibilities
- ☐ the last one
- ☐ most of them
- ☐ each second one
- ☐ a possible one
- ☐ all possible ones
- ☐ any of as many as possible possibilities
- ☐ as many as possible of any possibilities
- ☐ as many as possible of as many as possible possibilities

---

15)=WHAT WOULD YOU CALL WHAT YOU ARE DOING?:
(same schedule as number 14)!!)

I have just come back from Cambridge, where I was asked to address a Society of Arts on Kurt Schwitters in England. The average age of the audience was about 20. Consequently, I learnt more from them than they did from me. What I learnt I will tell you later. One of my tasks was to make those 20-year-old men and women see that the objects they liked or disliked (such objects as Schwitters' collages) were produced in a world quite larger than theirs, in a world in which clocks turn much more quickly than do those embedded in the old walls of the colleges. Their minds lived in the specially cultivated quiescent isolation of the university green lawns. The objects they wanted to know whether to like or dislike came to them from a different context. They were produced in a world which changes with each turn of its clocks.

I drew a time-chart on the blackboard:



Just to see Who lived When. No, not when who was born, or who died when. I thought it would be much more interesting to see

When Who Was Twenty

Twenty is probably the time when the retina of our eye becomes tattooed with the picture of reference points from which we later measure different historical perspectives. Till we are 20, we depend on other people. They are therefore responsible for the World. At about 20, more and more people begin to depend on us. We are therefore responsible for the world. 'Now', I said, 'let us see where we were 20. You (the audience), I, whor. you see in the flesh, and Kurt Schwitters on whom I am asked to address you.' Whereupon I drew three horizontal lines on the time-chart, and the lines terrified them. Secure and detached as they felt in their black gowns (which, incidentally, they kept tucked away under their arms), they suddenly realized that they were not set apart, not exempt, they suddenly saw themselves involved. Not 'committed', just involved in the inescapable machinery of time that is swallowed up by shifting human live

16)=A BLANK SHEET OF PAPER:

- ☐ a
- ☐ blank
- ☐ sheet
- ☐ of
- ☐ paper

---

17)=WHAT DO YOU THINK IS THE REASON FOR THE FACT THAT HUMAN BEINGS HAVE TWO EYES, TWO EARS, TWO ARMS, TWO LEGS, ETC.?:

- ☐ who knows?
- ☐ life is a simultaneity
- ☐ two drops only
- ☐ "a fact is a symbol of a symbol" (jesus before christ)
- ☐ if not, people probably wouldn't have started to learn to count at all!
- ☐ a pair of scissors has a screw in its center

---

18)=YOU GET YOUR HAIR WET:

- ☐ you will wait
- ☐ you will look for a dried-up flower to wear in it
- ☐ you will buy a hair dryer
- ☐ you will dance it dry

---

19)=IF YOU HAD THE POSSIBILITY OF CHANGING THE CONSTITUTION OF YOUR BODY IN ONE ASPECT, WHAT WOULD YOU PREFER?:

- ☐ to be able to shut your ears (in a way similar to closing your eyes)
- ☐ to be able to stop the working of your brain (in a way similar to holding your arms motionless for some time)
- ☐ to be able to change your exterior appearance consciously (as quickly and as much as you can change the ways of your thinking and feeling)

---

20)=(no question)

- ☐ no question
- ☐ no answer

'Place in the hands of the King of Prussia
the strongest possible military power
and your policy will succeed not through
speeches and festivals and songs, but through Blood and Iron!'

Somewhere here (1886) BISMARCK says: **'Blood and Iron!'**



Somewhere here JARRY says: **'Merdre!'**



and ZOLA: **'J'accuse!'**

Here CEZANNE paints his **CARD PLAYERS**



& PICASSO his * **DEMOISELLES D'AVIGNON**



Somewhere here (1912) APOLLINAIRE says: **'One cannot carry everywhere the corpse of one's father.'**

*1913

Here MARCEL DUCHAMP throws **3 needles** on to a canvas to make a picture;

& GERTRUDE STEIN: **'A rose is a rose is a rose.'**

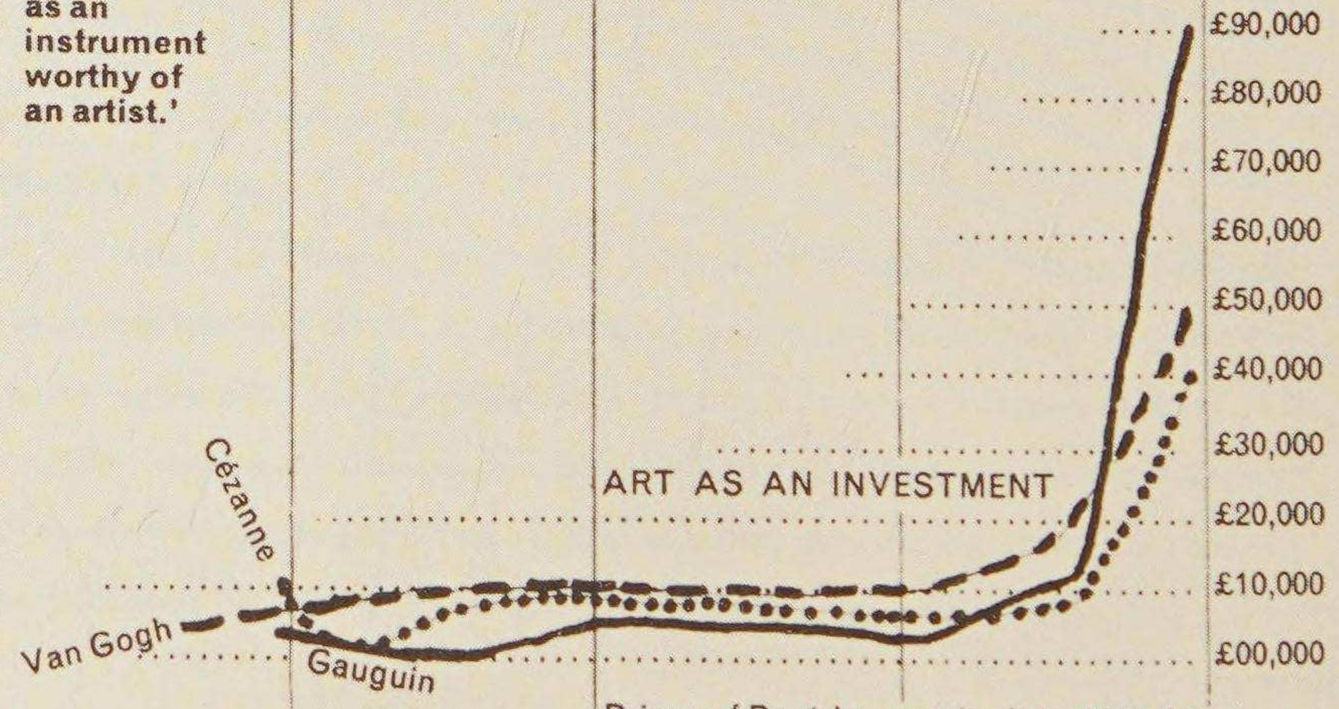
Somewhere here REMARQUE writes: **'All quiet on the Western Front'.**

THE BAUHAUS **'courageously accepts the machine as an instrument worthy of an artist.'**

& GÖRING (1936) **'Guns will make us powerful, butter will only make us fat!.'**

*1933

and JUDGE WOOLSEY lifts the ban on **ULYSSES.**



Prices of Post-Impressionists: 1927–60
(based on information from 'Observer' 18.11.62)

This space, reader, for you to fill with whatever you con-sider relevant

21)=WHAT DO YOU THINK MUST BE STOPPED FIRST OF ALL?:

- ☐ the war in south vietnam
- ☐ the german rearmament
- ☐ the pope's influenza
- ☐ stopping things
- ☐ starting stops

---

22)=BRIGHT SUN:

- ☐ more black and more white
- ☐ yes and more whisky for some people
- ☐ change from white to dark tan
- ☐ possibly it rains in middle-madagascar
- ☐ the stone gets hot and doesn't notice it
- ☐ imagine a second sun shining from another spot of the sky as brightly as and simultaneously with the other one!!
- ☐ both probably wouldn't care for silly questionnaires

---

23)=WHICH OF THE FOLLOWING ARE THE MOST IMPORTANT EXPERIENCES FOR YOU?:

- ☐ a loaf of warm white bread
- ☐ an early greek sculpture
- ☐ your left foot in very cold water
- ☐ twenty different yellow flowers around you
- ☐ a drop of sweat runs from your forehead down your nose, falls down from the tip of your nose, touches your lips while falling
- ☐ camomile-tea
- ☐ a hummingbird and a lion
- ☐ from 10.52 o'clock p.m. to 10.59 o'clock p.m.
- ☐ when putting two knives into a cup of tea, you can either put two blades into the tea and let two handles stick out, or put one blade and one handle into the tea and let one handle and one blade stick out, or put two handles into the tea and let two blades stick out.
- ☐ a big stone and a small stone

---

24)=THREE SQUARES:

- ☐
- ☐
- ☐
- ☐

---

25)=WHAT DO YOU THINK REALITY IS?:

- ☐ a fiction
- ☐ depends on how you look at things
- ☐ a sum of sums of sums of sums of items
- ☐ a multiplication of multiplications of multiplications of items
- ☐ we can't say since we don't know anything else
- ☐ nothing but everything
- ☐ black letters and black signs on white paper
- ☐ why didn't you dry up the bathroom floor? says my mother
- ☐ reality
- ☐ fishes as well as buttons as well as

1880 1890 1900 1910 1920 1930 1940 1950 1960

BLERIOT flies over the Channel

Sarajevo

THE FIRST WORLD WAR

MUSSOLINI marches on Rome



REICHSTAG on fire

Hitler's NUREMBERG SPEECH menaces the dadaists with arrest.

MOSCOW TRIALS *FRANCO from Morocco to Madrid

THE SECOND WORLD WAR

* HIROSHIMA & NAGASAKI *

1916:
dada
manifesto
proclaimed
in the
Cabaret
Voltaire
in Zurich,
1917:
dada
almanac
published
in Berlin,
1918:
KURT SCHWITTERS
invents the word:
merz
to name his
writings,
pictures, &
constructions.

Schwitters was 20 in 1907*

1922:
Lunacharski,
Commissar of Education,
organizes in Berlin THE
FIRST RUSSIAN EXHIBITION of
cubism,
suprematism,
constructivism,
with PEVSNER, LISSITZKY,
MALEVICH, KANDINSKY,
STENBERG, GABO & OTHERS,
whose crazy ideas,
afterwards banned in Russia,
cross the Atlantic,
conquer the Modern
Arts Musea of the
States, to cross,
after the
2nd war, the
Atlantic again,
in the opposite direction,
& conquer
London,
Paris,
Warsaw,
& Moscow?

MEYERHOLD exiled

1923:
the first
number of
MERZ
appears in Hanover,
& **MEIN KAMPF**
in Munich.

Schwitters was
over
30
in
THE TWENTIES

26)=WHAT DO YOU THINK MATERIAL IS?:

- ☐ the beer or the bottle?
- ☐ the name "tuborg" too?
- ☐ most conductors use an ivory stick
- ☐ it's just a means to make visible time&movement&space
- ☐ what is a dialectic material?

---

27)=WHAT DO YOU THINK MOVEMENT IS?:

- ☐ running
- ☐ running or staying
- ☐ ne pas se pencher au dehors!
- ☐ why are cats afraid of dogs?
- ☐ something happens
- ☐ reading is what you're doing
- ☐ your soap gets smaller and smaller (from it)

---

28)=WHAT DO YOU THINK SPACE IS?:

- ☐ isn't it enough to know that there is?
- ☐ i mean imagine that there would be none at all!
- ☐ probably gagarin doesn't know much about what it is!

---

29)=WHAT DO YOU THINK TIME IS?:

- ☐ what things happen by & in & through
- ☐ the big hand of the clock turned around 1440 times, the small one 120 times
- ☐ you fell asleep 60 times and awoke 60 times
- ☐ you bled twice
- ☐ my beard grew 20 millimeters
- ☐ 7000000 heartbeats
- ☐ 20 million died, 30 million were born
- ☐ people say the baroque came after the renaissance
- ☐ don't drink the fresh milk before you finish the old milk! says my mother
- ☐ until/since/before/after/during/then/ago
- ☐ "the eighth day god created the ninth day" is the title of a piece of mine
- ☐ 50 kilometers distance
- ☐ a glass of water evaporates
- ☐ what do you think movement is?

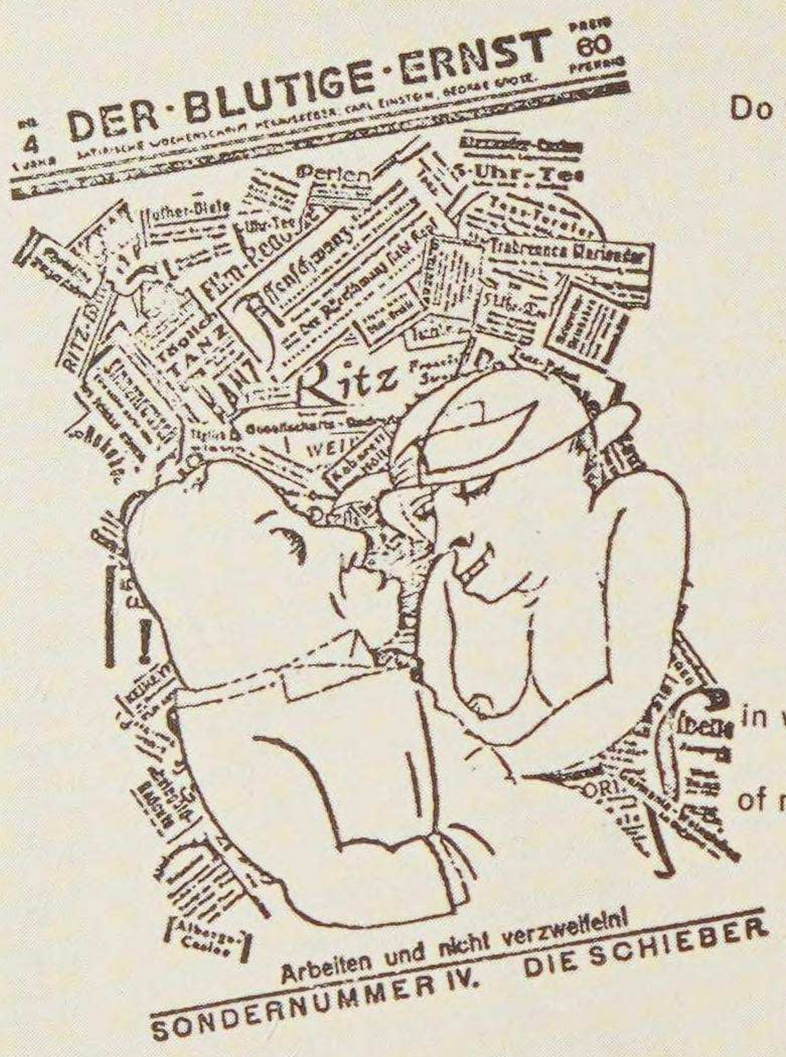
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30)=WHAT DO YOU THINK FORM IS?:

- ☐ what do you think form is? is form
- ☐ whatever you think of is form
- ☐ what you do when thinking is form
- ☐ calling things 'informal' is a silly formality
- ☐ joyce's *ulysses* consists of as, bs, cs, ds, es, fs, gs, hs, is, js, ks, ls, ms, ns, os, ps, qs, rs, ss, ts, us, vs, ws, xs, ys, zs, "s, (s,)s, :s, 's, 'ſ, ?s, !s, 'ſ, -s, ,s, and .s

- ☐ it's funny that they all fit into each other: the beer fits the bottle, the sound fits the silence, the war fits the peace, the object the air, etc.

- ☐ and so it's funny that the universe doesn't break down if you change one form or create a new one
- ☐ there are forms or there is form?



THE TWENTIES!

The end of the first world war, and Europeans were not yet as blasé with universal wars as they appear to be now.

Do you remember George Grosz's drawings of the 1920's?

Post-war Berlin,
officials,
businessmen,
workers,
prostitutes,
male and female;
a war widow,
war hero:
unemployed.
A war orphan.

Your Freudian subconscious may cryptically enjoy the picture of the world in which the price of a post-Versailles prostitute was a box of cigarettes when you went to bed with her, and a box of matches when you left. That's to say, if you haven't chosen to identify yourself with the *under*dog, or bitch, itself, in that inflationary,

pre-sulpha,
pre-penicilin,
pre-welfare,
v.d.–era of spectacular profits and spectacular hunger.

No, however innocent the
collage,
the photomontage,
the typography of the time may look now,* → 1960
the new surge did not start as an innocent aesthetic affair.

A bus-ticket,
a bank-note,
a bit of newspaper
an ugly typeface – was printed upside down
were stuck to the collage-picture,
not because of the formal, aesthetic values they possessed,
not because they were pink,
or soft,
or square,
or condensed
or **extended**

they forced themselves into the picture boldly, in their own right: as perforated bus-tickets,
as devaluated bank-notes,
as outdated tatters of hopeless small ads:

JOBS WANTED!
ARTICLES FOR SALE!
FUTURE . . . PREDICTED!

31)=WHAT DO YOU THINK 'NEW' MEANS?:

- ☐ imagine three white-haired beatles at the funeral of the fourth one! (a brass band tries to play *gesang der jünglinge*)
- ☐ doing something
- ☐ doing something means: making the thing old
- ☐ things are only new before they are done: there are none
- ☐ call it new, people will believe it
- ☐ the first realization of a 'questionnaire' was dick higgins' lecture *on unemployment* in april '64 in new york city, where he employed the audience to answer various questions on unemployment
- ☐ as much as 'different'
- ☐ the newer a thing is, the less time has passed since its creation
- ☐ the newer a thing is, the less time it is planned to exist for
- ☐ all yesterday's newspapers bring the art of tomorrow
- ☐ not mistaking processes as objects

---

32)=WHAT DO YOU THINK AN AUDIENCE IS?:

- ☐ you are
- ☐ too many people see a difference between a train-conductor and a beethoven-conductor
- ☐ reading
- ☐ is a train ride an opera or a film or happening or a train ride??
- ☐ if you think you're an audience you are
- ☐ you are anyway
- ☐ wait a minute: i'm also

---

33)=WHAT IS LIFE?:

- ☐ a few days ago maruta asked me (we were talking about the big chemical and nuclear processes taking place in the sun, setting free so much energy), what sort of SOUND the SUN produces.
  it must be an immense one, she said.

1964 - 6TH OF FEBRUARY 1965

Kurt Schwitters
continues
on the
page

Watch These Pages for Learning Aids for the Classroom in the style of Ted Kupferberg

By Don Krohn

1920 1930

MERZ kämpft gegen Extreme

Für die lieben Familien
Hellmers Tragik
Weihnachten 1922.

nach Leipzig
über Erfurt.

MERZ

REDACTEUR

Feldpost

ANNA BLUME

ANNA BLUME — AUGUSTE BOLTE

1.) ANNA BLUME

Gruß Pfennig

Bank-Konto:
Gebr. Arnhold, Dresden

10

Ausgegeben im Kriegsjahr 1917.

MANN.

Sickmorin

großer Fortschritt für Ihr Geschäft.

Schmiere, die ein unent-
Pferde- und Viehbesitzer ist, da
sicher beseitigt.

NISTRATIE EN REDACTIE
PSTRAAT 18, HAAG (HOLLAND)

Anschluß
65

Aloemilchverlag

bachemerstraße 243

Heft 50 1920

Preis 2 Mar

DIE·WOCHE

Reise Cabaret Dada

für die

Insel Rügen

im … 125 000 der nat Länge

bearbeitet von

GI… MÜLLER, Ka…

Lehme

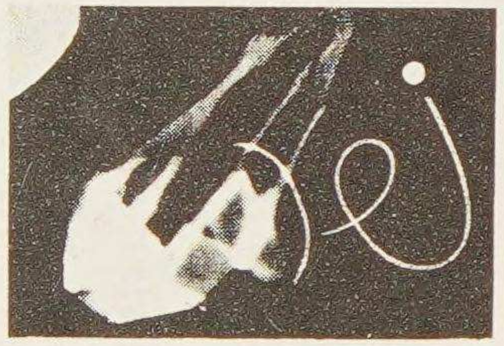
dada III

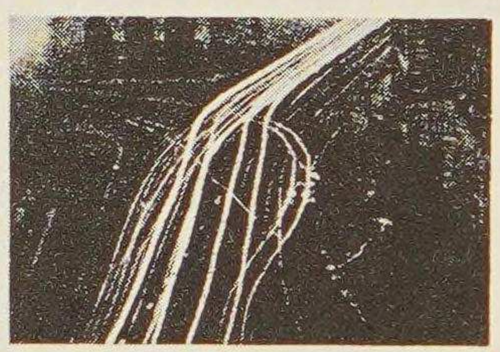
1. Drop acid and fuck the charts.
2. Listen to the charts.
3. Listen to the John Handy Quintet and ignore the charts.
4. Study the charts before going to bed with a girl you love and see what they mean to you an hour later.
5. Masturbate into the charts.
6. Let the charts fuck themselves.
7. Sacrifice the senses of touch, taste and hearing for art, design, and politics.
8. *Really* listen to "Visions of Johanna" and "Sad-Eyed Lady of the Lowlands."
9. Don't do anything you don't really and truly want to do.
10. Live in candlelight for a week.

And so, out of the turmoil of the early twenties, a new art was born. In those seemingly 'non-representational' pictures, the bits of reality literally stuck, nailed, glued into them, represented the outside world as much as a pink shape in Hogarth's represented English Beef, and a black line in Goya's – the gallows. A shockingly different world, and yet, was it not a sort of refurbished John Ruskin. His most beautiful things in the world, peacocks and lilies were the most useless. Here, the most useless things, taken out of dustbins, were meant to become beautiful. But it was not a reversal. It was a sort of transformation of his equations into a different historical space. 'There should not be a single ornament . . . without some intellectual intention.' The raw material, the elements of dada art, had some intellectual intention. Fine art was that in which 'the hand, the head, and the heart of man went together'. The dadaists belonged to the generation which, still, remembered and read John Ruskin. Ethics and aesthetics were intermingled.

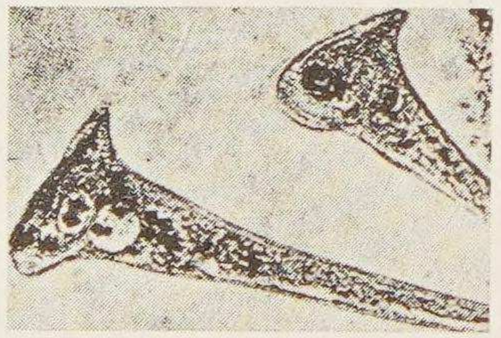
'The blague and the bleeding pose' were at the beginning of the fight. The fight against ideas, values, mentality, (not necessarily and exclusively bourgeois) associated with the war, its causes, conduct, and consequences.

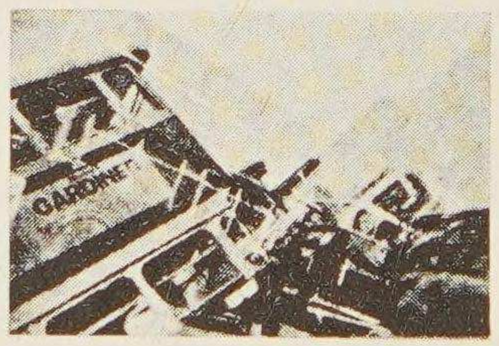
The fight produced discoveries, discoveries of new materials, new techniques, new ways of seeing the world. And not only in painting —— photographically —

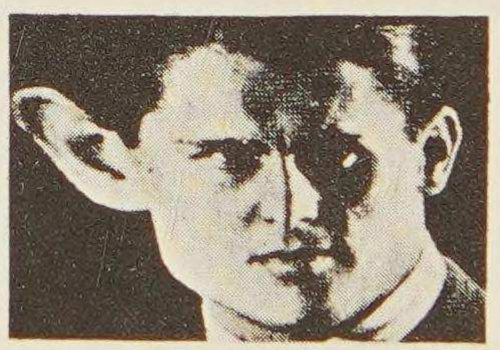


Rom.: f.a. Moholy Nagy: Eight ways o Seeing the world:
1. fotogram - St. Thom
2. Market in Berlin - Wilf Bork
3. Jumping 'Sport & Gymn
4. Traces of airflights - Gri
5. Microphotography - C
6. X Ray - Agfa
7. Forms in Golders Gree - Ceramic
8. Deformations - Beaumont-Cha







cf. Moholy Nagy's eight ways of seeing the world – And not only in visual arts. Revaluations everywhere. Politics, philosophy, science. Economics, ethics. Mathematics. 'A kaiser is a kaiser', or 'an underdog is an underdog', was no longer a self-evident, indisputable truth, if 'a bus-ticket is a bus-ticket' was not true either. And it was just demonstrated that a bus-ticket was not a bus-ticket once and for all. It became a part of a picture. Punched by the conductor, it still possessed its full value in different category. We were asked to accept those new categories in which a punched bus-ticket was a valuable thing. Old *a priori* conceptions which mind used to apply as frames to what was coming from the outside world through our senses – were good no longer. Substance got mixed with quantity, quantity with quality, quality with relation, relation with place, place with time, time with posture, posture with possession, possession with action, action with passion. In the chorus shouting: 'Aristotle go home!' the voice of dada was as loud as the voice of symbolic logic. Thus new ways of seeing the world opened the gates to a domain of new sensitivities. Exploring the jungle of new forms became an art in itself. A purely aesthetic affair. The relics of the rebellion became art-dealer's items; the purpose of new works – to give pleasure to the eye rather than to open it more widely by force.

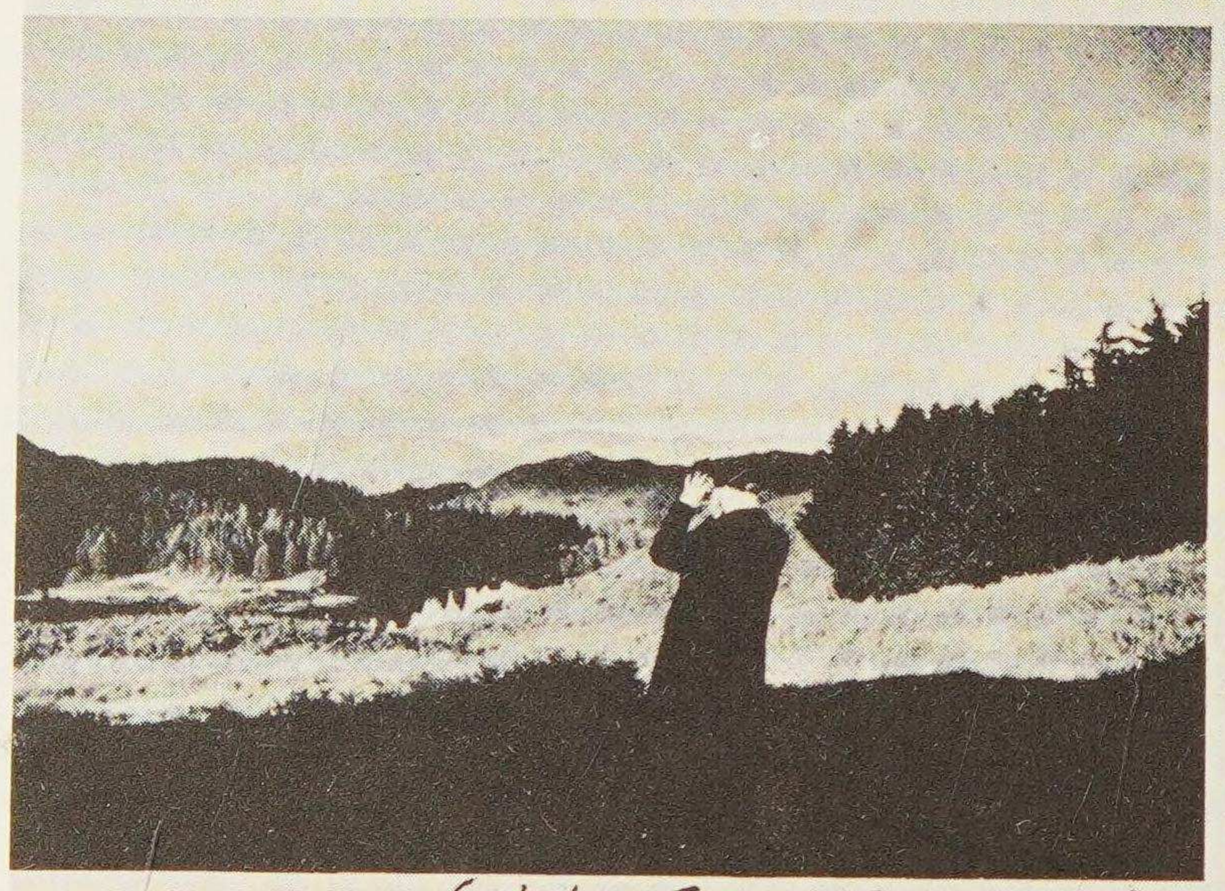
And then, parturition half-forgotten, new aesthetics once established, the new convention became what old conventions always were – yet another language of the same, eternal art. Thus the circle (or the spiral?) was closed. Kurt Schwitters was born a rebel. He died a lyrical poet.

1887 1948

11. Go to Los Angeles.
12. Let your ex-fuck herself with the minicharts.
13. Go to New Jersey.
14. Step into the sun and excite your mind.
15. Live a McLuhanian fantasy.
16. Move to Vermont or Cape Cod.
17. Listen to the colors of the charts, then take them off your walls and put pretty things there.
18. Don't think about the charts if you read poetry.
19. Buy a cute pet or have a baby.
20. Read Frederick Perls (conspicuous in his absence from the charts) and pray for a brainstorm.

This collage was made not in the twenties, in Germany,

but in the forties, in Ambleside, Lake District, England.



(photo: Ernst Schwitters)

It still contains a bit of a bus-ticket, but *this* bit of a

bus-ticket is no more a Protest against the world,

nor is it a discovery of new materials and new techniques.

This bit of a bus-ticket is a very personal affair.

It is his personal bus-ticket.

And so is '¼ lb' (of butter he ate (?)),

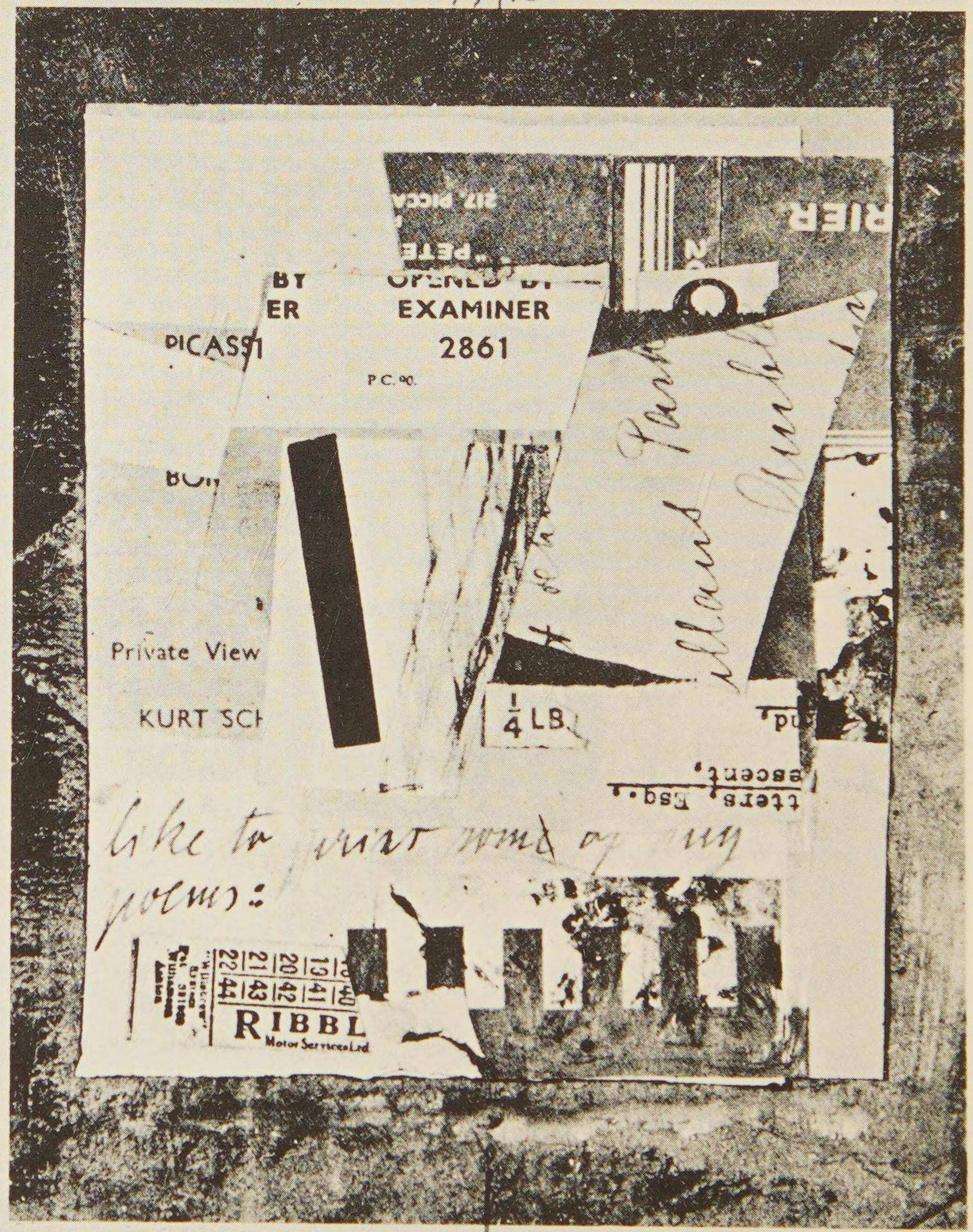
and the label 'opened by examiner 2861',

and the words 'like to print some of my poems'.

(Examiner 2861' by Kurt Schwitters;

Mr & Mrs Harry Lewis Winston Collection.)

1940



21. Revolutionize your mind.
22. Revolutionize your society.
23. Revolutionize your life.
24. Destroy your society.
25. Destroy your ego.
26. Read Kurt Goldstein and/or listen to John Coltrane.
27. Revolutionize or destroy your charts.
28. Ask your parents to start all over again with you and send you to Summerhill.
29. Ask Erik Erikson....
30. Try LSD.

19|60

It seems that those works of art, by many artists, in which the fact of their being an aesthetic achievement overpowered the fact of their being an event, survived the time-corrosion better. Most of Kurt Schwitters's work, and especially that produced between 1923 and 1928, belongs there. Shall I say that a collage by Schwitters is appreciated now not because it was hip, but because it has become square, as much square as Mona Lisa, both with and without her moustache. Or am I wrong?

'*Do you think that this renewed interest in dada and Schwitters means that there is a similarity between the sixties and the twenties? They challenged the problems of their time, do you think their methods can serve you for challenging the problems of your time?, and what are those?, and do you want to challenge them?*' – I asked the representative of those who are twenty today, Mr Rackstraw Downes, the President of the Cambridge University Society of Arts. He discussed the questions with his friends and assembled some replies from which, with his kind permission, I shall now quote as follows:

"Modern collage is not much interested in what its materials were before, nor where they came from. If it is photos of Brigitte Bardot etc., this is because BB has some mythical significance for 'sixties - no more. Most people would be able to read Schwitters as 'innocent aesthetic arrangements' because in the 60's, surely, ANTI-ART has finished: the personal protest has finished. The Royal Academy no one takes seriously enough (among young generation) to be worth bothering about. If we dislike bombs, there are organized marches to Aldermaston. Rebellion is de rigueur, anti-art is 3rd programme material. Thus the personal protest of Schwitters is dead (except in a historical sense) because personal protests are no longer startling. Schwitters appears much more personal writer than e.g. Ionesco (who is much admired, and not considered dangerous or frightening - he gets praised in The Times). My own feeling is that a man like Schwitters now is too well catered for to exist; he adopts a role within society and politics, as a socialist or communist, or Mosleyite if he wants to protest.

"His peculiar attraction, however, over other Dada collage makers etc. is his extremely personal choice of materials. Their juxtaposition is still startling, with more impact than collage by Sophie Tauber + Arp etc. Their components still assert their individuality - that is to say their individuality before they graduated to Schwitters' arranging hand. In the collages of Ernst or Arp the identity of the components is concealed, so that in Schwitters, tho' we do not regard the components nowadays as essentially NOT belonging together and therefore representing a protest, we do notice that he was doing something different from the others, and doing it as a master. Why he is preferred above other Dada artists is perhaps because he shows love and respect for materials where they show ONLY protest.

"(Yet, still with) reference to our generation, his impact softened by modernity of others; Braque, Picasso, Matisse used papier collé, and other Dada artists, and surrealists - Max Ernst, Marcel Janco, Picabia, R. Hausmann, also made collages. Their influence probably greater on recent collage-makers (and that of Braque etc.) Thus contemporary collages have not the great personal respect and (so it seems to me) love of his materials.

"Yes, I think we admit he is becoming an art-dealer's item, and certainly a pleasure to the eye.

"(His) relationship to the background of the twenties is certainly of tantamount importance; his relationship to sixties - in thought, social and political setting etc. - less valid. Without the socio-political background we 'read' Schwitters wrongly, only partially at least. (the time-chart) gives us a fuller understanding of Schwitters than can be had in a vacuum i.e. without a historical sense.

"A time-chart of the 60's could be composed that would perhaps be more frightening than one of the 20's, but not till 30 years hence. After all, how many people were disturbed by 'a rose is a rose is a rose' etc. at the time? A 'sixties time-chart could be more frightening, because, it is felt, changes are happening perhaps faster."

31. Write love poems in your sleep.
32. Find out who Bert Jansch is.
33. Find out what books aren't.
34. Give a gift to someone you love.
35. Grasp the idea of a koan experientially.
36. Have a sexual fantasy about Susan Sontag.
37. Remember your life up to this point, then forget it.
38. Let speech return to poetry.
39. Smoke the charts.
39A. Put the charts in 7/4 time.
40. Administer the charts to your shrink as a cultural projective test.

Now, before I go any farther, I wish to tell you two little stories, which I dedicate to Raoul Hausmann's 'Three Little Pine Trees' *

I call the first story:

'Three Little Dogs on a Time-chart',

The three little dogs are: an ennobled dog,

a howling dog,

& a dead dog – and they are *under*dogs,
all three, in a sense.

and the second:

'Three Little Dustbins on a Time-chart.'

The three little dust bins are: a pelt merchant's dustbin,

a wonderland dustbin,

& a capitalist dustbin.

THREE LITTLE DOGS ON A TIME-CHART

1880 1890 1900 1910 1920 1930 1940 1950 1960

An Ennobled Dog

Somewhere upon the earth,

a few inches to the left from

← this line, there are noble

words and plebeian words. '*Le Chien*'

is a plebeian word there. Moliére is not

afraid of using it: '*Qui veut noyer son chien*

l'accuse de la rage', he says in '*Les Femmes*

Savantes'. But when Racine wants to use

the word '*Le Chien*', he has to add '*une*

épithète noble' to it to let it pass in a Verse.

And I cannot decide: Is Moliere hip, &

Racine square, or is it the other way

round?

A Howling Dog

Somewhere there

behind this line



K.S shows the audience a poem,

containing only one letter [W] on a sheet of

paper. He starts to 'recite', slowly raising

his voice. His consonant changes from a

whisper to a howling sound until he ends

with the shockingly loud bark of a dog.

'*This was his answer* (writes Moholy Nagy)

not only to the social situation but also to

degrading

'cherry-mouthed" –

"raven-haired" –

"babbling-brook" –

poetry.'

†

A Dead Dog

And somewhere there, i.e. on 5 Oct. 1923,

D. H. Lawrence writes from Navojoa,

Sonora, as follows: '*In the middle of the*

little covered market at Alamos , between

the meat and the vegetables, a dead dog lay

stretched as if asleep. The meat vendor said

to the vegetable man : 'You'd better throw

it out." The veg.-man looked at the dead

dog and saw no reason for throwing it out.

So no doubt it still lies there.' ‡

* see: Kurt Schwitters & Raoul Hausmann: 'PIN'
†quotation from Moholy Nagy is from his 'Vision in Motion'.
‡quotation from D. H. Lawrence is from his 'Selected Letters'.

41. Imagine a short sequence of Stein's class in a Godard film.
42. Look at the charts and breathe in and out, all at the same time.
43. Unveil the charts gallantly to the moving sun with Bill Evans playing the love scene from *Spartacus* in the background.
44. Unveil your body to the moving sun, to the mist, to the past.
45. Place Antoine de St. Exupery on the charts.
46. Find something special and try not to be afraid.
47. Paint the charts blue and dynamite them.
48. (You can have your chart and smoke it too.)
49. (The sunshine is warm.)
50. Whatever boundaries the charts serve as, tear them down.

THREE LITTLE DUSTBINS ON A TIME-CHART

A Pelt Merchant's Dustbin

There was somewhere there* a little dustbin; it was filled to the brim with *aged harlots with grass-green hair lurking in wait for carrion lips and lascivious neighing, and leeches in helmets parading before bemedalled scarecrows.* It was *fenced round with bones,* and it stood at the entrance to the Cabaret Voltaire, Zürich. And one day a group of young men came out of the Cabaret Voltaire, heaved up the dustbin, and threw its content back on to the people who had filled it: on to the fat and utterly uncomprehending Zürich philistine pigs, and the Kaiser, the initiator of the war, and that *nation which was at best a cartel of pelt merchants and profiteers in leather, at worst a cultural association of psychopaths who, like the Germans, marched off with a volume of Goethe in their knapsacks, to skewer Frenchmen and Russians on their bayonnets.*

A Wonderland Dustbin

There was another dustbin there*. As the woods are filled with such little birds and bees and the cornfields with such weeds and flowers and fieldmice as Nature throws into them, the dustbin was filled with what bits of reality were ejected by a modern city. And one day a man called K.S. went to the dustbin, kicked off its lid, and intended to proceed as his contemporaries in Zürich did. But as he looked into the dustbin he stopped for a moment and saw that it was filled to the brim with the poor little underdogs of reality. Still in a rebellious and sardonic mood, he called the contents of the dustbin MERZ, and, as he did so, he fell in love with it, and I would have called him the St Francis of the-little-sisters-the-bits-of-newsprint, and of the-little-brothers-the-matchsticks, if it didn't sound so sentimental, and if it were true. It was not altogether true, because, unlike St Francis, he didn't stop being angry and sardonic. A few inches to the left from the edge of this time-chart, when kings were kings, little things (things, or colours, or sounds, or words) were either *noble* or *plebeian* (see the Story of the first Little Dog). A few inches later, when merchants became kings, the little things (things, or colours, or sounds, or words) became either *rich* or *poor*. He didn't like this arrangement. For him a golden signet-ring was worth less than a broken fishbone, if his eye liked the fishbone more. His son quotes him as saying: *'Nothing is too low to be used as elements of a composition; in fact the patina of age and signs of wear, produce their own kind of beauty.'* Shakespeare's servants always speak prose. It has taken us several inches of this time-chart to accept the idea that none of their words or ejaculations is too low to be used in a poem.

A Capitalist Dustbin

The third dustbin stood there*. To see it, a Russian poet, Mayakowski,

rushed

7000 versts

forward,

and found himself

seven years behind.

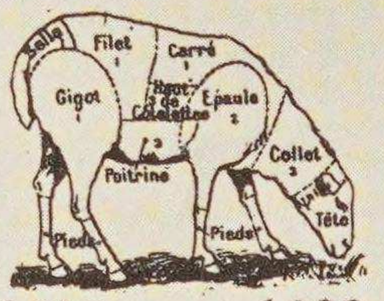
'A fifteen-minute walk', he says, 'or a five-five-minute ride from the magnificent Fifth Avenue & Broadway, – there are dustbins full of refuse, where poor wretches search for some bones with a scrap of meat left on them.' Then he waded through the stinking mud and drew out his own, rhythmical, conclusions:

We have our own ambition – the soviet ambition.

Upon the bourgeois we look down.

51. Place various emotions on the charts.
52. Place some religious symbols on the charts.
53. What's a good working definition of grace?
54. Rate each person on the charts on a surrealism scale from 1 to 10.
55. Think of how Julietta's smile transcends and/or operates in total ignorance of the charts.
56. (Whispered: You're still breathing.)
57. How free are your dreams?
58. Where do tears fall on the charts?
59. Live in Paris.
60. Fall in love.

But... revenons à nos moutons!



1910 1920

Five years before Sarajevo (Mussolini was then only 26), a bio-seismograph called MARINETTI felt the vibration going on in the walls of the simmering kettle, and burst out with his Angry-Young-Man's FUTURIST MANIFESTO:

SARAJEVO

We are out to glorify war:

the only health-giver of the world!

Militarism! Patriotism!

The Destructive Arm of the Anarchist!

Ideas that kill!

Contempt for women!

('Figaro', Paris, 1909)

Seven years later, in 1916– the same sensitivity of some other artists' nervous systems made them move in the opposite direction.

Their art too **had to be young**

it had to be new,

it had to integrate all the experimental

tendencies of the Futurists and Cubists.

(Richard Huelsenbeck, 'Dada Lives', Transition 25)

Above everything, however, their art had to be international.

For they believed in **an International of the Spirit**

and not in different national concepts.

No **Italian Pride** for them!

They **hated the senseless, systematic massacre of**

modern warfare.

The bankruptcy of ideas having destroyed the

concept of Humanity to its very innermost depth,

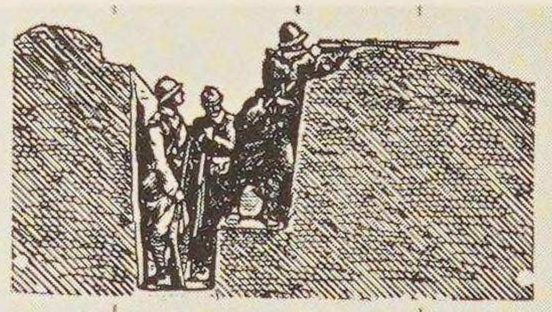
the instincts and hereditary backgrounds

are now emerging pathologically.

(I am quoting from Transition)

(I am quoting from Hugo Ball: Dada Diary, 12 June 1916)

61. Have a nervous breakdown.
62. Don't forget that something's been forgotten.
63. Your life is *yours*.
64. Ignore all this, if you want to.
65. Give the charts to a kindergarten class.
66. Place John on the charts.
67. Place Matthew or Augustine on the charts.
68. Speak like a child.
69. Look like a child.
70. Do more for her.



Since no art, politics, or religious faith, seems adequate to dam this torrent,
there remains only the blague & the bleeding pose!

What we are celebrating is at once
a buffoonery
& a Requiem Mass.

(*idem*: *3 March 1916*)

Kurt Schwitters' sympathies were with them, not with Marinetti. At least not with Marinetti's conclusions. As to Marinetti's premises, emotional and theoretical, it would be unwise to dismiss them off-handedly. He inspired the editor of a socialist daily *Avanti* and the author of a flamboyant novel *Claudia Particella* (English title: *Cardinal's Mistress*) – Benito Mussolini, **(It is Marinetti who instilled in me the feeling of the ocean and the power of the machine')** and he equally inspired a number of poets (Mayakovsky in Russia; T. Peiper, B. Jasieński, A. Wat, A. Stern, in Poland) none of whom was 'fascist'. Some of those who knew him say that Marinetti was a jolly good fellow and the fact that he was admired by Il Duce, who was admired by Ezra Pound, should not be taken too seriously. Well . . . I don't know. Anyway some of his theorizing seem to be right up to date, something pretty near the province of what is today called 'linguistic philosophy': it is all about the functioning of words, about handling grammar, syntax and style.

(a number of inches to the left of this time-chart) It is rather amusing that what Milton

Rhyme being no necessary adjunct
or true ornament
of poem
or good verse,
but the invention of a barbarous age,
to set off wretched matter
& lame metre.

'The Verse'
Preface to
'Paradise Lost'

– Marinetti, 250 years later, and in a not less boisterous mood, wrote about ADJECTIVES, and all forms of the verb OTHER THAN THE INFINITIVE:

by stripping it of all adjectives
& by isolating it,
the noun,
worn out by the multiple contrasts
& by the weight of classical
& decadent adjectives,
can be brought back to its absolute values.
Adjectives (isolated) in brackets will give the atmosphere of the story.
The different forms of the verb should be eliminated.
The infinitive is the very movement of the new lyricism.
Synoptic tables of lyrical values will permit us to follow simultaneously several currents.

71. (You mean your blood is still circulating?)
72. Place a garbage can on the charts.
73. Place the charts where no one can see them.
74. Place your Being-in-the-world on the charts.
75. Imagine a circus in which everyone and every event on the 3 charts occurred.
76. Take the charts to inner space.
77. Place the signs of the zodiac on the charts.
78. Make an entire chart on "Dover Beach."
79. Make an entire chart on Bill Evans' piano solo written in memory of his father.
80. Place a copy of Heidegger's *Being and Nothingness* on top of the charts and then screw the whole mess and forget it.

19|10 19|20

2000 shrapnels exploding, dazzling white handkerchiefs full of gold srrrrrr TUMB TUMB 2000 grenades extended grabbing crashingly very black hair Zang———srrrrr TUMB ZANG TUMB TUUMB the orchestra of noises of war blotted out under a note of silence held in the high sky by gilded spheric balloons which watch the shooting.

("Les Mots en Liberté")

He seems to be treating language not as a means of communication,
not as an instrument for thinking,
not even as an expression of emotions,
but *as behaviour.*

This, to some extent, is perhaps true also with other writing-experiments of the time. And it is fascinating to notice that to study language as behaviour becomes the subject of what is going to be called neuro-linguistics, psycho-linguistics. One of their hypotheses suggests that:

The ideas, perceptions, and metaphysics of the whole culture is determined (or at least strongly influenced) by the language structure peculiar to it;

in other words: **our language does our thinking for us.**

Therefore: If you want to better us by changing our perceptions, attitudes, behaviour,
try to change our linguistic habits,
our syntax, vocabulary, & style.

(Anatol Rapaport, ETC, Autumn 1958) (Sapir & Whorf, *idem*)

This is what the futurists and dadaists were trying to do in the twenties,

This is what the dictators and other politicans were trying to do in the thirties,

This is what in the forties writers decided is no business of literature,

And this is what the omnipresent admen (political, industrial, commercial) are trying to do today.

All this does not mean that Marinetti was the source and origin of the movement. He was a seismograph among other seismographs.

The same forces which made him praise **the power of the Machine,**
made the future *Bauhaus* **accept courageously the machine as an instrument worthy of Artists.**

The same forces which made him praise **A Racing Motor-car, its frame adorned with great pipes, like snakes with explosive breath . . .**

81. See if you can detect the point at which I actually ran out of ways to understand the charts.
82. Make up something yourself for this one.
83. Place your favorite perfume somewhere on the charts or, if that proves impossible, perfume them with your favorite perfume.
84. Place the flute-player from *The Family of Man* on the charts.
85. Show stag films on the backs of the charts (3 at a time, in a multi-media environment).
86. Remake the charts by replacing all the names on the charts with their astrological signs or with a color for each sign.
87. What would Roland Kirk do with the charts?
88. Look to see if your light comes shining from the west out to the east.
89. Remember to let her into your heart.
90. Ronald Laing is crazy, isn't he?

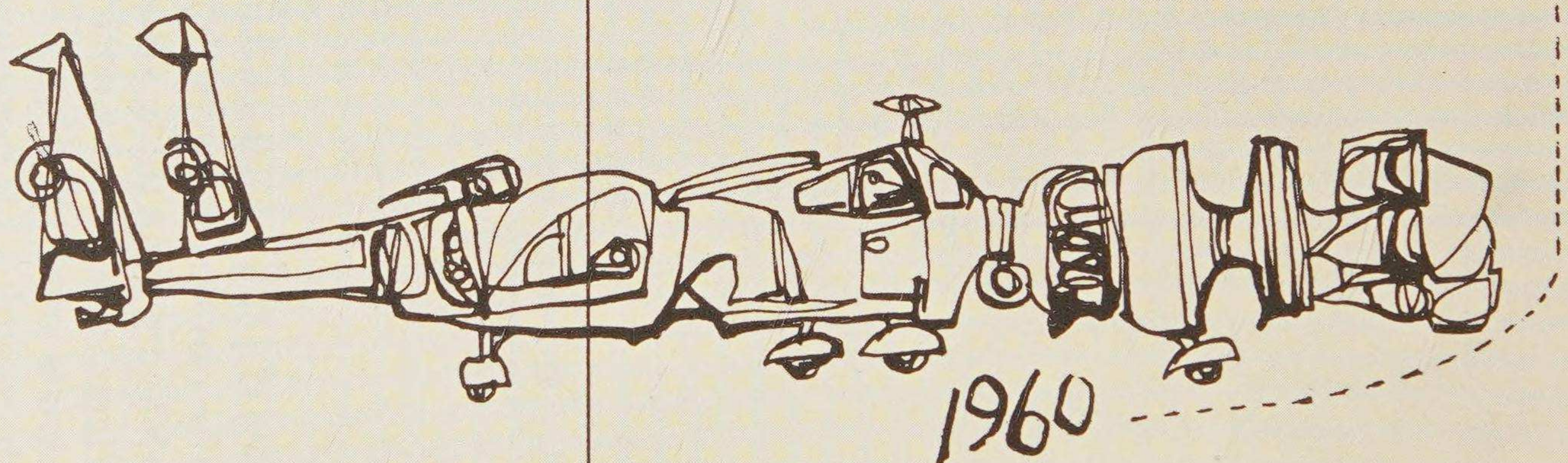
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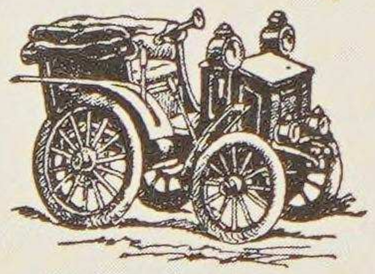
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(for amusement's sake confer: S. I. Hayakawa: 'Sexual Symbolism of the American Automobile'; or, if you prefer: Freud's 'Interpretation of Dreams').





The Racing Motor-car, which seems to be running on shrapnel and is more beautiful than the Victory of Samothrace,

(Non, vous, Marinetti', wrote Apollinaire, 'vous fondez une religion nouvelle établie sur le développement des moyens de locomotion. Au lieu de Divinité vous dites Vélocité; sans le savoir les Allemands ont bien fondé la religion de la Férocité,' – Appollinaire: 'Anecdotiques': 'La nouvelle religion de la Velocité', 16 Oct. 1916).

made Meyerhold invent his biomechanical theatre, a synthesis of drama, gesture rhythm, sound, colour, and technical constructions on the stage;

and Tairov want both to acclaim the concept of spectacle (**the theatre must be theatrical**) and break the footlights dividing the stage from the audience (**a theatre which presented a room from which one had amputated the fourth wall**),

(it was not the marxist artists, it was the marxist philosophers who condemned soviet culture' to at least thirty years of **Bieder**man+ Bummel**meier** Aesthetics).

made Paul Klee fall in love with **a green leaf, a little star, a butterfly wing,**

made the dadaists contradict **the existing world order,**

made Kurt Schwitters invent **MERZ-art.**

91. Ask your shrink if he believes in existentialism.
92. When someone looks at the charts, is he creating an existential level in the world?
93. How did each person on the charts take his own bath?
94. What was the color of the water after each of these baths?
95. How is music theory like LSD?
96. Go somewhere you've never been before (this should be heard as sung in the Mississippi delta).
97. Be sure the invention is the one you wanted in the first place.
98. Hint to #97: *Being and Nothingness.*
99. Remember what it once was?
100. Take the time to think about it.
101. Turn out the stars.

'Do you know what MERZ means?' he asked me once, in London.

'Isn't it a German word for something you throw away, like rubbish?' I said.

'Well, not really', he said. And I noticed that all the time he was looking at the box of **555 STATE EXPRESS** cigarettes, which was there on the table in my wife's studio.

'Incidentally', he interrupted himself, 'may I take just this one side of this cigarette box? What a beautiful yellow colour it is! I shall stick it on one of my collage-pictures. I always take everything I find interesting.'

He didn't actually say that the whole world was his painter's palette, but that was what it meant. And then he returned to what MERZ is.

'Well, not really', he repeated. 'But I'll tell you. There was an advertisement in a newspaper, and advertisement of a bank that was called **KOMMERZ UND PRIVAT BANK**. I took the first word: **KOMMERZ**, I cut **KOM** off, and **MERZ** remained. I stuck it to my collage. It was the first **merz** picture' – and he smiled his innocent and mischievous smile, as if saying: 'Isn't it all wonderfully simple?'

'Dada?' he said. 'Dada was the same thing. Dada people were friends. But Merz was independent. Merz was mine. Dada was everybody's.'

1940

In 1943, I think.

**Je vais vous expliquer: Dada c'est la grande racine de toutes les petites racines. Secret télésansfile miner ardeurs (Par derrière). – Dada c'est la petite racinette, le petit fil de la grâce sublime (cest en illuminé que j'écrist ceci). Dada c'est la grande vague sacrée qui va de Dada à Dada. A Dada Dada flotte en fleuve autour de Dada. Autour de Dada dadate dadadadater Dada (soit dit pour tous qui ne savent pas encore). A Dada Dada Dada Dada Dada Dada Dada Dada Dada Dada. A Dadadad

1961

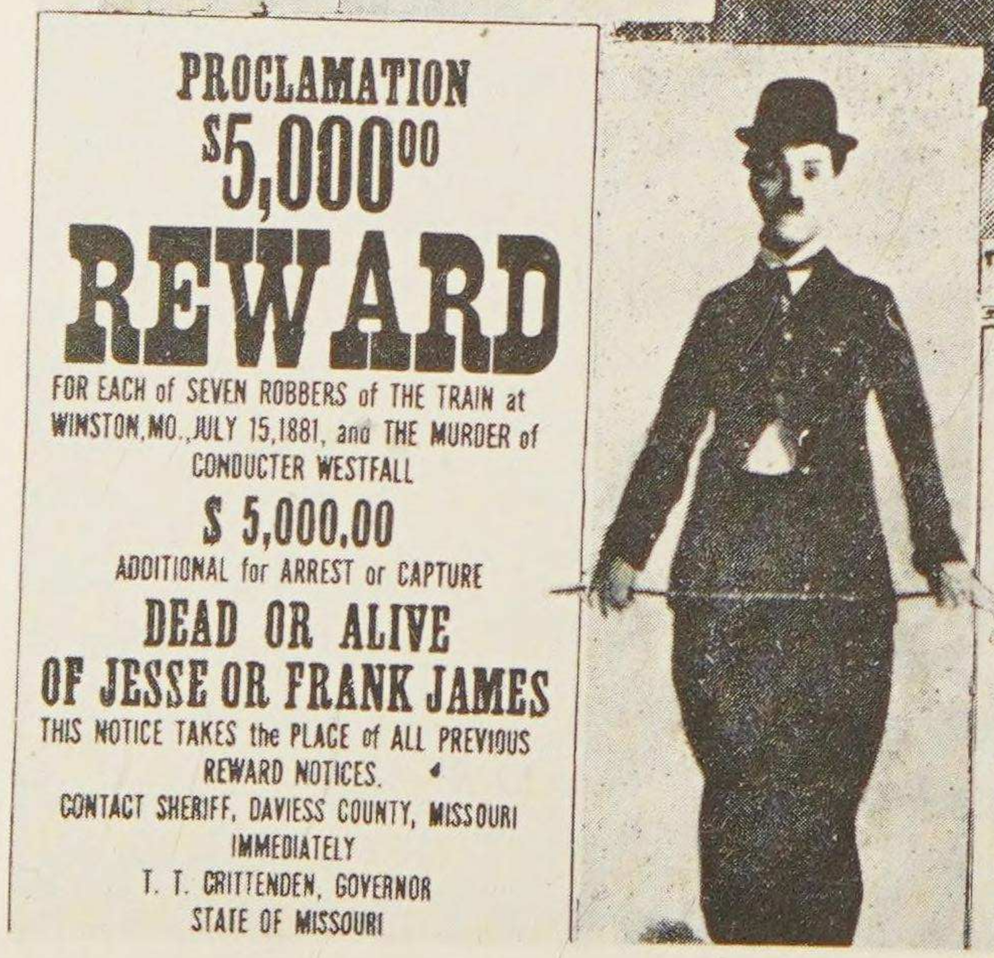
'BASIC SECRET' OF LIFE UNLOCKED

double viral D.N.A. rings, synthesized in a laborator

1880 1890 1900 1910 1920 1930 1940 1950 1960







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Art in One Dimensional Society

Marxism

One Dimensional Man

Eros & Civilization

MARCUSE

RADICAL RADICA

RADICAL

MARCUSE

MCLUHAN

RADICAL

Reason & Revolution

Negations 1.

VALERY

focillon

veblen

lissitsky

boas

whitehead

Wright

communitarian

technoanarchist

myth&poetic

mythopoetic

Gunner Myrdal

Jacques Ellul

Raymond Aron

JK Galbraith

L Mumford

P Goodman

I Prunet

General Dynamics

General Education

General Motors

General Electric

General Foods

W Hostow

Norman O Brown

Erik Erikson

F Heinz Hartmann

Von Neumann

Rene DuBos R Buckminster Fuller H Kahn

Phillip Rieff

Reason

Marcuse

Wolff

Moore

Kahler

Salomon

Arendt

Ismael

Anatis

Jung

Thoreau

Ortega

JASPER

buber

Tillich

Niebuhr

Schutz

Strauss

Jonas

Marcel

Marrison

Merleau-Ponty

Sartre

Camus

Kierkegaard

Nietzsche

Heidegger

Husserl

Dilthey

Weber

Durkheim

Freud

Adler

Jung

Fromm

Horney

Sullivan

Mead

Dewey

Lewin

Piaget

Lorenz

Tinbergen

Von Frisch

Bateson

Ruesch

Kubie

Menninger

Hall

Lee

Whorf

Sapir

Malinowski

Radcliffe-Brown

Evans-Pritchard

Fortes

Firth

Leach

Gluckman

Fallers

Mitchell

Turner

Beattie

Middleton

Lienhardt

Douglas

Needham

Gluckman

Fallers

Mitchell

Turner

Beattie

Middleton

Lienhardt

Douglas

Needham

Reason & Revolution

Fraz Neumann Behemoth

The Democratic and the Authoritarian State

MARCUSE

Otto Kirchemier Political Justice

Negations 1.

Erich Fromm Escape from Freedom

Theodor Adorno Authoritarian Personality Prisms

Walter J. Benjamin Paris: Capital of the 19th Cent.

Leo Lowenthal Literature and the Image of Man

Literature, Popular Culture and Society

The Professionalization of Everybody?

The Bureaucratization of the Intellectuals

Psychoanalytic Interpretation of Literature

by Partial Incorporation (Poetry)

New Critical - Functional

Structural - (Our Science)

New Research (Our Science)

Structural Anthropology

Claude Levi-Strauss

Structural Linguistics

Roman Jakobson

Structural Psychoanalysis

Jacques Lacan

Structural Marxism

Louis Althusser

Structural Sociology

Lucien Goldmann

Structural Poetics

Roland Barthes

Structural Anthropology

Claude Levi-Strauss

Structural Linguistics

Roman Jakobson

Structural Psychoanalysis

Jacques Lacan

Structural Marxism

Louis Althusser

Structural Sociology

Lucien Goldmann

Structural Poetics

Roland Barthes

Eldridge Cleaver Soul on Ice

Ramparts Rat

Liberation

Weekend made in usa

Night and Fog

Resistance

New Left Review

The Conscience of the Rich

New York Review of Books

Partisan Review

Dissent

Commentary

Columbia University Forum

Black Power

Black Mountain

Bauhaus

Explosion

Weapons Environment

Mutation

Prison Notebooks

Prison of Childhood

Prison of Society

Prison of Youth

Prison of Old Age

Prison of Manhood

Prison of Womanhood

Prison of Infancy

Prison of Adolescence

Prison of Maturity

Prison of Senility

Prison of Death

Prison of Life

Prison of Love

Prison of Hate

Prison of Fear

Prison of Joy

Prison of Sorrow

Prison of Anger

Prison of Peace

Prison of War

Prison of Revolution

Prison of Reaction

Prison of Progress

Prison of Regression

Prison of Stagnation

Prison of Development

Prison of Underdevelopment

Prison of Overdevelopment

Prison of Modernization

Prison of Traditionalization

Prison of Industrialization

Prison of Urbanization

Prison of Ruralization

Prison of Suburbanization

Prison of Megalopolis

Prison of Megamachine

Prison of Megatechnics

Prison of Megapolitics

Prison of Megaeconomics

Prison of Megasociology

Prison of Megapsychology

Prison of Megaanthropology

Prison of Megahistory

Prison of Megaphilosophy

Prison of Megatheology

Prison of Megaart

Prison of Megaliterature

Prison of Megamusic

Prison of Megadance

Prison of Megatheater

Prison of Megacinema

Prison of Megaphotography

Prison of Megaarchitecture

Prison of Megasculpture

Prison of Megapainting

Prison of Megadrawing

Prison of Megaengraving

Prison of Megaprinting

Prison of Megabinding

Prison of Megapaper

Prison of Megaink

Prison of Megapencil

Prison of Megabrush

Prison of Megacanvas

Prison of Megaframe

Prison of Megaglass

Prison of Megamirror

Prison of Megalens

Prison of Megaprism

Prison of Megawave

Prison of Megaparticle

Prison of Megaatom

Prison of Megamolecule

Prison of Megacell

Prison of Megagene

Prison of Megachromosome

Prison of Megaprotein

Prison of Megaenzyme

Prison of Megavirus

Prison of Megabacteria

Prison of Megaorganism

Prison of Megaspecies

Prison of Megaevolution

Prison of Megaextinction

Prison of Megaorigin

Prison of Megadestiny

Prison of Megafreedom

Prison of Megaslavery

Prison of Megaliberation

Prison of Megaoppression

Prison of Megarevolution

Prison of Megareaction

Prison of Megaprogress

Prison of Megaregression

Prison of Megastagnation

Prison of Megadevelopment

Prison of Megaunderdevelopment

Prison of Megaoverdevelopment

Prison of Megamodernization

Prison of Megatraditionalization

Prison of Megaindustrialization

Prison of Megaurbanization

Prison of Megaruralization

Prison of Megasu