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A QUICK J. EDGAR —

Feng STRANGE FACES NUMBER TEN PART 'A'



Now
No. 18

HAYES COURT
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STRANGE FAECES NUMBR IOA

a quick J EDGAR

EDITED BY ALLEN FISHER AND DICK MILLER

collated as under

HOOVER

WOLF VOSTELL 6 pages

HOOVER

FELIPE EHRENBERG 5 pages

HOOVER

DIETER ROT page from HOTEL ICELAND

HOOVER

ALLEN FISHER 6 pages

HOOVER

HANS JURGEN BULKOWSKI 7 pages

HOOVER

THOMAS A CLARK Tapestry/2 pages

HOOVER

advert for FLUXSHOE for BEAU GESTE PRESS for PRO

CHUCK SANTON 5 pages

HOOVER

GLEN BAXTER 6 pages

HOOVER

DICK MILLER 6 pages & an introduction by
fisher to 2

HOOVER

THOMAS NET 3 pages TREE BEND & an explanation
by fisher

an interleaving page used during print-up

STUART HORN (North West Mounted Valise) BACK COVER

interleaves of HOOVER courtesy greek street dustbins

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mainly printed using heat stencils by allen fisher &
opal 1 nations at 42a pembridge road wii offset work by
beau geste press people other things elsewhere



WOLF VOSTELL

T.O.T.

TECHNOLOGICAL OAK TREE

EIN ENVIRONMENT = BEWUSSTSEINS - KUNST

TECHNOLOGIE UND PROJEKT INGENIEUR: Dipl.Ing.Peter Saage

EINWEIHUNG: 24 STUNDEN AM 19.AUGUST 1972

ORT: OLD CISCO FARM, WEST GLOVER, VERMONT 05875, U.S.A

TELEFON: 802-525-6211

AUF TRAGGEBER: SOMETHING ELSE GALLERY

IDEE DES T.O.T. UND FUNKTION:

T.O.T. (engl.) ist die Abkuerzung fuer Technologischer Eichen Baum, weil ich mein Projekt 1969 an einem Eichenbaum in der Umgebung von Los Angeles Californien anfang. Jetzt ist es ein 15m hoher Ahorn Baum

in Vermont an dem verschiedene physikalische Groessen (Natur-Ereignisse)

1.GEMESSEN werden, 2.UEBERTRAGEN werden zum Haus und dort

3.ANGEZEIGT werden an einem Ideentisch wo die Messinstrumente mit einer Ideenkartei konfrontiert sind. Der Benutzer-Betrachter findet fuer

310 Messvorgaenge = 310 korrespondierende Ideen; von denen er eine nach der anderen auffuehren kann.

MENSCHLICHES VERHALTEN AUSGEOEST DURCH PHYSIKALISCHES VERHALTEN DER NATUR

T.O.T IDEEN-TISCH:

a.) Die MESSWERTBILDUNG erfolgt durch Wandler, die die zu messende physikalische Groesse in elektrischen (Gleich) Strom umsetzen. Am T.O.T. werden gemessen und abgelesen:

1. 21 WINDSTAERKEN = 21 IDEEN
2. 90 TEMPERATUREN = 90 IDEEN
3. 5 GERAEUSCHGRUPPEN = 5 IDEEN
4. 41 LUFTDRUCKVORGAENGE = 41 IDEEN
5. 41 LICHTVERAENDERUNGEN = 41 IDEEN
6. 11 FEUCHTIGKEITSANGABEN = 11 IDEEN
7. 100 ZEITANGABEN = 101 IDEEN
8. 1 ANGABE UEBER WASSER IM BAUM = 1 IDEE

b.) Uebertragung und Anzeige vom T.O.T. zum Empfangsort erfolgt durch Kabel oder Sender. Die uebertragenen Messwerte werden auf Zeigerinstrumenten sichtbar gemacht.

c.) KONZEPTION UND BENUTZUNG DES TISCHES:

Der T.O.T.-Tisch hat die ungefaehren Aussenmasse von 120 x 100 x 160 cm. Unter der Instrumenten Tafel mit den Anzeigegeraeten ist die IDEEN-KARTEI DIN A 4 mit 310 KARTEN. Links und rechts daneben befinden sich

gleichgrosse Behälter mit Wasser und Erde -Elemente mit denen der Baum zu tun hat. Interaktionen zwischen den 310 Ideen sind möglich. Es ergeben sich 11.520.000.000. (elftrillionen-fuenfhundertzwanzig-Billionen) Kombinationsmöglichkeiten.

Die 310 Ideen sind unterteilt in:

DENK-EREIGNISSE/ SEH-EREIGNISSE/ TAST-EREIGNISSE/
FAHR-EREIGNISSE/ RIECH-EREIGNISSE/ TELEFON-EREIGNISSE/
BEOBACHTUNGS-EREIGNISSE / SCHENK-EREIGNISSE/
DESTRUKTIONS-EREIGNISSE/ KONSTRUKTIONS-EREIGNISSE/

BEISPIELE:

- 1 DESTRUKTIONSEREIGNIS: /TEMPERATUR + 25/
Zerstöre im Haus die grösste Glasscheibe/Lasse den Glaser kommen die Scheibe ausmessen/Vereinbare Preis und Termin/Lasse die Scheibe wieder einsetzen/
- 2 TAST-EREIGNIS:/TEMPERATUR + 26 /
Halte Deine Hand 1 Stunde 10 cm hoch ueber das fliessende Wasser eines Flusses/Kehre nach Hause zurueck danach so langsam wie moeglich/
- 3 BEOBACHTUNGSSTUECK:/TEMPERATUR = +27/
Auf der Ideenkarte befindet sich ein Foto einer bekannten Landschaft/
Versuche das Foto in der Landschaft nachzufotographieren(derselbe Ausschnitt) / Lasse den Film 50 belichten dass kein Foto entsteht/Den entwickelten Blancofilm hefte an die Ideen-Karte/
- 4 REISE-EREIGNIS:/ TEMERATUR ^P+28 /
Steige in Deinen Wagen/Kaufe 40 Brote/ Fahre 40 Meilen in suedlicher Richtung/Verteile die 40 Brote nach 40 Meilen/Kehre nach Hause zureuck/
- 5 KONSTRUKTIONS-EREIGNIS:/ TEM PERATUR + 29 / ZEIT 13UHR /
Wickle den T.O.T. ganz mit Stacheldraht ein/

ZUFALLS-FUNDSTUECK:

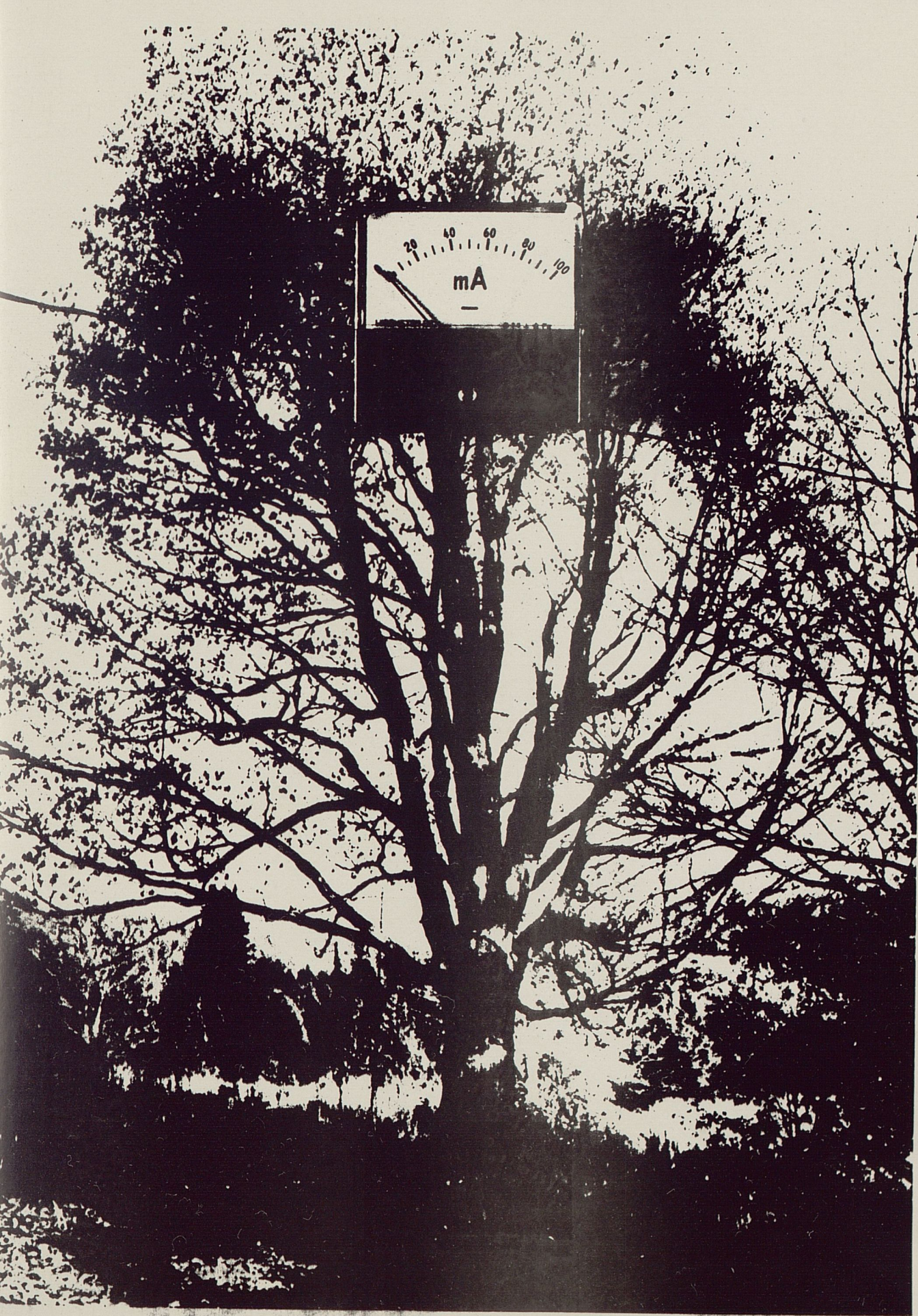
tochis
tuchis
T.O.T. (abbreviation)

Pronounced TUKII-is, to rhyme with "duck hiss," or TAWKH-is, to rhyme with "caucus." Remember that guttural *kh*. Hebrew: "under," "beneath."

1. (Vulgarly) The behind, rear end, posterior, buttocks. "Get off your *tochis*" means "Get off your tail," or "Get moving." "A *patch in tochis*" is a spanking, a swat on the behind. This was a commonly heard warning to children—but never did I hear my Puritanical mother use it! Such words made her shudder.

2. "*Tochis afn tish*" does not mean "buttocks on the table," which is its literal translation, but—"Put up or shut up"; "Let's get down to brass tacks"; "Lay all your cards on the table."

3. *T.O.T.* The phrase above is lusty and picturesque, but unquestionably improper, and because it is *infra dig*, the initials *T.O.T.* are often used as genteel shorthand: "Let's stop evading the issue: *T.O.T.*, please."



Wolf Vostell

T. O. T. (Technological Oak Tree)

An environment: consciousness - art

Inauguration: August 19, 1972, 12:00 AM to 11:59 59" PM

Place: Old Cisco Farm, West Glover, Vermont (USA)

Project and Designing Engineer: Peter Seege, PhD

Sponsor: Something Else Gallery, P O Box 26, W Glover, VT 05875

Telephone: 802/525-6211

The Idea and Function of the T.O.T.

"T.O.T. is the abbreviation for the "Technological Oak Tree" because I started my project with an oak tree in the Los Angeles area in 1969. It is now a ²⁰15 meter high maple tree in Vermont, on which various physical elements (natural events) 1. are measured 2. are transported to the house, and 3. are indicated on an idea console, where each measuring instrument is related to an idea

file. The user or observer finds for 310 measured readings 310 corresponding ideas: he is free to perform each one after another.

Human behavior is triggered by the physical behavior of nature."

Project and Designing Engineer: Peter Seege, PhD
Wolf Vostell
Sponsor: Something Else Gallery, P O Box 26, W Glover, VT 05875
Telephone: 802/525-6211

T.O.T. Idea Console

a) The evaluation of the physical elements happens by the translation of physical conditions into direct current readings:

- 1. 21 wind velocities (21 ideas)
- 2. 90 temperatures (90 ideas)

3. 5 sound groups (5 ideas)
4. 41 barometric pressure readings (41 ideas)
5. 11 humidity readings (11 ideas)
6. 41 light changes (41 ideas)
7. 100 time readings (100 ideas)
8. Indication of tappable sep in tree (1 idea)

b) The electronic sensor readings in the tree are transmitted by cable to the console. These values are shown on meters.

c) The T.O.T. console measures approximately 120 X 100 X 160 cm. Under the instrument panel, which holds the meters, is the idea file with 310 cards. To its left and right are identical card files, the one filled with water and the other with earth, to which electrodes relate. Interactions between the 310 ideas are possible, so there are 11,520,000,000 (eleven trillion, five hundred twenty billion) potential combinations. The 310 ideas are divided into thought events, visual events, touch events, driving events, smell events, telephone events, noticing events, gift events, destruction events and construction events.

Examples

1. Destruction event (temperature +25° F)

Destroy the biggest piece of glass in the house. Have the glazier come and measure the pieces. Set a price and date. Have the glass reinstalled.

2. Touch event (temperature +26° F)

Hold your hands 10 cm above the running water of a stream for one hour: afterwards, go back to the house as slowly as possible.

3. Noticing event (temperature +27° F)

On the idea cards is a photo of a familiar landscape. Try to photograph the picture in the same landscape. Expose the film so that no image will register. Attach the developed blank film to the idea card.

4. Travel event (temperature +28° F)

Climb into your card. Buy forty loaves of bread. Drive forty miles to the south. Give away the forty loaves after those forty miles. Go back home again.

5. Construction event (temperature +29° F, time 1:00 PM)

Wrap barbed wire around the T.O.T.

Found out by chance

tochis, tuchis, t.o.t. (abbreviation): Yiddish

The "TOH" is a gutterel, as in the composer "Bech." You can say it to rhyme with "duck hiss" or with "caucus." It means "beneath" or "under." For instance, a "potch in tochis" is a swat down yonder, and a good threst for children.

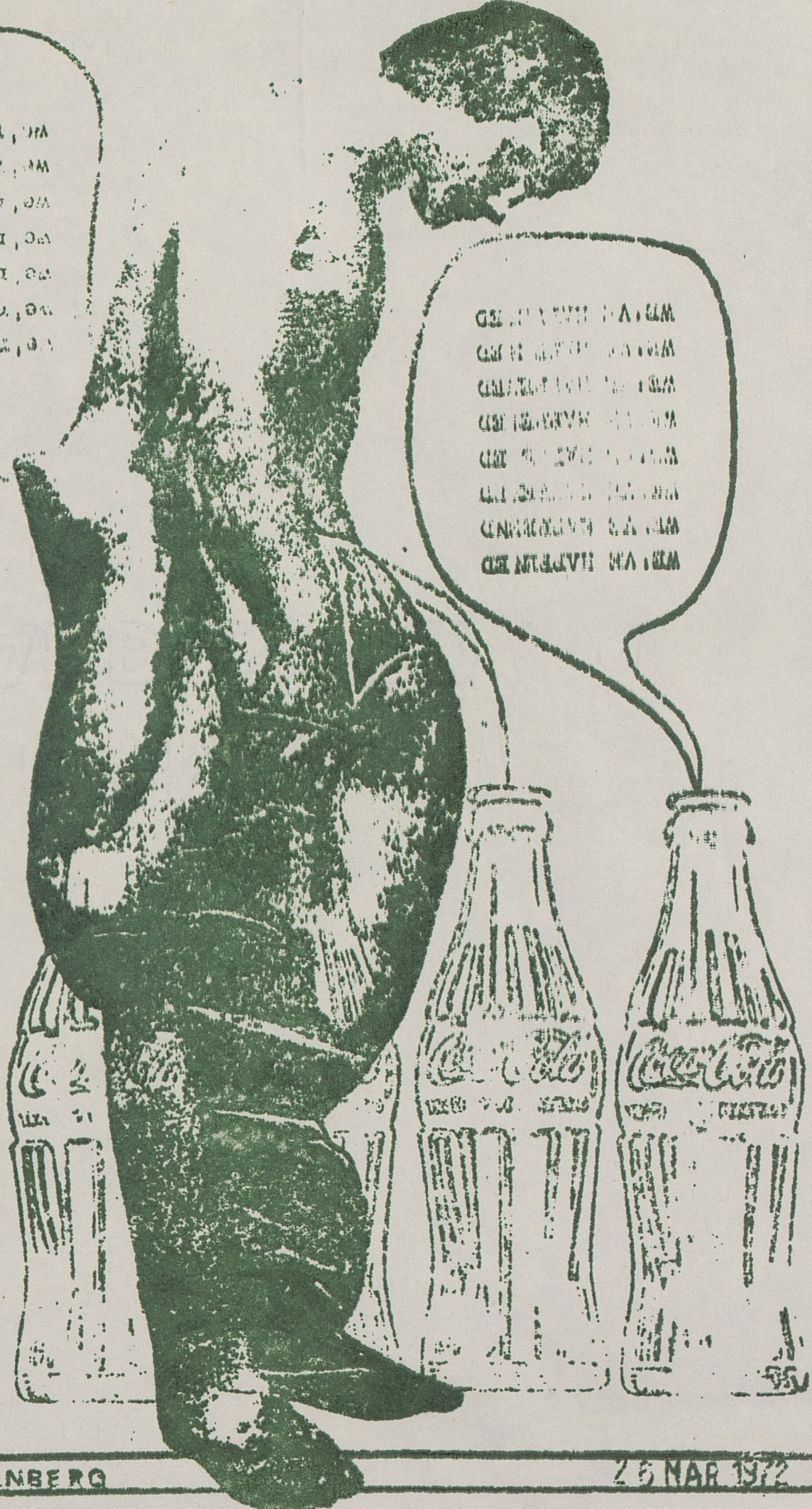
"Tochis efn tish" doesn't mean "fenny on the table," its literal meaning. It means, more, "put your cards on the table, put up or shut up." A bit rude.

So one says, "Now let's talk seriously. T.O.T., please."

Hello Andy - where are you?

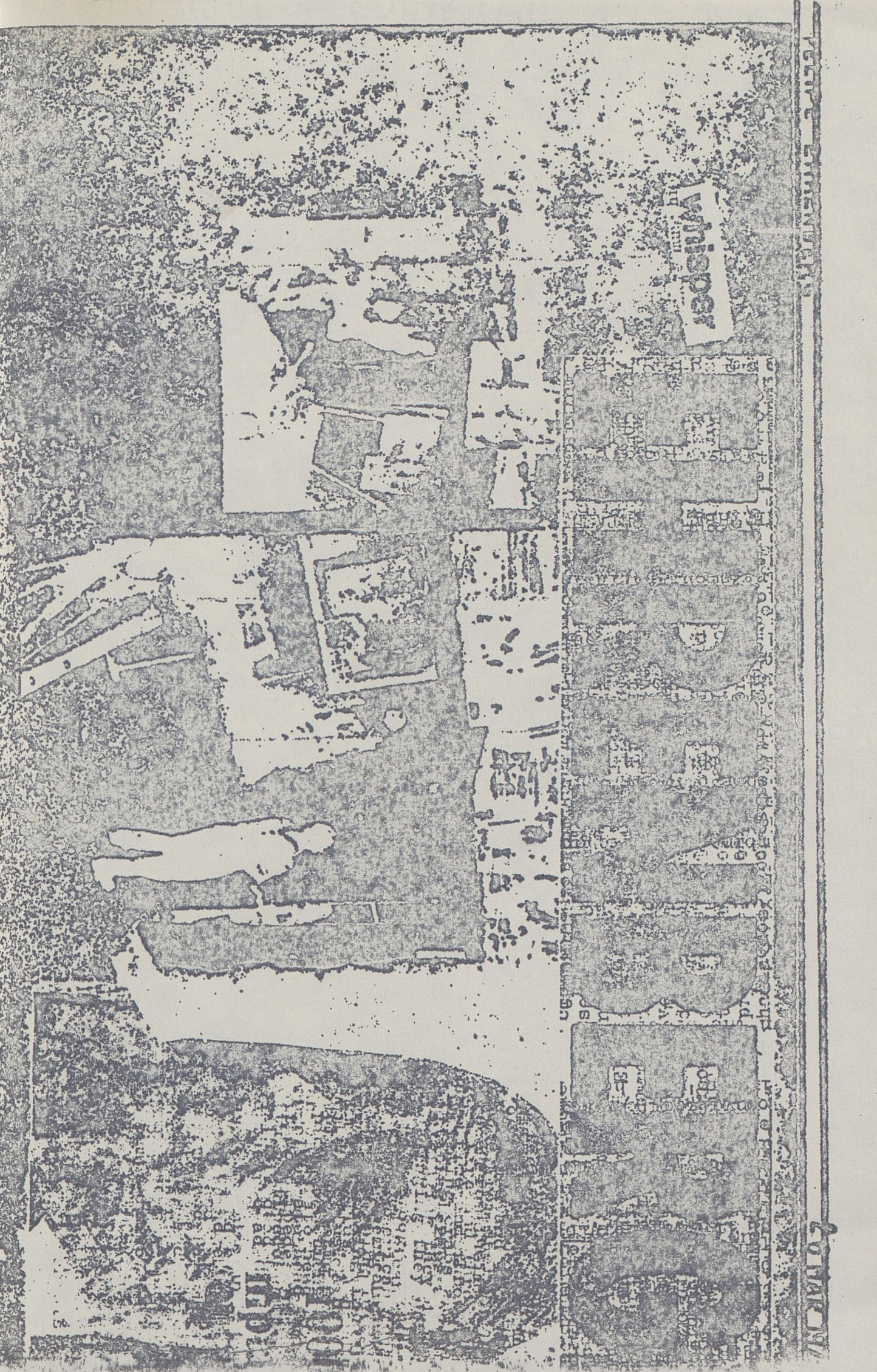
What's happening?
What's happening?
What's happening?
What's happening?
What's happening?
What's happening?

What's happening?
What's happening?
What's happening?
What's happening?
What's happening?
What's happening?
What's happening?
What's happening?

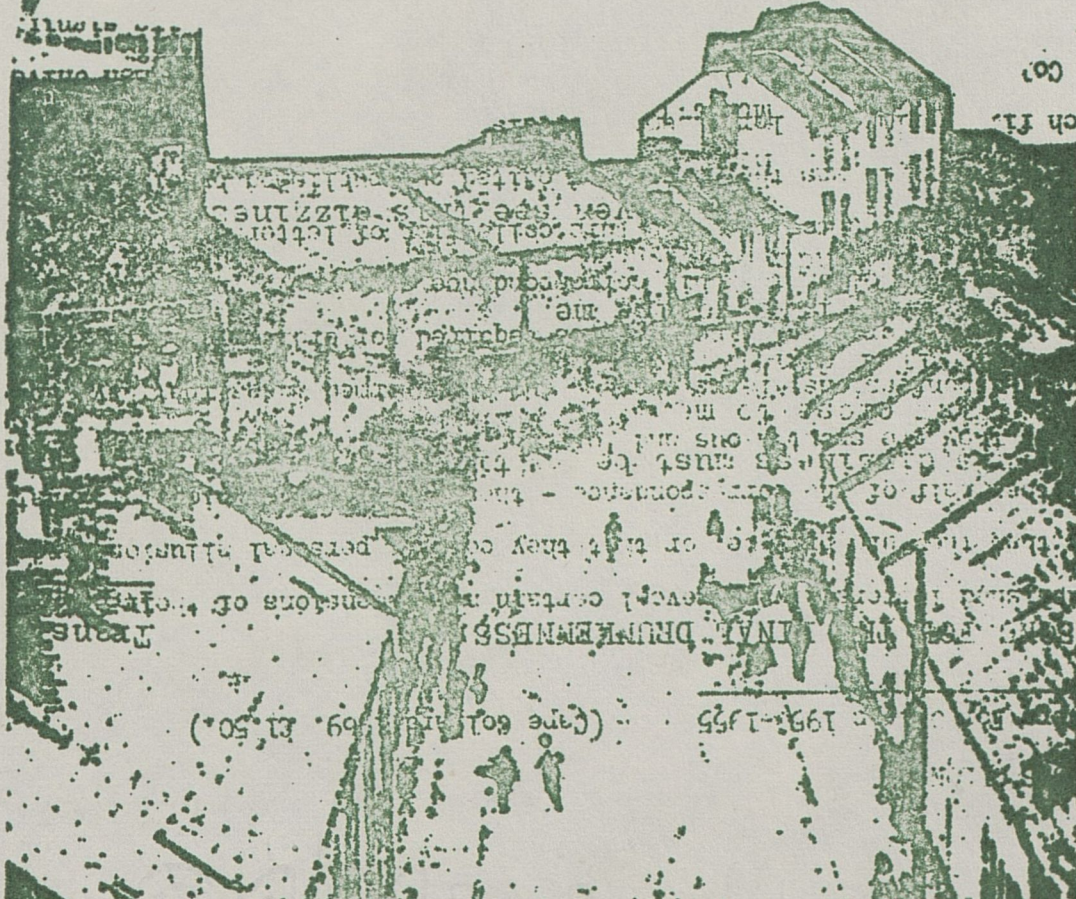
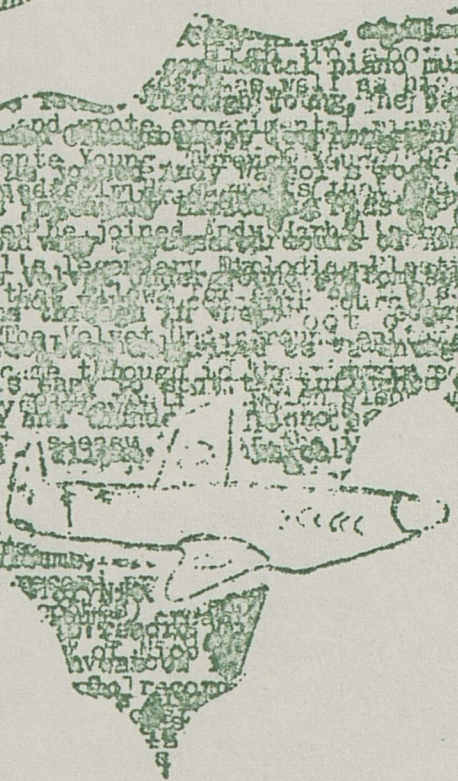


FELIPE EHRENBERG

25 MAR 1972



Once upon a time there was a man...
Composed in 1950, No. 2, and then...
had a first-hand experience...
composition 1960, No. 2) and...
with the record...
of the...
filmaker), and...
and performed...
play with...
of films...
two records...
New York...
back...
screaming...
and...
heard of...
my first...
the...
my...



WITH A LITTLE HELP VISIT MEXICO

FELIPE...

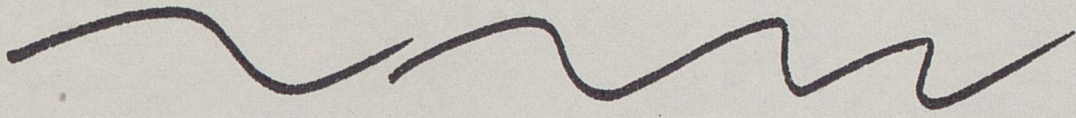


Bergstaðastræti 37
Reykjavík
Ísland
Telephóna 21011
Telegráfic / 1155 I

der Vogel der sie singt ist
der singt der sie Vogel ist
ich der sie Vogel ist
der (sie) Vogel der ich ist

der ~~ich~~ der sie ~~ich~~ (ist) sie will
der ~~ich~~ der sie ~~ich~~ (ist) sie will

der ~~ich~~ der sie ~~ich~~ (ist) sie will
der ~~ich~~ der sie ~~ich~~ (ist) sie will



und

der Was der ich & Vogel sein will
— und ich sie munde
— und Vogel sein munde

Fljúgið með ...

SIX MISSING PAGES

by allen fisher

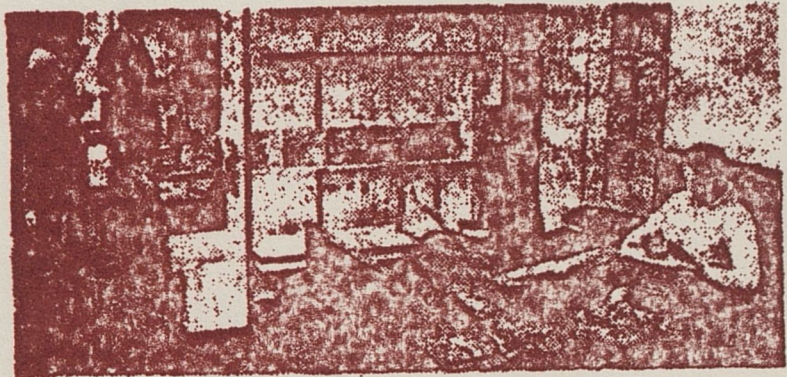
12th october 1972 1840hours



Bulkowski, aged 37, living in following processes:

- Subject Data Base, a storage of leaves, since 1972
- Bulkowski live, a lecturing piece (with Atelier Edition), since 1972
- B. makes and distributes RECORDING TAPES, since 1970
- Schreibvorgang, an enlarged handwriting, since 1970
- life stories, since 1970
- Aiihei -, a communication of subjective impulses, participant since 1969
- Processes with People, some actions from 1968 to 1972
- Living to see Written Language, authentic prose, since 1968
- Pro, a process in writing, put together and distributed since 1966

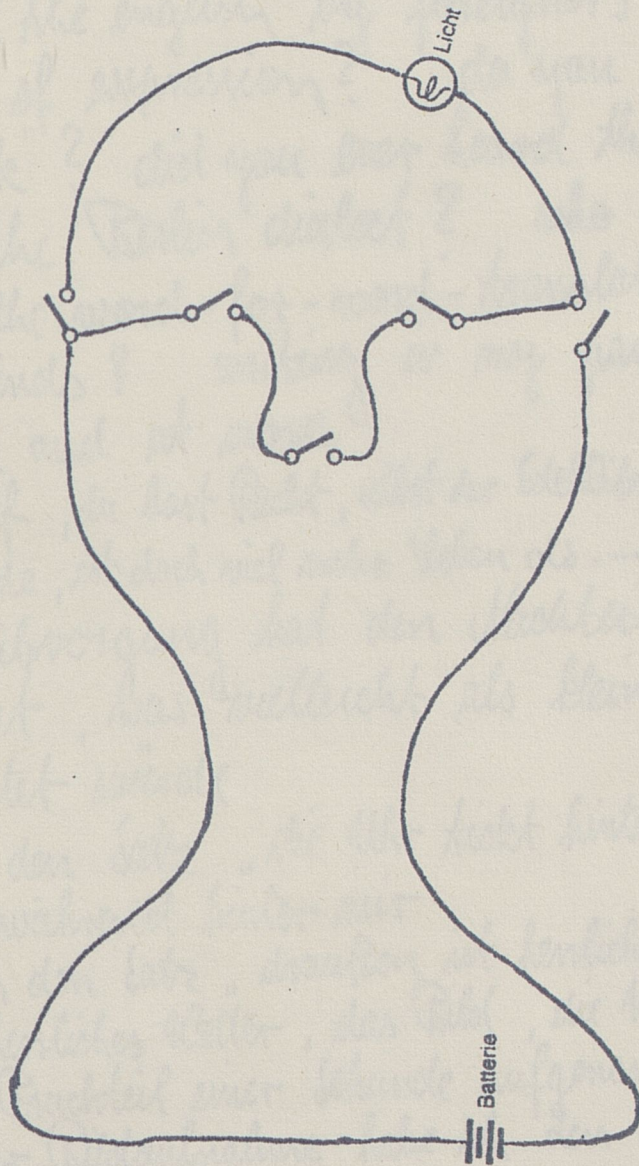
EVERYTHING BELONGS TO ME
I IMMERSE MYSELF IN YOU
WE BECOME ONE SUBJECT



IM BETT präsentierte sich
auf der Frankfurter Buchmesse.

Bulkowski an seinem Stand

laying in bed for 5 days at Frankfurt Book Fair



keinen Spaß macht und nur etwas anderes mehr $\chi\eta\gamma\sigma\mu\epsilon\lambda\lambda\iota$

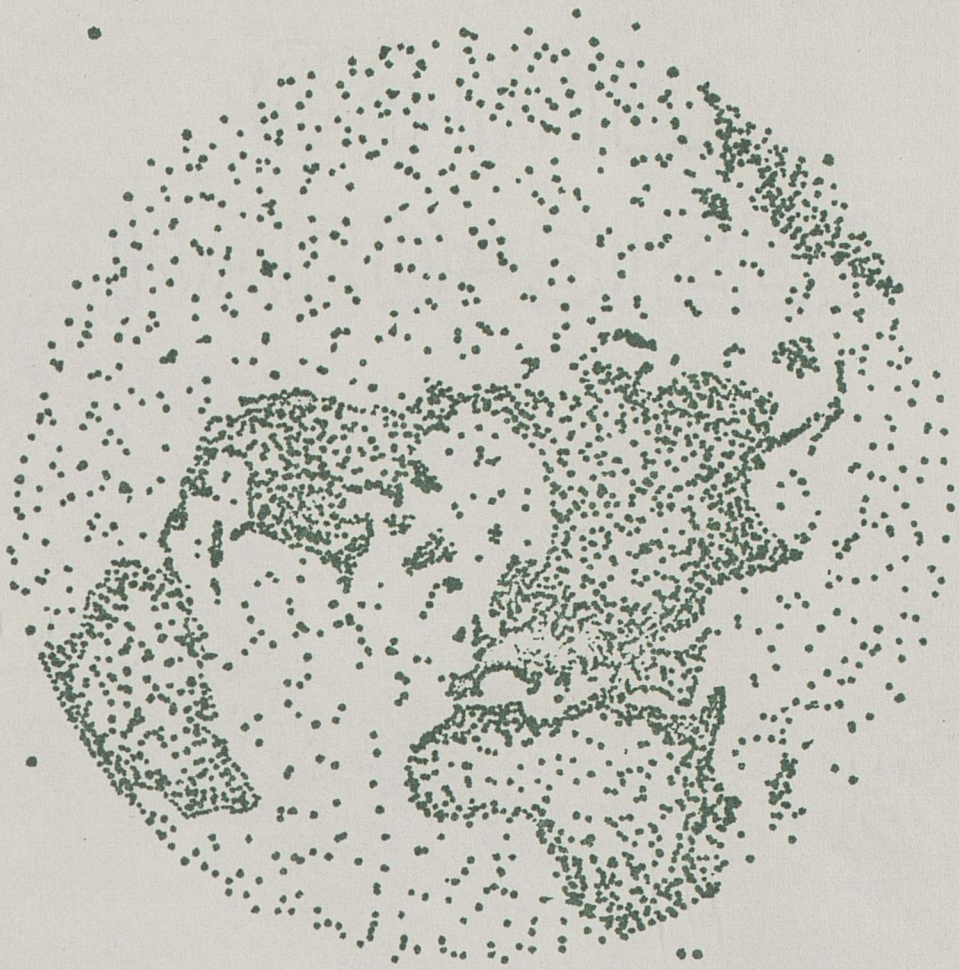
hinschreiben als Lebensform

auch diese Schrift wartet noch darauf, entziffert zu werden
I think it's important to use the world language too - with
mistakes it's important to join in the world's level of
speaking and communication to say it in this language
that there is no communication on of my most important
books is the english - german dictionary poor men with
an english language sensibility! I think this recent
function of the english language makes it very equal or
is the use of the english by foreigners a way for more
possibilities of expression? do you know the english
word "rook"? did you ever heard the english language
spoken in the Berlin dialect? who knows not the german
jokes with the word-for-word-translation of german
speaking kinds? writing is my participation at the
whole world and at more

ja, lieber Pöhl, du hast Recht, selbst der Edelstich der Pathétique, ich
höre ihn gerade, ist doch viel mehr Leben als
dieser Schreibvorgang hat den Nachteil, daß er alles zu-
sammenpumpt, was vielleicht als kleine Einzelheit viel
mehr beachtet würde

während ich den Satz "die Uhr tickt hinter mir" schreibe, tickt
die Uhr fortwährend hinter mir
während ich den Satz "draußen ist herrliches Wetter" schreibe, ist
fortwährend herrliches Wetter, das Bild, die Wahrnehmung davon habe
ich aber im Bruchteil einer Sekunde aufgenommen, und erst nach
abgeschlossener Bildaufnahme habe ich den Satz hingeschrieben und
dafür 15 Sekunden benötigt

das habe ich als Kind schon nicht verstanden: sich beim Anblick
einer Sternschnuppe was wünschen dürfen, sobald ich zu dem Wunsch
kam "ich wünsche mir eine Eisenbahn" war die Sternschnuppe ja
längst weg. Wie lange nach Verlöschen der Sternschnuppe hatte die



THE HUMAN BODY

5.1

BULKOWSKI: MY CODE WITH 6 FIGURES

the figures

0L L J 4 5

the code

0L = 1 = A

0L = 2 = B

0J = 3 = C

04 = 4 = D

05 = 5 = E

LO = 6 = F

LL = 7 = G

LJ = 8 = H

LJ = 9 = I

L4 = 10 = J

L5 = 11 = K

LO = 12 = L

LL = 13 = M

LJ = 14 = N

LJ = 15 = O

L4 = 16 = P

L5 = 17 = Q

JO = 18 = R

JL = 19 = S

JL = 20 = T

JJ = 21 = U

J4 = 22 = V

J5 = 23 = W

JO = 24 = X

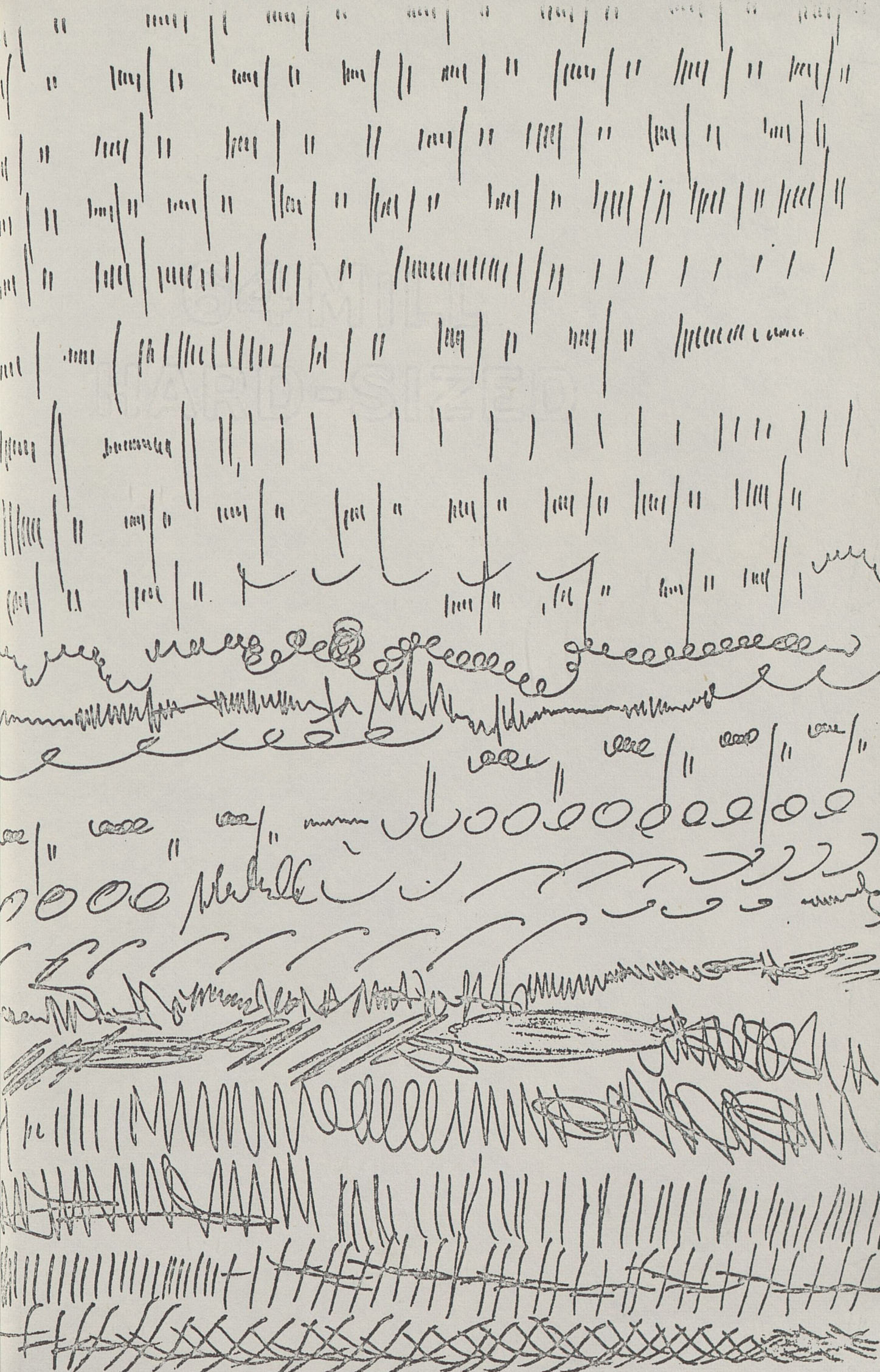
LO = 25 = Y

LJ = 26 = Z

LJ L J 0 J L J 0 4 0 5

JJ L L J J L 0 5 J L

0L J 4 L J J 0 L 0 0 4 J L





Silk on linen canvas; tent stitch

Silk on linen canvas; tent stitch

Wool and silk on linen canvas; tent stitch

Silk and silver thread on linen canvas, applique on white satin; tent and cross stitches, and couching

Silk, silver and silver gilt thread on linen canvas, applique on black velvet; tent, cross and stem stitches, laid work and couching

Silk on linen; back, chain, cord, braid and buttonhole stitches

Wool and silk on linen canvas; cross and long-armed cross stitches

Silk, silver-gilt thread and metal strips on satin; satin stitch and couching

Silk and silver-gilt thread on white satin; chain and plaited braid stitches, buttonholing and couching

Silk and metal thread on linen; long and short and plaited braid stitches, spangles and metal purl

Silk, silver-gilt and silver thread on linen; stem, chain, buttonhole, herringbone and plaited braid stitches, and couching

Wool and silk on linen canvas; tent stitch

Wool and silk on linen canvas; tent stitch

Silk, silver-gilt and silver thread on linen; chain stitch and buttonholing

Silk and silver-gilt thread on linen; mainly chain and plaited braid stitches, and buttonholing

Silk, silver-gilt and silver thread on linen; chain stitch, couching and buttonholing

Silk, silver-gilt and silver thread on linen; chain and satin stitches, couching and buttonholing

Silk on linen; stem and double cord stitches, and speckling

Silver-gilt and white linen on linen; chain and plaited braid stitches, cut and drawn work with needlepoint lace fillings

Silk and silver-gilt spangles on linen; buttonhole and herringbone stitches, and speckling

Silk and silver-gilt thread on linen; chain and plaited braid stitches, couching and speckling

Silk and silver-gilt thread on linen; mainly buttonhole and plaited braid stitches

Silk, silver-gilt and silver thread on linen; mainly buttonhole and plaited braid stitches

Silk and silver-gilt thread on linen; chain, interlacing and plaited braid stitches

Silk, silver-gilt and silver thread on satin; long and short, and satin stitches, and couching

Thomas A Clark

P R O

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to do this. One of the greatest was in the law. The English law of evidence, for example, began to take on its modern form at the close of the seventeenth century. Previously the belief had been that the more atrocious the crime the less evidence should be necessary in arriving at a verdict of guilty; this was thought necessary to protect society from the more hideous offenses. From the end of the seventeenth century, in English law, the judge lost his power of discretion in deciding what should constitute evidence, and

the same rules of evidence were applied in all forms of accusation; the essential question being recognized as always the same—did such-and-such a fact (however outrageous) occur or did it not? After 1760 mere hearsay evidence, long vaguely disusted, was ruled definitely out of court. After 1766 even persons charged with felony were allowed legal counsel.

The new sense of evidence was probably the main force in putting an end to the illusions of witchcraft. What made witchcraft so credible and so fearsome was that many persons confessed themselves to the witches, admitting to supernatural powers and to evil designs upon their neighbors. Many of most such confessions were extracted under torture. Reformers urged that confessions obtained under torture were not evidence, that people would say anything to escape unbearable pain, so that no quantity of such confessions offered the slightest ground for believing in witches. As for the voluntary confessions, and even the boastings of some people of their diabolical powers, it was noted that such statements often came from half-demented old women, or from persons who would today be called hysterical or psychotic. Witches came to be regarded as self-deluded. Their ideas of themselves were no longer accepted as evidence. But it must be added that, except in England, the use of legal torture lasted on through most of the eighteenth century, in criminal cases in which the judge believed the accused to be guilty.

HISTORY AND HISTORICAL SCHOLARSHIP

What are called the historical sciences also developed rapidly at this time. History, like the law, depends on the finding and using of evidence. The historian and the judge must answer the same kind of question—did such-and-such a fact really occur? All knowledge of history, so far as it disengages itself from legend and wishful thinking, rests ultimately on pieces of evidence, written records and other works of man created in the past and surviving in some form or other in the present. On this mass of material the vast picture of the past is built, and without it men would be ignorant of their own antecedents, or would have only folk tales and tribal traditions.

There was much skepticism about history in the seventeenth century. Some said that history was not a form of true knowledge because it was not mathematical; others said that it was useless because Adam, the perfect man, had neither had nor needed any history. Many felt that what passed for

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See pp. 26-7.

Class meeting

By these ideas Rousseau made himself the prophet of both democracy and nationalism. Indeed, in his *Considerations on Poland*, written at the request of Poles who were fighting against the partitions, Rousseau applied the ideas of the *Social Contract* in more concrete form, and became the first systematic theorist of a conscious and calculated nationalism. In writing the *Social Contract* he had in mind a small city-state like his native Geneva. But what he did, in effect, was to generalise and make applicable to large territories the psychology of small city-republics—the sense of membership of community and fellowship, of responsible citizenship and intimate participation in public affairs—in short, of common will. All modern states, democratic or undemocratic, strive to impart this sense of moral solidarity to their peoples. Whereas in monarchic states the Central Will found its sole way behind a shield with the sovereignty of the people. In that respect, it becomes possible for individuals (or parties) to arrogate to themselves the right to serve as spokesmen and interpreters of the Central Will. Both totalitarians and democrats have regarded Rousseau as one of their prophets.

The *Social Contract* was little read and almost unknown in its own time. Rousseau's influence on his contemporaries was spread by his other writings, and especially his novels, *Emile* (1762) and the *Nouvelle Héloïse* (1769). The novels were widely read in all literate classes of society, especially by the women, who made a kind of cult of Jean-Jacques, while he was living and after his death, which occurred in 1778. He was a literary master, able to evoke shades of thought and feeling that no writer had touched before, and by his literary writings he spread in the highest circles a new respect for the common man, a love of common things, an impulse of human pity and compassion, a sense of artifice and superficiality in aristocratic life. Women took to nursing their own babies. Even men spoke of the delicacy of their sentiments. Tears became the fashion. The queen, Marie-Antoinette, built herself a village in the gardens at Versailles where she pretended to be a simple milkmaid. In all this there was much that was ridiculous or shallow. Yet it was the wellspring of modern humanitarianism, the force leading to a new sense of human equality. Rousseau estranged the French upper classes from their own mode of life. He made many of them lose faith in their own superiority. That was his main direct contribution to the French Revolution.

MAIN CURRENTS OF ENLIGHTENMENT THOUGHT

It is clear that the currents of thought in France and Europe were divergent and inconsistent. Most people believed in progress, reason, science, and civilization. Rousseau had his doubts and praised the beauties of character. Montesquieu thought the church useful, but did not believe in religion. Rousseau believed in religion, but saw no need of any church. Montesquieu was concerned over practical political liberty; Voltaire would sur-

See pp. 252-3.

Book notes

passions, and a cool, practical business sense. For his last years he multiplied a number of libraries near the Grand Pontifical. Here he obtained, as he said, the "holy scriptures of Europe," regarding the sciences of distinguished authors, poets, dramatists, and historical persons who dared to seek truth and freedom of the spirit (1758) at the age of eighty-four, by far the most famous man of letters in Europe. He collected within fifty-five or seventy volumes.

Voltaire was mainly interested in the doctrine of Newton. Like Newton himself, he was an adherent of England. He spent three years in that country, having, in 1727, witnessed the same funeral, according to Sir John Ker and his diary, in Westminster Abbey. Voltaire's *Philosophical Letters on the English* (1729) and *Elements of the Philosophy of Newton* (1738) not only brought a more accurate knowledge of the consciousness of the laws of nature, but also persuaded the European public—the inductive philosophy of Bacon, the physics of Newton, and the sensationalist psychology of Locke—whose dogma (the truth will bring itself) arose from some experience and not the authority of religious belief. By 1740 Voltaire mainly admired in England was its religious liberty, its relative freedom of the press, and the high regard both to men of letters and to artists. Political liberty concerned him much less than it did his successors, John XV, William Fox, Montesquieu, and the neopagan revolution. He was a hero for Voltaire who wrote a satirical *Age of Louis XV* (1753) praising the Sun King for the splendor of art and literature in his reign. Voltaire likewise continued to esteem Frederick the Great, though he quarreled with him. Voltaire's Fleischer was in fact almost his year of the enlightenment. The man who sponsored the arts and sciences, recognized no religious authority, and granted toleration to all creeds, welcoming Protestants, Jews, Catholics on equal terms if only they would be especially useful.

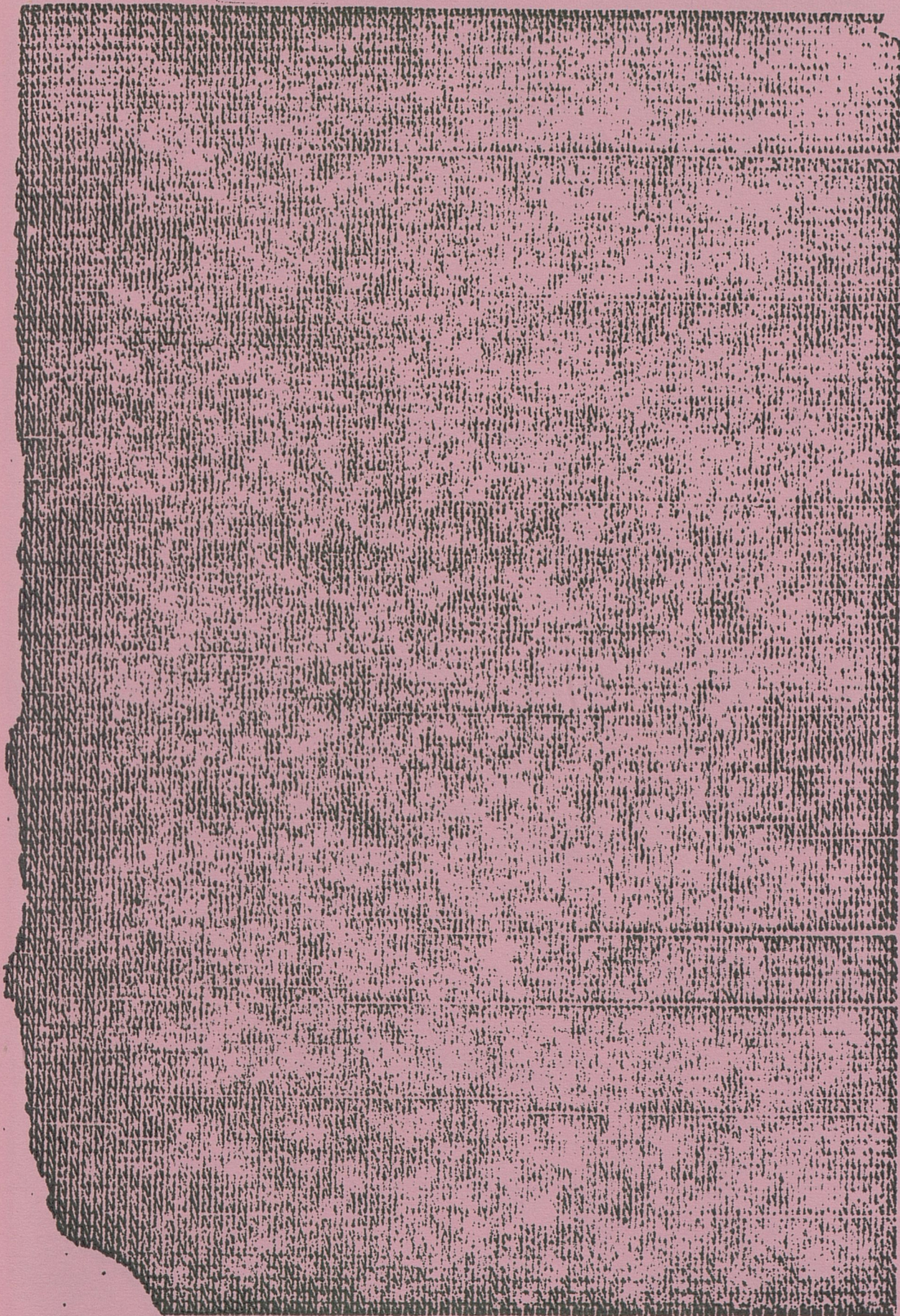
After about 1740 Voltaire became more definitely determined, preaching the cause of religious toleration. He sought to clear the memory of Jean Calas, a Protestant put to death on the charge of murdering a son to prevent his conversion to Rome. He protested to execute a youth named La Barre, who had been executed for "kissing a wayside cross." *Metastasez l'indulgent* became the famous Voltairean war-cry—"and the infamous thing!" The *indulgent* for him was liberty, tolerance, and superstition, and behind them the power of an organized clergy. He assailed not only the Catholic Church but the whole traditional Christian view of the world. He argued for "natural religion" and "natural morality," holding that belief in God and the difference between good and evil arose from reason itself. His doctrine had long been taught by the Laodic Council. But Voltaire insisted that no supernatural revelation, in addition to reason, was desirable or necessary, or perhaps that it was a special supernatural revelation made upon demand, explicit and tacit. He was the first to present a purely secular conception of world history. In his *Essai sur les mœurs*, or "Universal History," he began with ancient China and surveyed the great civilizations in

¹ See p. 281.

Chas. Sartor

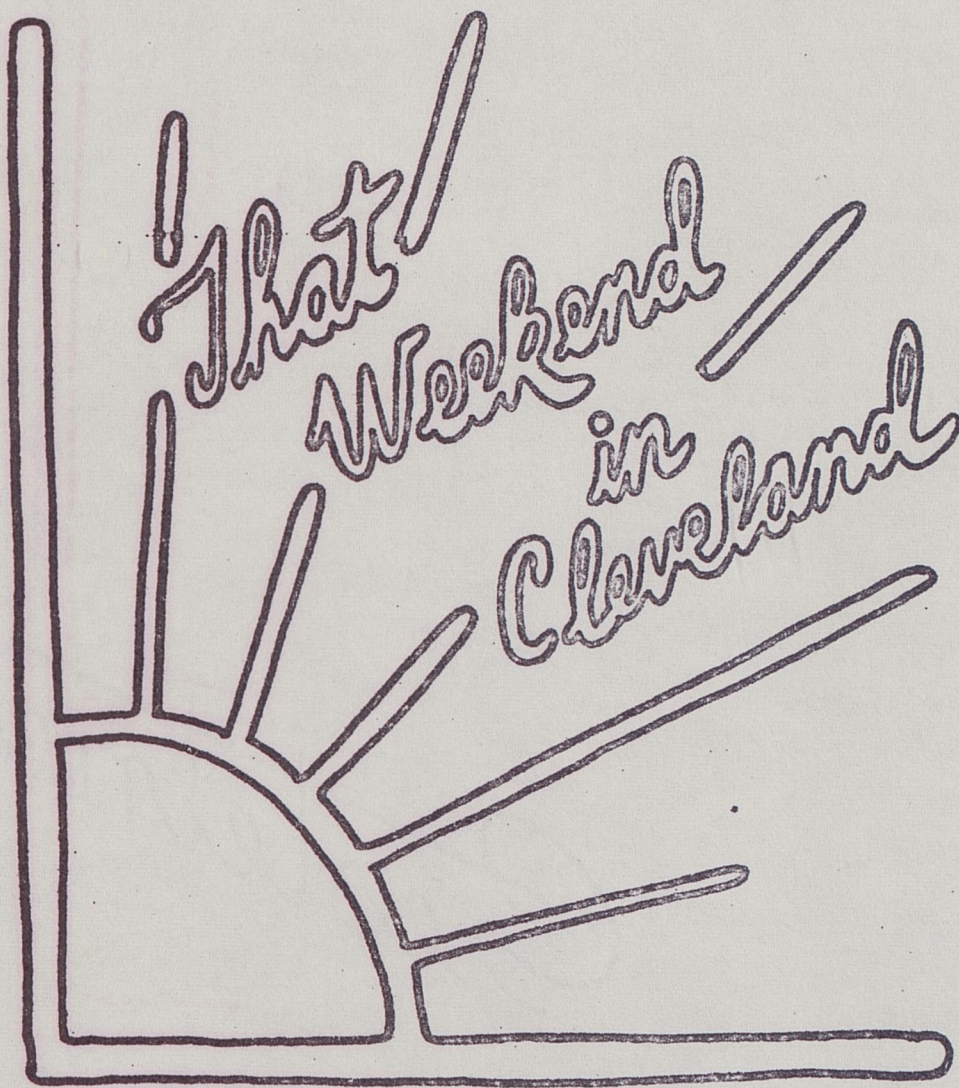
[The page contains a dense, illegible grid of text, likely a microfilm or a very small print. The text is too small to be transcribed accurately.]

CHAS. SANTIEN



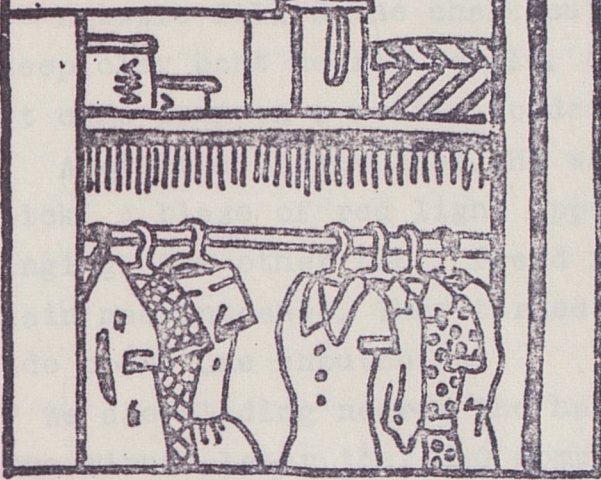
Jack Carter



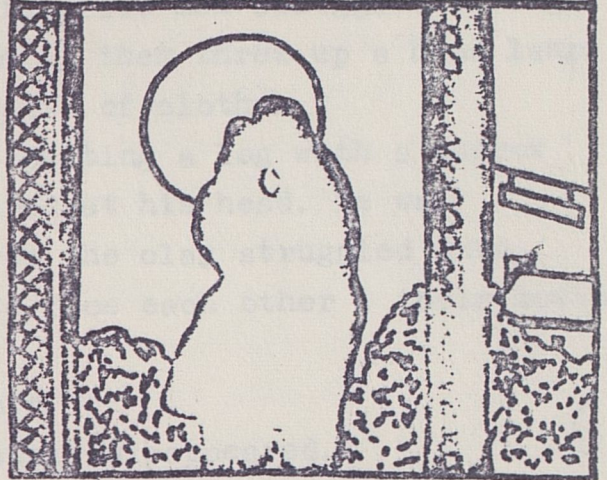


BY GLEN BAXTER

AT THE INAUGURATION
DINNER...



THAT NIGHT WE
PLEGED OUR TROTH



THE FOLLOWING DAY
HE INSISTED ON
DANCING TO BEAT
MUSIC



BEFORE LONG...



YEARS WENT BY



THEN, ALL TOO SOON
BOTH THE VACATION
AND THE GYMKHANA
HAD TO END



GLEN BAXTER

Drizzle filled the chalk cutting. Two men struggled through deep clay bent nearly double. One of them threw up a hand lamp. It came down on a neatly folded pile of clothes.

Another man drew near. He was pelting a log with a narrow stick. A blaze of red light appeared at his head. He was singing. The other two, freed from the clay struggled into plain mackintoshes. They turned to face each other, their mouths wide open. One shouted out:

" We are sliding nearer the harp "

One minute later they had completely disappeared.

The singer drew back, folding his hand into an elaborate eave. Leaning forward he stepped over a bracken mound, allowing his arms to be taken by the smiling but stern nurse.

A lid of granite takes a pack of new nibs up one rod. Bits of foliage form a hardened cake at the centre of the rod's core. The simple beauty of this union - cocoa powder - loses its outline on the impact of a mould. A tin collar cleaning the beans off stones here makes the movement of heavy rollers into a position above the powder possible. Dried milks condense on the surface tin and are removed slowly by light tapping on the edge of the cake as the rollers resume their position. A fierce light beats down through the mesh of the main shaft.

A fresh bean drops onto the granite. Turning the nib pack up to the rod the bean's edge , a mass of glistening pulp , loses its centre to the empty kernels below. This drying of the bean husks beneath the rollers is taken in one clean operation and prepared in a mixture called " chocolatyl ". This is served in darkened tumblers in the Aztec Lounge.

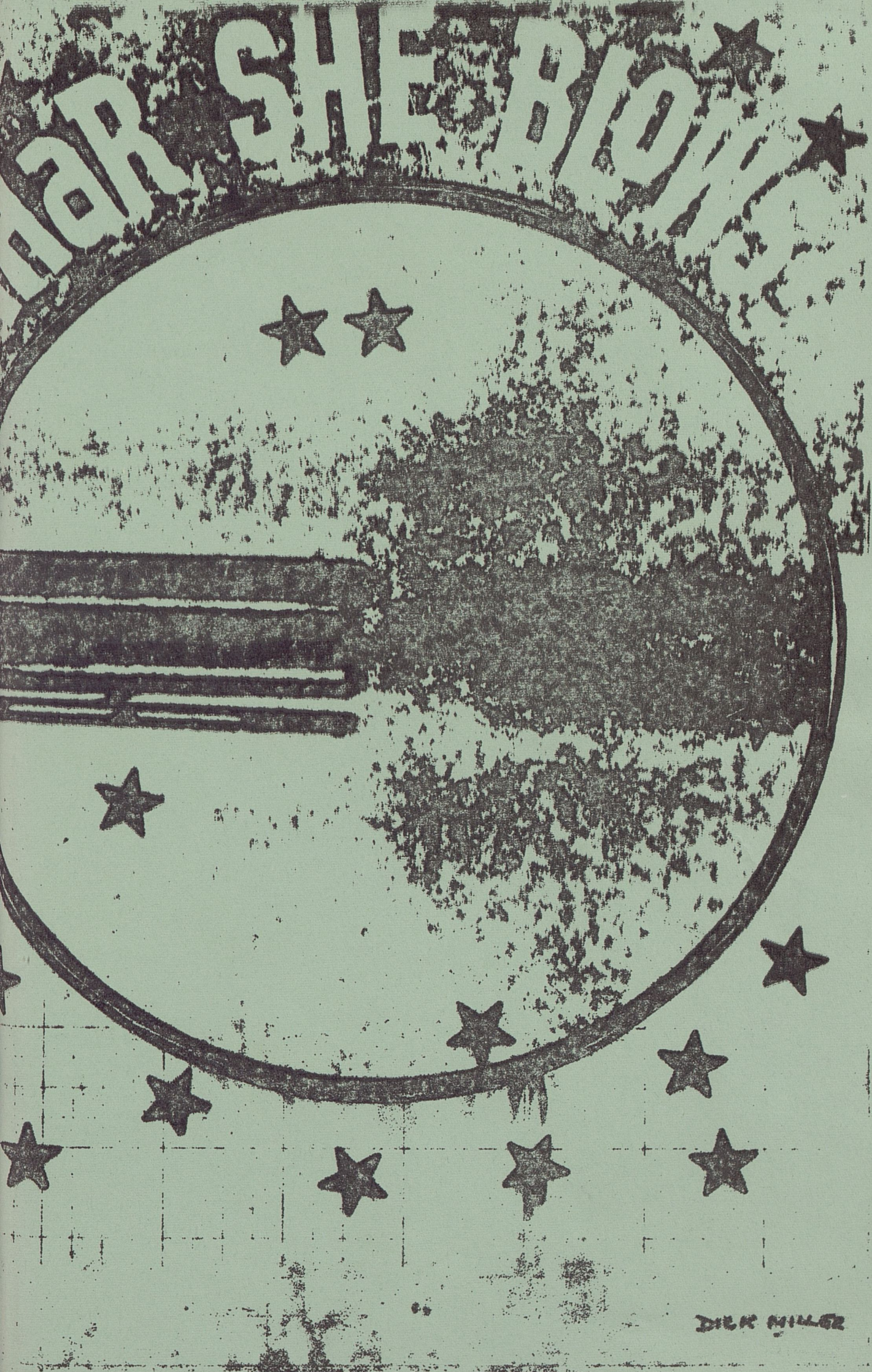
Folded rocks , sharp yet perfectly elastic barred our path to the cube , flattened and sunny that was to our base camp. The mica slates we wore across our heads protected us from the miniature avalanches of bony shell. We waded on , perspiring in the pale green light. Sinking our teeth into neat edible **pods** , our only source of nourishment , we bored through fibre trunks to enter a clearing in the forest.

In the middle of the open space before us we saw a stump of a great tree which had sprouted tough green leaves from its base and over which crawled an army of caterpillars. We sat down on our packs and watched as the caterpillars devoured the thick leathery leaves which one would have thought too hard for them to bite.

..... plaid filling the slow , reedy streams and their green backs of downs - it was shining blue weather. A drift of dead branches hit us , bending the bark of the canoe into an S. Gloaming , hesitant steps advancing toward us veered down as we saw them disappear into the wood , their tufts alternately illuminating , then obscuring the distance with its crowding of dovecotes.

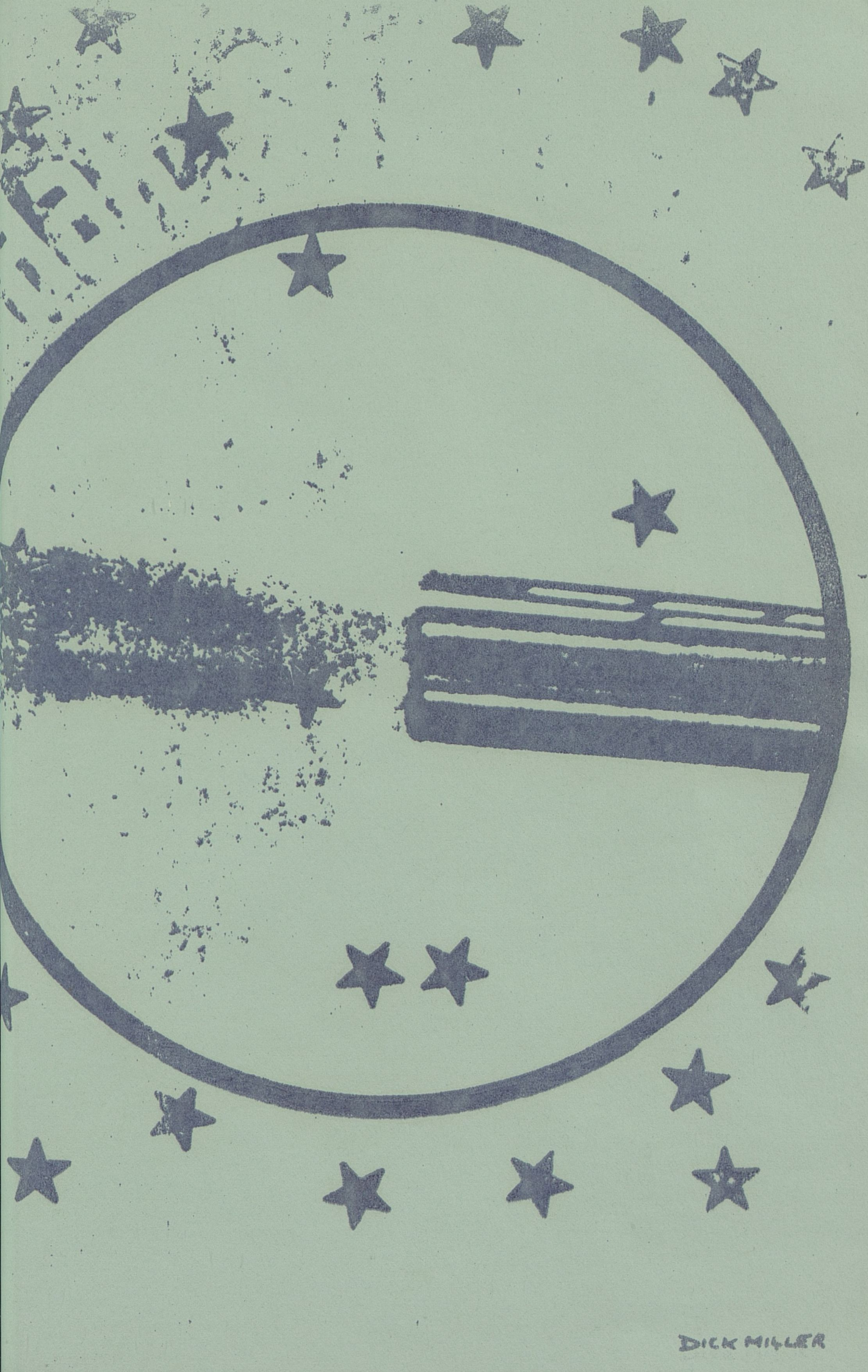
Glen Baxter







DICK MILLER



DICK MILLER

WAR SHE BLOWS!



DICK MILLER

"Dick Miller's LONDON" an introduction
by ALLEN FISHER

what is least important about this book/or rather
these two selections/ is that it/they are published

what is of prime matter is that the Process was
thought of - thought out - recorded - carried out

dick decided to take rubbings of road surfaces in
different roads around london and record the procedure

this book will tell you nothing about the artist
nothing about london nothing about anything imparticular
short of the realisation of this that it is done
that it is recorded that it is not history (old sense)

your event is its purchase your's its derivations

without record of your own reactions this book will
be nothing to you

if you repeat this event/s today you will extract
different results

11.00 pm set out in austin 1100 mark II saloon

12.10 pm back to my place to collect forgotten material

5.45 am mission complete back again at start

//the full introduction/notes to Dick Miller's LONDON
by allen fisher will appear with the complete book 1973//

overleaf are the first 2 examples

(typed copy of tabulation)

THREADNEEDLE STREET

1.56 am

----->
27 paces from junction with
Old Broad Street

5 paces from kerb left to right

ate two garibaldi biscuits

currants caught top right 2nd tooth

af

cast steel 22 steel

(typed copy of 2nd tabulation)

FLEET STREET

2.12 am

61 paces from junction with
ludgate circus

3 paces from kerb right to left

ate one biscuit

currant caught top left corner

af





a cold-autodestructive text of
William Wordsworth's 'The Prelude
- Book Second' 1850 version

thud!

we heav' in

hat-

tree-

sway

whim

cood wed

the chief hat

fed

the love of vers'

woods fassion

ye wit

brain sigh

t'all

bore t' hat

mof's ill

week moth

moth we lie at

mud'y - our gape

dim 'til hay lighted

air

read forth -

sand t' rest

empty sleep our

'rath made

later lingereth

reel cue

And thou doth eat
 ground sand
 tar'ed black
 sod bent with
 'eary ointing
 - mind is here One

vers' bending
 voice to hide
 intellect's steem
 One is here hog
 with all Man
 knot t' tie

hat
 canned
 not gift'd
 ye truth eats a
 tranquil pie
 sown or posed as
 bendy wet huni
 mind-hat musing
 on theme
 sews conscious-mind

some other being
 a massive rock
 left in tree
 vile waste?
 or centre of the
 sport?

sand returned after
 labar
 repaired on waste
 old grey sand as
 marbl' ground
 hat bent here

'til sand-beat
 mends know-hat or
 tanef ill-thinks of
 sand hat lame from
 tarr'y wet-weather
 wither-weads through thy ears

(1970)

(ii)

wean a ster'o
 course
 the ear-sound
 with ymotion
 bi moth a wit
 t' rule fame
 lusti in form,
 fat, real latched
 to every scheme
 o fad, lie, vers'-sport
 let's end
 long Idle

(1970)

nb. paragraphs iii & iv appear in Joe DiMaggio 2
 edited by john robinson from 6 knowle avenue,
 bexleyheath, kent DA7 5LX

TREE BEND THOMAS NET
TYPE PREVIOUS - BOOK SECOND WILLIAM-WORDBSWORTH--4850 1970

When a boysterboys GUFFS; the left-should round
with givay ymstish. But was byim of ayrood and both
the boyster with it a full day deffer
of fapoymer pl of ayrood, was the withing forms ;
of fature was of ayrood and left
to every scheme of boyrood and left
and every boyish sport, less of ayrood else
and fangyds purred.

(this paragraph has been retyped on the previous page
by allen fisher leaving out wordsworth's left-overs)

- the mistake in the last line was quite unintentional
but must necessarily be left. af. -
ii
(and-stanza)

INTERFACE



Motions 197

**This is
the way it's
going to be.**

'Like It or Not'

FOLD HERE

WASH, D.C.

Data Banks

FBI

POSTAGE AND FEES PAID
FEDERAL BUREAU OF INVESTIGATION
FIRST CLASS MAIL
OFFICIAL BUSINESS
PENALTY FOR PRIVATE USE, \$300



FOLD HERE

FOLD HERE

FOLD HERE



WE KNOW WHAT'S BEEN BUGGING YOU.

SIC

Here's all you have to do:

is up to us
the rest

Hurry!
Send us this.

Don't Put Off Your Decision

Mr/Ms

First Name

Last Name

Number

Street

City

State

Zip

Telephone Number

My agent is

(YOUR CRIME)

Entered
NCIC

I. O. 4486
1-27-72

WANTED BY FBI

(YOUR NAME)

FBI No. 543

14 M 6 U 110 6 R
I 1 U 010

ALIASES:

Fingerprints

Photographs taken 1971



Signature Needed

DESCRIPTION

AGE:

HEIGHT:

WEIGHT:

BUILD:

HAIR:

OCCUPATION:

SCARS AND MARKS:

SOCIAL SECURITY NUMBERS USED:

EYES:

COMPLEXION:

RACE:

NATIONALITY:

REMARKS:

CAUTION

REPORTEDLY HAS CARRIED A KNIFE. CONSIDER D

(Title 18, U. S. Code, Section 2113a).

A Federal warrant was issued on January 17, 1972, at New York, New York

**IF YOU HAVE INFORMATION CONCERNING THIS PERSON, PLEASE CONTACT YOUR LOCAL FBI OFFICE.
TELEPHONE NUMBERS AND ADDRESSES OF ALL FBI OFFICES LISTED ON BACK.**

Identification Order 4489
February 10, 1972

J. Edgar Hoover
Director
Federal Bureau of Investigation
Washington, D. C. 20535