

Anthology of Non-Philosophical Cultural Works

by
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Introduction

I cannot include here my essays which discuss at length the purposes of lingart, ~~an~~ art, strange culture description, concept art, and so forth, tell what they are good for. However, each of the works in this anthology, if considered without rigid preconceptions, is pretty obviously good for only one thing. (For example, the value of "Innersegs" could hardly be that it has a deep emotional impact, or of "Astart Composition" that it gives the experience of awareness of an aesthetic complex structure.) Thus, the lack of explanation need not prevent the reader from understanding the works. In fact, the lack of explanation will be a good thing if it leads the reader to decide for himself what the value of the works is, rather than depending on their being in a tradition, or having academic certification, or having a standard label (such as 'music' or 'mathematics') to tell him. These works stand by themselves.

Lingart: Poem 1 (early 1960 / August 1961)

[Instructions

Any lines (a line may be repeated) may be read, in any order. A line must be either entirely normally voiced or entirely whispered. Two lines may be read "at once", one normally voiced, the other whispered. That is, the words of one line are inserted between the words of the other; the only restriction is that the order of the words from each line must be preserved. The two lines should be clearly distinguished in reading, each being given its proper phonemic intonation (light fall at end of sentence, and so forth). Example:
'(w)ild (n)ceans (n)sleepily (w)steel (n)in (w)dis-
solves (n)weary (w)in (w)cats. (n)cheeses.', or, in a better notation,

whispered: wild	steel	dissolves	in	cats.	
normal: oceans	prayed	sleepily	in	weary	cheeses.

Within these limitations, the lines should be read in any way which will maximally bring out their content (for ex., slowly).]

Bitter carbon was moons.
Vinegar crushes giant monsters.
Moons are viciously decaying cream.
Frozen cream erratically crushes cats.
Carbon crushes giant moons.
Black vinegar sleepily was nights.
Black cheese loudly was oceans.
Empty sound dissolved cheese.
Bitter night is vinegar.
Vinegar quiets giant silences.
Steel is erratically decaying oceans.
Scattered sounds sullenly lay in oceans.
Wild steel dissolves in cats.
Lights sullenly mocked green monsters.
Oceans bled precisely in weary sound.
Wild monsters opened in sound.
Scattered cheese viciously fell in cats.
Silences were erratically decaying carbon.
Carbon was sleepily decaying silence.
Cats bled in screaming cheeses.
Sounds were blue monsters.
Sounds clearly grasped green oceans.
Monsters bled in weary nights.
Cats endlessly burned green steel.
Oceans were blue sounds.
Empty oceans crush steel.
Scattered silences killed analytically in vinegar.
Frozen vinegar dulcetly crushed night.
Cheeses clearly crush green sounds.
Oceans prayed sleepily in weary cheeses.
Frozen nights sleepily mocked vinegar.
Moons open blindly in weary carbon.
Wild cats pray in cream.
Empty cream quiets moons.
Monsters prayed in screaming vinegar.
Bitter moons were carbon.

Adapt Composition (May 1961)

To experience this composition, one must be alone in a quiet, darkened room. Relax, and accustom oneself to breathing slowly so that one's breathing will be as quiet as possible. Then put one's fingers in one's ears and close one's eyes. Listen to the very low sound (subsonic vibration) and the medium high - high noise (the sound of one's nervous system in operation), and "look" at the changing pattern of light and dark. At first the low sound will be the easiest one to hear, then the high one. Try to have maximum awareness of both sounds until the low one becomes difficult to hear. Then concentrate on the high one, being aware that it is the sound of oneself listening to it (and of oneself being aware that it is the sound of oneself listening to it). It is unlikely that the visual aspect of this composition will be very interesting, but if it is, as sometimes happens if one has looked at a complex array of bright lights before starting, the way to appreciate it is to seize on images as soon as they appear and concentrate to bring them out. If done properly this should be a very strange experience.

~~Start~~: A Way of Enjoying a Non-Controlled
Acoustical Environment (July 1961)

Let me distinguish what I will say, for want of better terms, are "highly select sounds", such as popular music and indistinct talking (like a radio in an adjacent room), as opposed to "highly unselect sounds", such as the sounds of a busy street; and "non-controlled sounds", sounds not produced for one to listen to. Then this activity is a way, of enjoying an acoustical environment, developed as an alternate to listening to highly select music when none is available - a way of enjoying a non-controlled environment. In general what one does is to listen to the environmental sounds, and by selective listening and the addition of "sounds heard in one's head", imagined-sounds, "form them into" highly select sounds; so that one seems to be hearing, from outside, from the non-mental environment, highly select sounds and not just the non-controlled sounds. It would seem that to some extent this activity is an exercise in autosuggestion. It can be done more easily the more unselect the environmental sounds are. One way of learning to do it is to have highly select music on; then turn it down so that it is almost or just covered by the rest of the (non-controlled) environmental sounds, but keep on "hearing" it, filling in with your imagination when you can't quite hear it, "hearing" a continuation of what it was when clearly audible, modified whenever necessary to fit in with the environmental sounds; then cut it off entirely but go on "hearing" it in(to) the non-mental environmental sounds. It should be clear that this activity is not just listening to the environmental sounds, and is not just "hearing music in one's head". The music is made from the environmental sounds with imaginings, and seems to be part of the non-mental environmental sounds, come from the non-mental environment.

Strange Culture Description: Instructions Accompanying
Two Identity Structure Standards (April - May 1961)

These standards are for determining the type of identity (continuity) structure of an exercise awareness-state in a conscious organism, and thus determining whether the awareness-state can be annihilated. There are two standards, corresponding to the two types of identity structure: enclosure¹ and organic-rotation² (the terms are somewhat arbitrary, do not essentially characterize the structures). If the awareness-state has enclosure structure, it can be annihilated; if it has organic-rotation structure, it cannot be.

Use of the standards: An entity has an identity structure of one of the two types if its identity structure is observed to be isomorphic to that of the standard for that type for one hour, and if it is not deflected before or after that hour. It must be emphasized that determination of identity structure type involves use of the actual standard (in non-ruined condition) accompanying these instructions through the actual hour in which the determination is made. The specification of the conditions under which the standard is ruined which will be given does not define the standard, for the purpose of determining identity structure type, as anything which is not ruined.

Care of the standards: With respect to the enclosure structure standard, if the sheet of paper inside the envelope is turned over in the envelope, or is allowed to project out of the open end of the envelope, the standard is ruined. Thus, it is advised that if the sheet is shaken around in the envelope, a hand or other surface be held against the open end to prevent the sheet from coming out. With respect to the organic-rotation structure standard, from the time the standard comes into one's possession, it must be turned over once a day or it is ruined. The exception is that if one can make it into a Möbius strip by joining opposite edges of it, without tearing its fibers, that is, tearing or creasing it, then it does not have to be turned over, and it is not ruined. If the standard is heated until it becomes a gas, it is ruined. If the standard is transmuted into a gold leaf by nuclear bombardment, it is ruined. It is advised that persons who do not know all this or are careless or destructive not be allowed to handle the standards.

[* A rectangular 6x9 inch envelope made of tracing paper, open at one end. Inside, a rectangular 3x5 inch sheet of white paper.

** A blank white 3x5 inch card.]

Concept Art: Work Such That No One Knows

What's Going On (July 1961)

[One just has to guess whether this work exists and if it does what it is like.]

Concept Art: Innerseqs (May - July 1961)

A "halpoin't" iff whatever is at any point in space, in the fading rainbow halo which appears to surround a small bright light when one looks at it through glasses fogged by having been breathed on, for as long as the point is in the halo.

An "init'point" iff a halpoin't in the initial vague outer ring of its halo.

An "inn'persëq" iff a sequence of sequences of halpoin'ts such that all the halpoin'ts are on one (initial) radius of a halo; the members of the first sequence are init'points; for each of the other sequences, the first member (a "consequent") is got from the non-first members of the preceding sequence (the "antecedents") by being the inner endpoint of the radial segment in the vague outer ring when they are on the segment, and the other members (if any) are init'points or first members of preceding sequences; all first members of sequences other than the last appear as non-first members, and halpoin'ts appear only once as non-first members; and the last sequence has one member.

Indeterminacy

A "totally determinate innerseq" iff an innerseq in which one is aware of (specifies) all halpoin'ts.

An "antecedentially indeterminate innerseq" iff an innerseq in which one is aware of (specifies) only each consequent and the radial segment beyond it.

A "halpoin'tally indeterminate innerseq" iff an innerseq in which one is aware of (specifies) only the radial segment in the vague outer ring, and its inner endpoint, as it progresses inward.