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Psign to Symbol: an Archaeology of Art

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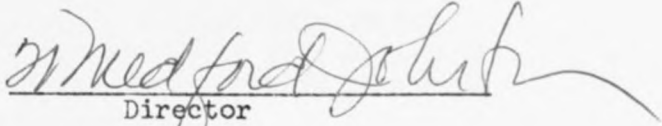
PSIGN TO PSYMBOL : an archaeology of art.

A THESIS

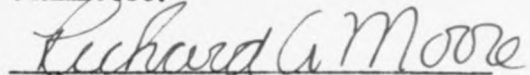
Presented in Partial Fulfillment of Requirements for the Degree
Master of Visual Arts in the Division of
Graduate Studies, School of Arts and Sciences,
Georgia State University
1979

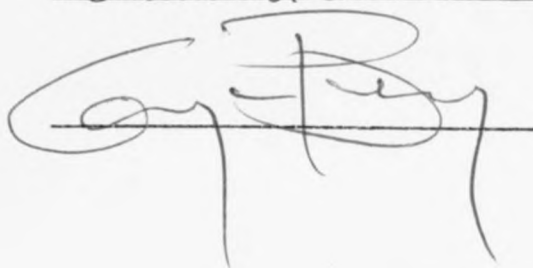
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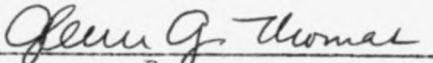
Arthur Vandenberg

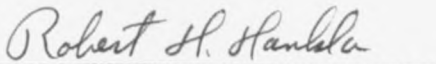

Director

Committee:


Richard A. Moore




Dean
School of Arts and Sciences


Director of Graduate Division

N 6537
.V35 A35
1979

when one considers all the teachers that i have had it is quite appropriate that i should mention all of them; but of course there is a lack of paper in this world for such a list; let me thank then my family present past and our future; let me thank my co-workers in the library- Lillie Lucille Starnes being the representative epitome of them all- who have put up with the melding of art and life on the job; and let me thank all my colleagues in the artists' world; and to represent all the teachers i have had teach me and whose counsel i have respected, let me dedicate this quick rendition to:

W. Medford Johnston

thanks.

THE FOLLOWING THESIS IS A GOAL DIVIDED IN THREE PARTS: THE BIBLIOGRAPHIC/ THE ETYMOLOGIC/ AND ALL THAT IS ABSENT. IT HAS BECOME AN ANALOGY FOR THE PROCEEDINGS BY WHICH I GATHER INFORMATION AND THEN ATTEMPT TO WEAVE THE COLLECTINGS INTO A WHOLE. AND AS THE ARTIFACTS ARE FOUND THEY SPEAK TO ME OF WHAT MY PERSONAL PERCEPTIONS ARE AND THEN BECOME A FOIL AGAINST WHICH I CAN MEASURE MY PROGRESSION. IN A SENSE NONE OF THIS IS NEW OR UNKNOWN/ EVERYONE MUST EXERCISE SOMEWHAT THE SAME KIND OF SELECTION AND CHOICE. IN THIS SENSE ONE COULD WAVE OFF THE FOLLOWING EXCERPTS FROM MY MEMORY AS JUST SO MUCH MORE FODDER ON THE ROAD TO WISDOM AND THE PROSPECT OF HAVING TO READ, MUCH LESS UNDERSTAND, THE COMPLEXITIES THAT THE AUTHOR HAS CHOSEN TO ELABORATE, COULD POSSIBLY EXHAUST ANY OF THE TOLERANCE THAT IS EXPECTED. FOR THE KEY TO THIS MAP IS NONE OTHER THAN THAT IT IS UNIMPORTANT THAT ANY OF IT EVEN BE READ. A MERE WEIGHING OF THE MATERIAL IN HAND WILL SUFFICE TO DEMONSTRATE THE GRAVITY OF THE SAME. AND THERE IS ENOUGH LEVITY IN THE UNDERTAKING TO LAY TO REST ANY FEARS CONCERNING THE UNKNOWABLE.

I HAVE PROCEEDED IN A CHRONOLOGICAL MANNER CHOOSING FROM THE ENTRIES IN MY NOTEBOOKS WHICH BEGIN WITH THE FIRST OCCASION ON WHICH I ENTERED INTO THEM AN EXCERPT FROM A READING WHICH I FOUND SOMEHOW INTRIGUING: FOR IT PULLED ME INTUITIVELY INTO THE IDEA OF THE CRYSTAL WHICH SNARES LIGHT AND REFLECTS IT OUT IN ALL DIRECTIONS. THE BIBLIOGRAPHY IS A SELECTION THEREFORE OF FLOTSAM/ ARTIFACTS WHICH SURVIVED THE RAVAGES OF TIME COVERING A HOPELESSLY MINUTE PERIOD: FROM OCTOBER 1976 THROUGH THE PRESENT: APRIL 1979. MANY ENTRIES WERE CUT FOR VARIOUS RANDOM REASONS. MANY ENTRIES WHICH SURVIVE ARE MERE LAST MINUTE TYPINGS. OTHERS OF COURSE ARE FINE EXAMPLES OF HARDY FOSSILIZATION, HAVING BECOME ROOTED IN MY WORKS. READ THEM CASUALLY AND CAUSUALLY, WITH DEEP REFLECTION OR LIGHT SKIMMING. THE REFERENCES ARE EITHER DIRECTLY FROM THE WORKS CITED AND ARE SO INDICATED IN TIME HONORED QUOTATION MARKS OR ELSE THE COMMENTS ARE MY OWN MEANDERINGS IN THE STREAM OF CONSCIOUSNESS. THE PERIODIC BOLD PRINT PARAGRAPHS CAN BE SEEN AS MY GATHERINGS OF FAST AND LOOSE ENDS, SUMMATIONS AND AT THE SAME TIME FORECASTS OF DIRECTIONS. THESE PARAGRAPHS PUNCTUATE THE THESIS AT NATURAL STOPPING POINTS: THE DAY CAME TO AN END, THE STREAM OF WORDS CEASED, OR PERHAPS THE LIBRARY CLOSED. THEY ARE RANDOM YET FIXED. I MYSELF AM SOMETIMES ASTOUNDED TO SEE WHAT I HAVE PRESAGED OR LEFT OUT OR SUMMED UP. IT IS A WORK I CAN READ AGAIN AND AGAIN, AND OF COURSE EACH TIME IS DIFFERENT; BUT OF COURSE THAT IS THE NATURE OF TIME AND SPACE LIMITATIONS. THE THESIS CAN BE READ BACKWARDS OR FORWARDS, INSIDE-OUT, UPSIDE-DOWN, IN THE MIRROR, OR HOWEVER AT ALL- FOR THE TRAIN OF THOUGHT IS SELF-REFLECTING AND INTER-REFERENCED AS THE MIND AND SOUL ARE INTERMIXED IN DREAM. THE GIST OF THE MATTER IS EVIDENCED IN THE STYLE.

THE ETYMOLOGICAL REFERENCES BECOME IN A SENSE A COUNTERPOINT TO THE BIBLIOGRAPHIC, RANGING OVER ROUGHLY THE SAME TIME SPAN, IF NOT IN THE ACTUAL "LOOKING UP", AT LEAST IN THE SENSE THAT WORDS HAVE HAUNTED ME IN THE SAME WAY THAT CERTAIN PASSAGES FROM PRINTED SOURCES HAVE. WORDS ARE INDICATIONS OF ALL MANNER OF POSSIBILITIES. AND THE USE OF PARTICULAR WORDS IS UNDOUBTEDLY CLOSELY CONNECTED, FOR ME AT LEAST, TO THE CONSCIOUS MANIFESTATIONS OF UNCONSCIOUS MOTIVES.

AND THE ABSENT: THIS IS WHAT WILL GIVE ME YEARNINGS FOREVER IN THE WAY THAT WHAT IS PUT DOWN HERE, WHILE ACTUALLY TYPED BEGINNING WITH THE GREAT VERNAL EQUINOX OF MARCH 21 1979 AND ENDING APPARENTLY TONIGHT APRIL 9 1979-- THIS TYPING IS ONLY HUMAN AND THEREFORE REFLECTS ONLY ONE RENDERING. HOW MANY DIFFERENT TURNINGS TO THE BASIC MEANING WOULD HAVE BEEN, MIGHT YET BE, POSSIBLE? THIS, ALAS, WILL PROBABLY BE ONLY A CONJECTURE OF INFINITE RAMIFICATIONS. FOR MYSELF, I CAN SEE CERTAIN DIRECTIONS THAT MY WORK MIGHT TAKE. I CAN SENSE PARTICULAR IDEAS THAT HAVE SPRUNG UP WHILE I HAVE TYPED. I CAN ALSO FEEL THAT MANY OF THE POSSIBILITIES HAVE BECOME MERE INCOMPLETE ARTIFACTS NEVER TO BE UNDERSTOOD OR FULFILLED. SUCH IS THE NATURE OF ART. BETWEEN THE LINES IS THE INFINITE SPACE WHICH AS ANTI-THESIS HELP TO FOCUS THE THESIS...SIGN THESIS.

FOR I HAVE LEARNED TO ARTICULATE THE SIGNS IN ANOTHER WAY. THE ACT OF BRINGING THEM THROUGH TO CONSCIOUSNESS HAS ALWAYS BEEN WITH ME. FROM THE FIRST DAY'S VISION OF THE OPEN WINDOW UNTIL FAR FROM NOW IN SPACE-TIME, I WILL SURELY TURN TOWARD THE NATURE OF REVELATIONS. WHETHER THE REVELATION IS THE V OF GEESE FLYING YET OVER MY BIRTH-PLACE, THE WHISTLING SWANS' FORMATION OVER ATLANTA ONE DAY SHORTLY PASSED, OR THE GREAT PARALLEL REALM OF DREAMS WHICH HAS ALWAYS ACCOMPANIED ME ON MY JOURNEY, I FEEL SURE THAT I AM GUIDED. MY LIFE IS MERELY AN OFFERING FOR THOSE MAGNIFICENT AND TERRIBLE FORCES THAT INFORM AND INFLUENCE US ALL.

Bruce Chalmers. "The Photovoltaic Generation of Electricity."
SCIENTIFIC AMERICAN October 1976. pp. 34-43

4 points in Space & Time. Silicon: Quartz: Crystals.

1) A point- indefinable

2) Two points- a line

3) Three points- a plane

4) Four points- a point outside the plane- 3 dimensional Space;
from plane to fourth point: movement in space: TIME

"Hua Named Party Chief; Mao's Widow Arrested?" ATLANTA JOURNAL
October 12 1976. p.1

Art is revelation. Nothing remains the same.

Catherine Howett. "New Directions in Environmental Art." LANDSCAPE
ARCHITECTURE January 1977. pp. 38-46

Landscape artists: a seed for the future...

Jacques Simon. "The Surprising, Sculptured, Quickset Terrain of Jacques
Simon." LANDSCAPE ARCHITECTURE January 1977. pp. 47-55

Total environment; Quickset; Lamentatio a Pater; Adversity the
Catalyst: Place in the sun...

Judith L. Dunham. "Cherie Raciti's Recent 'Paintings'." ARTWEEK
April 2 1977. pp. 5-6

"As for the overall look of Raciti's pieces, she says she arranges
the components 'intuitively', although they are based on modular
units..."

Robert Kehlman. "Guy John Cavalli's Folded Diamonds." ARTWEEK
April 9 1977. p.5

"Color theorists from Chereul to Albers have observed that a dis-
tinction must be drawn between what happens objectively in colors
themselves and what happens subjectively in the eye of the viewer."

Dard Hunter. PAPERMAKING; THE HISTORY AND TECHNIQUE OF AN ANCIENT CRAFT.
2nd edition. New York: A.A.Knopf 1947.

Howie Clark's lecture "How to..." Grandfather's farm Holland
paper beater.

PEINTRES EUROPEENS D'AUJOURD'HUI. EUROPEAN PAINTERS TODAY. catalog
of exhibition.
Musée des Arts Décoratifs. Paris. September 27-November 17 1968.
Jewish Museum. New York. January 21-March 16 1969.
National Collection of Fine Art. Smithsonian Institution, Wash-
ington. April 9-June 1 1969.
Museum of Contemporary Art. Chicago. July 5-September 8 1969.
High Museum of Art. Atlanta. September 28-October 26 1969.
Dayton Art Institute. Dayton. November 17-December 14 1969.
Paris. Union Centrale des Arts Décoratifs 1968.

Richard Smith, William Turnbull, Peter Stroud... and:
Peter Struycken, Holland, who "in 1962...painted geometric forms
and undertook experiments in the correlation of forms and colors."

Martin Gardner. "Mathematical Games, Extraordinary Nonperiodic Tiling
That Enriches the Theory of Tiles." SCIENTIFIC AMERICAN
January 1977. pp. 110-121

M.C.Escher...Dutchman...

Susan C. Larsen. "Robert Janz: Eastern Ethic/ Western Esthetic."
ARTWEEK April 16 1977. p.1

Robert Janz...Dutchman...

"Janz speaks of the nomad, the Indian, the ancient Japanese Ise
whose portable and impermanent art and architecture relied more
upon the permanence of conceptual models passed through generations
than on the preservation of unique objects of great antiquity."

Grégoire Müller. THE NEW AVANT-GARDE; ISSUES FOR THE ART OF THE
SEVENTIES. New York: Praeger 1972.

"Perception can never be disassociated from knowledge, from memory,
and from the actual location in the time and space of its occurrence.
Different elements form in turn a new meaning beyond the fairly
obvious meaninglessness of the pieces; it is the language of
reality itself."

Volker Kahmen. ART HISTORY OF PHOTOGRAPHY. New York: Viking Press 1974;
Tübingen: Verlag Ernst Wasmuth 1973.

Aerial views..."modular permutations as organic process of random
variation on basic idea- field painting..."

Suzanne Muchnic. "Roger Kuntz Memorial Retrospective." ARTWEEK
April 23 1977. p.1

"Kuntz isolates landscape within architectural boundaries and records man's influence on the land....As a painter, Kuntz approached the urban landscape of his Southern California homeland with the heart of a romantic and the eye of a realist."

Clement Greenberg. "Avant-garde Attitudes." CONCERNING CONTEMPORARY ART: THE POWER LECTURES, 1968-1973. edited by Bernard Smith. Oxford: Clarendon Press 1975.

"Art in any medium, boiled down to what it does in the expressing of it, creates itself through relations, proportions. The quality of art depends on the inspired, felt relations or proportions as on nothing else....To this extent art remains unchangeable."

Lucy R. Lippard. SIX YEARS: THE DEMATERIALIZATION OF THE ART OBJECT FROM 1966 TO 1972; A CROSS-REFERENCE BOOK OF INFORMATION ON SOME ESTHETIC BOUNDARIES.... New York: Praeger 1973.

Sol LeWitt's "Sentences on Art..." Soul o' wit.

_____. CHANGING: ESSAYS IN ART CRITICISM. New York: Dutton 1971.

"Chance brings us closer to nature in her manner of operation
1015814 3175."

"Claude Kent: UNTITLED, 1977." ARTWEEK May 14 1977. p.6

"Wall pieces, from 1 foot to 6 feet square and larger, deal with the interaction of two or 3 solid color, straight sided shapes...."

"Ronald Davis: BENT VENTS & OCTANGULAR, 1976." ARTWEEK May 21 1977.
p. 16

two-dimensional painting of three-dimensional space

H.J.Weeks. "America's First Modern Artist." ARTWEEK June 4 1977. p.3

Isadora Duncan/ Russian Ballet "...it was the most innovative of all classical theater forms, and...it influenced all the Modern Arts, from painting (the first nonobjective painting was conceived as a backdrop to a Russian ballet) through costume into music."

1905. WORK FROM 1976-77. MICHAEL GRAYSON LEVINE. catalog of M.F.A. exhibition. Florida State University, Tallahassee. Michael Grayson Levine 1977.

Treads Traps Trees

Michael Auping. "Michael Heizer: The Ecology and Economics of 'Earth Art'." ARTWEEK June 18 1977. p.1

Ecological arrogance/ fickle nature of critics

Fred Martin. "Lost Sciences II." ARTWEEK June 18 1977. p.3

"The Renaissance was the last great revolution in perceptual experience in the west; it was the turning point from a theocentric perception to a material one. I think the next great revolution will be a turning point from a perception of the material world to a perception of the world of the mind. Out of the Renaissance came a language of the visual arts that served all the way to the end of the nineteenth century. Out of this revolution (if it ever comes) may come a language to serve as well for another half a millenium."

Sonia P. Seherr-Thoss. DESIGN AND COLOR IN ISLAMIC ARCHITECTURE; AFGHANISTAN, IRAN, TURKEY. Washington:Smithsonian Institution Press 1968.

"Despite cultural, climatic or technical differences. within a broad field of endeavor certain problems recur, and the solutions reached by talented men in another time and place may well be the stimuli which awaken new images."

Boyce Rensberger. "Roots of Writing Traced back More Than 10,000 Years." NEW YORK TIMES July 9 1977. p.44

remnants of invoices/ a bill-of-sale for sheep: stock market culture

"Power Failure Blacks Out New York; Thousands Trapped in Subways; Looters and Vandals Hit Some Areas." NEW YORK TIMES July 14 1977.p.1

Lightning strikes. Fire. Act of God... BASTILLE DAY MEMORIAL

Fred Martin. "World So Wide." ARTWEEK July 30 1977. p. 4

"Artists interweave the stuff that comes at them....the artist accepts any interweaving of coincidence and intention, misfortune and triumph, accident and mistake. In the wider world of enlarged

awareness, in the psyche near its boundaries (if there are any), so much more meaning is found, so much more connects, and the world so wide comes dancing in our arms."

John Sugden, cover design. URBAN SYSTEMS. AN INTERNATIONAL JOURNAL. New York: Pergamon Press.

grids and permutations of grids/ Pergamon: an ancient kingdom of western Asia Minor/ overlays of urban grids

QUARKS. Channel 8 TV September 14 1977.

Three Quarks for Mister Mark said the seagull...FINNEGANS WAKE by James Joyce. And the illusive Quark so elusively allusive/ I search for the reference but it charmingly maintains its unknown nature. And Black Holes are contemplated by a cripple. And a 23 year old (23 Skidoo!) Dutchman illustrates the few configurations combining line & circle which are the basis for all...
TELL A VISION.

Suzanne Muchnic. "Joe Doyle- Illusions of Line and Impasto." ARTWEEK September 10 1977. p.7

Illusion of two-dimensional rendering of three-dimensional objects by using three-dimensional objects in two-dimensional manner...

EDWARD ROSS. A RETROSPECTIVE EXHIBITION. September 3-October 2 1977. exhibition and catalog with essay by John Howett. High Museum of Art. Atlanta, Georgia.

"I am influenced by everything I see....I work intuitively."

Suzanne Boorsch. "Ellsworth Kelly's 'Colored Paper Images'..." ARTNEWS March 1977. p. 110

"...what is new about these for Kelly, is texture, and variegation of the colors...shapes and colors...bold, elemental, somehow heavy evoking elemental things: sun, earth, sky, sea, rock striations."

Roberta Smith. "...Ellsworth Kelly, Leo Castelli Gallery, Uptown..." ARTFORUM September 1975. p. 69

corten and aluminum standing pieces whose edges are curves of circles with 60' radii- the unseen implied

John Coplans. ELLSWORTH KELLY. New York: Harry N. Abrams 1972-3.

Nine-panelled folding screen that presents the image of stairs.
SUBJECT/ OBJECT

Patricia Kaplan. "Gary Stephan at Bykert..." ART IN AMERICA
May-June 1976. pp. 114-115

"In past years, he positioned his shapes according to strict geometric systems....Stephan began to generate his shapes more intuitively, giving personal sensibilities greater reign."

Gerrit Henry. "Gary Stephan (Bykert)." ARTNEWS April 1976. p.120

"...new canvases explore the nature of two-dimensional painting by submitting geometric forms to intuitive analysis...."

Roberta Smith. "Gary Stephan, Bykery Gallery..." ARTFORUM May 1976.
pp. 64-65

"Stephan's painting has changed...it is still in transition.... It is as if he sees the possibilities of involvement but is not yet involved."

BYE CART BIKE ART. IN TRANSIT IS THE INTUITIVE MEASURE OF THE EARTH. BIKE ART. GENERATION OF INTUITIVE SHAPES. GEOMETRIC SENSIBILITIES. ANALYSIS. STRICT POSITION IN PAST YEARS. KNOT YET INVOLVED. MISS AGAIN. TO DOMAIN-SHUN ALL. SHUN HAUL. BIKE ART. RED TO GREEN: BIKE ART.

Kenworth Moffet. "Kenneth Noland's New Paintings and the Issue of the Shaped Canvas." ART INTERNATIONAL April-May 1976. pp.8-15

evolution of the canvas edge versus the interior image

Amy Goldin. "Patterns Grids and Painting." ARTFORUM September 1975. pp.50-54

"...On the other hand, artists like Ryman and Kelly, whose strength lies apart from rhythm and intuition, are sufficiently sensitive to interval to keep their relationship to the grid submerged, holding it as an unstressed backstop. It keeps their viewers locked into relating to the sameness of their different surfaces."

Judith L. Dunham. "Georgia O'Keefe, Painter of Essences." ARTWEEK October 1 1977. p. 1

" 'It is lines and colors put together so that they say something. For me that is the very basis of painting. The abstraction is the most definite form for the intangible thing in myself that I can only clarify in paint.' "

Andree M. Workman. "John Duff's East and West Coast Work." ARTWEEK October 1 1977. p. 8

"...the 'idea' seems to take precedence over all other considerations- in a way, reflecting the age-old Platonic concept that the idea of an artist is more important than the object itself."

Suzanne Muchnic. "John Okulick's Perceptual Challenges." ARTWEEK October 1 1977. p. 5

Illusion of two-dimensional rendering of three-dimensional objects by using three-dimensional objects in a two-dimensional manner

KRONOS, A JOURNAL OF INTERDISCIPLINARY SYNTHESIS. Glassboro, New Jersey: Kronos Press.

Emmanuel Velikovsky/ heretic

PRINTS. BOCHNER, LEWITT, MANGOLD, MARDEN, MARTIN, RENOUF, ROCKBURNE, RYMAN. catalog of exhibition. December 18 1975-January 18 1976. Art Gallery of Ontario.

Prince le Wit. Bochner Rockburne.Man-Man Golden Tin.Mar-Mar.Enough

"Japanese Planning Pyramid Near Cairo. Propose to Build 65-Foot Structure to see How Ancient Pharoahs May Have Constructed One." NEW YORK TIMES October 9(?) 1977. p. ?

some sources remain mysteries

"...there may be some who criticize us but we believe that the study of ancient methods and the people who used them will help us in the future."

Ronald K. Siegel. "Hallucinations." SCIENTIFIC AMERICAN October 1977. pp. 132-140.

a physiological basis for the Mexican folk-art patterns

GEORGIA DESIGNER CRAFTSMEN, INC. ANNUAL EXHIBITION, 1977. October 16-December 1 1977. Dalton Galleries, Agnes Scott College, Decatur, Georgia. catalog published Atlanta, Georgia: Georgia Designer Craftsmen, Inc. 1977.

the sign: alter peace/ altar piece: design

Timothy Ferris. "Seeking an End to Cosmic Loneliness." NEW YORK TIMES MAGAZINE October 23 1977. p. 30

extraterrestrial communication/ what to say/ to whom/ when/ why ?
23 SKIDOO ! SKEDADDLE !

THE MAKER, MAKING, AND THE MARKET. forum with Francoise Grossen, Jack Lenor Larsen, Anthony Lent, Byron Temple. Georgia State University October 27 1977.

personalities to methods of working- Production to one-of-a-kind: Temple/ One-of-a-kind to production: Lent/ Production from one-of-a-kind: Larsen/ One-of-a-kind from production: Grossen- methods of working from personalities

NASA REJECT 1976. by Robert Tannen. installation: New Orleans Museum of Art. photograph by Roy Trahan. CONTEMPORARY ART/SOUTHEAST October-November 1977. p.25

affirmation of directions

Bob Toben in conversation with physicists Jack Sarfatti and Fred Wolf. SPACE, TIME AND BEYOND. New York: Dutton Paperback 1975.

" 'Imagination is more important than knowledge.' Albert Einstein"
song of the grocery cart wheels...jazz catalyst

Edmund White. "Enigmas and Double Visions." HORIZON October 1977.
pp. 48-55

" But hasn't he always been regarded as the man who revolted
against the abstract expressionists? 'That's just sociology,'
Johns insists. 'That's not me. I never set out to create a
revolution.' "

Robert Palmer. "East and West Meet in Jazz at the Beacon."
NEW YORK TIMES November 4 1977. p. 12-C

John McLaughlin/ Shakti/ Natural Elements/
Re Alice Coltrane: "she says: 'Sanskrit is the Holy Language. It's
said that the Supreme Lord spoke in Sanskrit to beings that exis-
ted before the creation of the universe.' "

Theodore Sturgeon. MORE THAN HUMAN. New York: Garland Publishing 1975;
New York: Ballantine Books 1953.

an idiot/ a quadriplegic baby/ telekinetic twins
from three: four and more/ anti-gravity inventions

Jearl Walker. "The Amateur Scientist. Wonders of Physics That Can Be
Found In a Cup of Coffee or Tea." SCIENTIFIC AMERICAN November
1977. pp. 152-160

Coffee Can Do Canto: Stirring!! Milky Way Aroma!!

"George Sherman: HYDRANGA." ARTWEEK October 15 1977. p.9

"Sherman's sculptural evolution moved from the calligraphic to
the geometric, of which this work is indicative, to the later
volumetric series."

Louis Lewis. "Richard Jackson's Painting- Unexpected Echoes of Art
History." ARTWEEK October 22 1977. p.7

slant tent/ painting plane/ ceiling too floor/ cantilever/ off
the wall/ off the floor... Louis Lewis: Rich Art Jack Son:
Echoes: 22 77 7

NEW TESTAMENT OF OUR LORD AND SAVIOUR JESUS CHRIST WITH PSALMS AND
PROVERBS. Gideons International 1976 edition. National Publishing
Company 1968.

John 3:16 in 25 languages: Afrikaans Arabic Chinese Danish Dutch

English Finnish French German Greek Hebrew Hindi Icelandic
Italian Japanese Korean Malay Norwegian Portuguese Russian
Sinhalese Spanish Swedish Tamil Vietnamese. Rosetta Stone.
He Rose-Atone. Heroes Atone.

Krzysztof Penderecki. POLYMORPHIA NA 48 INSTRUMENTÓW SMYKOWYCH.
[Polymorphia for 48 Stringed Instruments] Krakow: Polskie
Wydawnictwo Muzyczne 1970. aired over WABE-FM, Atlanta Octo-
ber 30 1977.

Working with mental patients Penderecki played recorded music
for them while recording their electroencephalograms. Taking the
transcriptions of the ECGs he then had musicians "play" them as
musical notations. The transformed music was then played again
for the patients whose ECGs were once again monitored...

Madness/ the hair on my arms stands/ the cat stares big eyes/
The C major chord ending brings me joyfully back to recognition

. PRZEBUDZENIE JAKUBA: NA ORKIESTRE. [The Awaken-
ing of Jacob: for Orchestra] Krakow: Polskie Wydawnictwo Muzyczne
1975 aired over WABE-FM, Atlanta October 30 1977.

Jacob's vision: Genesis 28:16- "Then Jacob awoke from his sleep
and said, 'Surely the Lord is in this place; and I did not know it.'"

HOLY BIBLE. Revised Standard Version. Genesis 25-35. New York: Thomas
Nelson and Sons 1952.

Esau- red Jacob- he supplants Bethel- house of God
Intuition and Intellect can be united in the House of God.
Jacob's Ladder.

Krzysztof Penderecki. DE NATURA SONORIS, NO. 2, PER ORCHESTRA, 1971.
[Of the Nature of Sound] Mainz: B. Schott's Söhne; New York:
Schott Music Corp. 1972. aired over WABE-FM, Atlanta October
30 1977.

Nature of Sound. Latin as an eternal language. Penderecki a
deeply religious Eastern European where true test of faith lives

. OFIAROM HIROZIMY; TREN. [To the Victims of Hiro-
shima; Threnody] Warsaw: Polskie Wydawnictwo Muzyczne 1961.

The musical score takes on the pattern of a mushroom cloud

John Cage. SONATAS AND INTERLUDES FOR PREPARED PIANO (1946-48) and A BOOK OF MUSIC FOR TWO PREPARED PIANOS (1944). Recorded July 26-27 1975 (1st work) and February 22 1976 (2nd work) by Joshua Pierce, Maro Ajemian. Minot Sound Studios, White Plains, New York: Tomato (Records) (TOM-2-1001) 1977.

Looking for a new sound the nut cagily placed bolts and screws between the wires/ between the wires & sound board/ in deed knew sound

Martin Gardner. "Mathematical Games. In Which Joining Sets of Points by Lines Leads to Diverse (and Diverting) Paths." SCIENTIFIC AMERICAN November 1977. pp. 18-28

Ramsey Graphs: among others- ⁴ important families of simple graphs: PATHS CYCLES STARS WHEELS

Walter Sullivan. "Galaxy's Speed Through Universe Found to Exceed a Million M.P.H. ." NEW YORK TIMES November 14 1977. p.1

Revelation and wonder/ the Sun has a Twin: a BLACK HOLE which could explain influences of the weather, the path of comets, the SEA.

David Carr, soloist with the Atlanta Symphony Orchestra. Fredrich Tchiakovsky's SYMPHONY NO. 1, G MINOR, OPUS 13. REVERIE D'HIVER [St. Petersburg Concerto: Winter Daydream] 1866. aired over WABE-FM, Atlanta November 29 1977.

A 7th generation Russian double-bassist who felt a deep affinity for Kusovisky another legendary double-bassist. When Mrs.Kusovisky heard Carr's playing she invited him to tea; later they went to visit Kusovisky's grave site and while Mrs Kusovisky told Carr how she felt him to be the reincarnation of her husband's music, Carr noticed that he began to study the double-bass the year Kusovisky died...

INDEED THE SIGNS APPEAR. INDEED I WOULD BE NEGLIGENT TO ONLY HEAR WHAT IS KNOWN. I SUSPECT WHAT I DO NOT KNOW. AND DOES NOT THE WORLD TURN WITH ITS BLACK TWIN? DOES NOT ALL THAT IS SEEN BECOME SEEN BECAUSE OF WHAT IS NOT SEEN? DO NOT ALWAYS WALK IN THE PATHS OF THE KNOWN. DO NOT ALWAYS FOLLOW THE CYCLES THAT LEAD ON AND BACK AGAIN. DO YOU NOT SEE HOW THE STARS WHEEL? EVER WIDER AND FARTHER ALWAYS THE NATURE OF THE ECCENTRIC. ALLELUIA. FOR JACOB IS MY BROTHER AND I AM THE BLACK TWIN WHO WILL FIND PERHAPS THE UNION OF INTUITION AND INTELLECT. AH MIEN ! I FACE THE MIDHEAVEN AND CAN STILL SEE THE STAR THAT FLAMED UP AND THEN DIED. WAS I THE ONLY ONE TO SEE? HOW MANY MORE OF ME HAVE SEEN? ON WORD...

Richard Allen Moore. LE CORBUSIER: MYTH AND METAARCHITECTURE. THE LATE PERIOD (1947-1965). catalog of exhibition organized by Department of Art, Georgia State University. January 10-February 8 1977. Atlanta: Georgia State University 1977.

"...associating the seashell motif with a universal generative principle of reality, gradually came to identify the seashell, opened up to reveal its spiral structure, with the archetypal woman." Stochastic leads to ORTHOGONAL which ...See Appendix A.

WEBSTER'S THIRD NEW INTERNATIONAL DICTIONARY OF THE ENGLISH LANGUAGE. Philip Babcock Gove, editor in chief. Springfield, Massachusetts: G. and C. Merriam Company 1971.

etymology -n -ES [alter. (influenced by L etymologia) of ME ethimologie, prob. fr. ML ethimologia, alter. of L etymologia, fr. Gk fr. etymon & -logia -logy]
1 a: the history often including the prehistory of a linguistic form (as a word or a morpheme) as shown by tracing its phonetic, graphic, and semantic development since its earliest recorded occurrence in the language where it is found, by tracing the course of its transmission from one language to another, by analyzing it into the component parts from which it was put together, by identifying its cognates in other languages, or by tracing it and its cognates back to a common ancestral form in a recorded or assumed ancestral language.
1 b: a branch of linguistics concerned with etymologies
2: ACCIDENCE
3: the etymological meanings of a word

etymon -n, pl. etyma also etymons [L, origin of a word, fr. Gk, literal meaning of a word according to its origin, fr. neut. of etymos true; akin to Gk eteos true- more at SOOTH]

¹sooth -adj. -ER/-EST [ME soth, sooth, fr. OE sōth; akin to OHG sand true, ON sannr true, Goth sunja truth, Gk eteos true, Skt sant, sat being, existing, true, good, satya true, right, L esse to be- more at IS]
1: archaic: agreeing with or telling the truth
2: archaic: SOFT SWEET

-logy. n comb.form -ES [ME -logie, fr. OF, fr. L -logia, fr. Gk, fr. logos word, reason, speech, account & -ia -y -more at LEGEND]

¹legend -n -s [ME legende, fr. MF & ML; MF legende, fr. ML legenda, fr. L legendus, gerundive of legere to gather, select, read; akin to Gk legein to collect, gather, choose, speak, logos word, reason, speech, account, Alb mb-leth I collect]

¹is /ME (3d pers. sing. pres. indic. and- northern dial.- 1st & 2d pers. sing. pres. indic. and- northern dial.- 1st & 2d & 3d pers.pl. pres. indic. of been- suppletive infinitive- to be) fr. OE (3d pers. sing. pres. indic. of bēon- suppletive infinitive- to be); akin to OHG es, er (3d pers. sing. pres. indic. of sīn to be), ON es, er (3d pers. sing. pres. indic. of vesa, vera- suppletive infinitive- to be), Goth ist (3d pers. sing. pres. indic. of wisan- suppletive infinitive- to be), L est (3d pers. sing. pres. indic. of esse to be), Gk esti (3d pers. sing. pres. indic. of einai to be) Skt asti is, he is, Hitt eszi /

FOR SOOTH THE TRUE WORD IS WRITTEN IN THE SAND AND I COLLECT THE SOFT SWEET BRANCHES THAT ARE BUT ACCIDENCE FOR THE REASONED ACCOUNTS THAT WILL LEAD ONE DAY TO A TRACING OF THE LEGENDS. AFTER ALL IT IS BUT A STUDY OF ONTO-LOGY THAT GUIDES US. NORTHERN EUROPEAN TRACES BACK TO COMMON ANCESTOR'S WORDS. AND LO IT IS, I AM ONTO SOMETHING. MAYBE ON-LY THE SUPPLETIVE INFINITIVE AND YET EVEN AS 1ST PERSON SING IT CAN BE SAID THAT HE IS- I AM.

Manfred Mayrhofer. A SANSKRIT GRAMMAR. translated from German by Gordon B. Ford, Jr.. University, Alabama: University of Alabama Press 1972. Alabama Linguistic and Philological Series No. 20.

Krishna Chaitanya. A NEW HISTORY OF SANSKRIT LITERATURE: "Jain thinkers went further and held that all atoms were of the same kind and variety emerged because they entered into different forms of combination."

Hartmut Scharfe. PĀNINI'S METALANGUAGE. Philadelphia: American Philosophical Society 1971. American Philosophical Society, Philadelphia. Memoirs. Volume 89.

" 1) theory of the Mīmāṃsā, that the connection of word and object in the human language exists by nature and permanently....
2) the theory of the Vaiśeṣika (and the Nyāya) that this connection of word and object has been created either by a man of the distant past or by an almighty God."

Eric Cameron. "Peter Hutchinson: From Earth Art to Story Art." ARTFORUM December 1977. pp.30-32

Peter & Mom putting out potted cabbages...
Re FORAGING: "Time and Space became fictions through which realities too numerous to contemplate appear....Coming back from these outer reaches I perceive it is all a lie."

John Gruen. "Michael Heizer: You Might Say I'm In the Construction Business." ARTNEWS December 1977. pp.97-99

Heizer's father was a pre-Columbian archaeologist.
COMPLEX I is built to withstand the blast and heat of an Atomic bomb...

Arthur Edward Waite. ALCHEMISTS THROUGH THE AGES; LIVES OF THE FAMOUS ALCHEMISTICAL PHILOSOPHERS FROM THE YEAR 850 TO THE CLOSE OF THE 18TH CENTURY, TOGETHER WITH A STUDY OF THE PRINCIPLES AND PRACTICE OF ALCHEMY, INCLUDING A BIBLIOGRAPHY OF ALCHEMICAL AND HERMETIC PHILOSOPHY. Blauvelt, New York: Rudolf Steiner Publications 1970. reprint of 1888 edition...

"In addition to the faculties which he commonly exerts to communicate with the material universe, man possesses within him the germ of a higher faculty, the revelation and evolution of which give intuitive knowledge of the hidden springs of nature. This Wisdom-faculty operates in a magical manner, and constitutes an alliance with the Omniscient Nature, so that the illuminated

understanding of its possessor perceives the structure of the universe, and enjoys free perspicacity of thought in universal consciousness."

"Each individual symbol embodies a definite conception existing in the mind of its inventor."

Mary Lyon Kotz. "A Day With Georgia O'Keefe." ARTNEWS December 1977 . pp. 36-45

Re Juan Hamilton: " I really think he has ability. I think there's something in him that is like pure crystal."

Franz Schubert. SYMPHONY NO. 9, C MAJOR. MARCH 1828. aired over WABE-FM, Atlanta. December 18 1977.

inspired one-sitting composition...

JASPER JOHNS, A RETROSPECTIVE EXHIBITION.

Whitney Museum of American Art, New York. October 18 1977-January 22 1978.

Museum Ludwig, Cologne, Germany. February 10-March 26 1978.

Centre National D'Art et de Culture Georges Pompidou, Musee National D'Art Moderne, Paris, France. April 18-June 4 1978.

Hayward Gallery, London, England. June 21-July 30 1978.

Seibu Museum of Art, Tokyo, Japan. August 19-September 26 1978.

San Francisco Museum of Modern Art, San Francisco. October 20-December 10 1978.

to see the real artifacts/ to see the paint peel/ to see the bent edge

On the corner of Houston & Crosby is a plaque commemorating Peter Stuyvesant's pear tree which he brought from the Netherlands in 1664 and which bore fruit till 1864.

the subways declare THINK AZTEC

KENNETH NOLAND, NEW PAINTINGS. December 10 1977-January 11 1978. exhibition and catalog. André Emmerich Gallery, New York.

white rooms empty except for the paintings-on-edge/ and beyond the edge, over the edge, inside edge extends space that speaks of outer-inner space/ window to no man's land

Carol Donner. ARTIFICIAL KNEES. cover painting. SCIENTIFIC AMERICAN
January 1978.

Capricorn

January

Knee

Carlos Castenada. "The Art of Dreaming." adaptation from TALES OF
POWER. PSYCHOLOGY TODAY December 1977. p. 34

"Don Juan said that the core of our being was the act of per-
ceiving and that the magic of our being was the act of awareness."

Judith L. Dunham. "William Wiley Travels Life." ARTWEEK January 21
1978. p. 1

Hound Harbor/ Maps/ "...lines and forms travel across the surface
of paintings and drawings, charting a course of thoughts, feelings,
and perceptions." Captain Nobody. Wiley Odysseus.

Carl Gustve Jung. PSYCHOLOGY AND ALCHEMY. translated from German by
R.F.C.Hull. 2nd edition. Volume 12 of COLLECTED WORKS. Princeton,
New Jersey: Princeton University Press 1968. Bollingen Series 20.

"...so the believer should not boggle at the fact that there are
Somnia a Deo Missa..."

following the stochastic probability I select a random volume:
no. 12. How gratifying to my orderly nature that this was the
first volume of the COLLECTED WORKS published...to begin the begin

Suzanne Muchnic. "Mark di Suvero's Sculpture and Graphics."
ARTWEEK January 7 1978. p. 1

"...the exhibited work conveys di Suvero's distinctively out-
going attitude through bright color, movable parts and audience
participation..."

Kathy Zimmerer. "Mathematics and Narratives by Los Angeles Artists."
ARTWEEK January 7 1978. p. 1

"The drone of an airplane engine greets the spectator upon enter-
ing the room where Raul Guerrero's work is installed. This vibra-
tion causes the glass pendulum in his piece DNA (1973), to rotate
in a circular motion, leaving spherical trails in the sand..."

Fred Martin. "The Last of Fame." ARTWEEK January 7 1978. p. 3

Re Dane Rudhyar's ASTROLOGY AND PERSONALITY: life composed of three 28 year cycles-

1 to 28: "Body of our race"

29 to 56: "Psychic body" or "Body of work"

57 to 84: " 'Cosmic body' generated by spirit. I think it is quite outside the cultural canons of the twentieth century western world....Late that night however, I read of that third body: ' "We will now be like dust on the road," don Genaro said.' "

John Updike. THE CENTAUR. New York: Knopf 1963.

Chiron the Centaur: tutor to Achilles/ Nessus the Centaur: burning shirt to Hercules

E.M.Forster. A PASSAGE TO INDIA. E.M.Forster 1952; New York: Harcourt Brace and World Inc. 1924.

the haunting of the caves

Igor Fedorovich Stravinskii. L'OISEAU DE FEU; SUITE AUS DEM BALLET. rearranged by the composer 1919. aired over WABE-FM, Atlanta January 29 1978.

Fire-bird suite...soot suit...

J.Pokorný. A COLOR GUIDE TO FAMILIAR FLOWERING SHRUBS. translated from Czech by Olga Kuthanová. Prague: Artia 1974; London: Octopus Books Limited 1975.

a collection of leaves

Niccolo Paganini. CONCERTO NO. 1, D MAJOR, VIOLIN AND ORCHESTRA, OPUS NO. 6, 1817(?) aired over WABE-FM, Atlanta January 31 1978.

Magically in league with the devil, Paganini never practiced, never showed his scores to others except for rehearsal (and then each instrument saw only the score for the particular part). Indeed a new master of the violin. Extremely secretive, shunned the accepted concert circuit but would show for benefits for indigent artists and musicians. Promising to reveal the secret of his success, he died never doing so. Truly a Scorpio. He left a son: ACHILLES.

SO DO I FORGIVE THE BURNING SHIRT THAT WAS PRESENTED DURING THE FLOWERING? DO I REVEAL THE DEEP SECRET? DO I, CAPTAIN NO NAME, GIVE ANY GUIDE TO THE DREAMS THAT SUIT ME? DO I NOW KNOW THE PATHS AND CHARTS THAT LEAD ME ACROSS THE AGES FROM ART: CAPRICORN OF THE EARTH TO ART: THE STORY TELLER? MOM THE SCORPIO-PERHAPS ONLY SHE CAN SEE IN THE CRYSTAL THAT SHINES. JUAN CARLOS WHO IS ONE WITH THE WORD AND THE OBJECT SURELY CAN DELVE THE HAUNTING THAT HARBORS THE FLOWERING COLLECTIONS.

DO NOT EXPECT TREACHERY. BUT DO NOT EXPECT REVELATIONS OF ANY COSMIC BODY. FOR THE INNER VOICES SPEAK TO ALL WHO HEAR. LET TIME AND SPACE REVEAL THE ALCHEMIC MYSTERY, FOR I AM MERELY A WINDOW. THE BLIND MAN SEES.

RUNNING FENCE. David Maysles, Albert Maysles, Charlotte Zwerin.
color film. 58 minutes. produced 1974-1976, released 1977.
distributors: Maysles Film Inc.

bird signs...Christo as winged-Mercury: of the intellect:
concerning community-communication: a messenger, figuring,
calculating, conniving- and at last unable to resist: Hermes,
patron of thieves, goes beyond the pale into the sea of Venus...
listen to the bird calls...see the wind/ hear

"Christo, RUNNING FENCE." DOMUS December 1976. pp. 48-50

"It is Christo's most complex and most poetic project. Its
combined sources seem to be the wall of China (it is a dis-
turbng coincidence that Mao died on the day the Running
Fence was born), the silkworm and the butterfly's wing."

Arthur M. Young. THE REFLEXIVE UNIVERSE. EVOLUTION OF CONSCIOUSNESS.
Merloyd Lawrence Book. Delacorte Press/ Seymour Lawrence 1976.

LIGHT PARTICLES ATOMS MOLECULES PLANT ANIMAL MAN
seven-fold processes- "fall into matter" each new evolution/
mutation incorporating the qualities of what comes before and
already echoing what is to come after. AM YOUNG...AM JUNG

Diane Kelder. "Things with Printmaking Techniques."
ART IN AMERICA May 1973. pp. 86-88

"Shields is convinced that mistakes have positive aspects worth
looking for: 'I want all of those mistakes to be in there.' "

Walter Robinson. "Alan Shields at Paula Cooper." ART IN AMERICA
March 1975. pp. 86-87

OHIO BLUE TIP: "stories...allusions...Arabian nights...shamanistic
ritual structures...Joseph's coat colors"

Sanford Schwartz. "New York Letter." [Alan Shields at Paula Cooper]
ART INTERNATIONAL January 1973. p. 74

"...theatricality...as one guise of the playfulness that is art.
In the current exhibition he forced this recognition by developing
a crammed, engaging environment..."

Kim Levin. "Alan Shields (Paula Cooper)." ARTNEWS December 1972. p.69

"In another room with a sudden change of scale there is a dazzling array of tiny artifacts, a jackdaw collection of domestic remnants...Shields transforms them separately into playful miniatures, homemade toys, unknown magical objects. He puts them on round mirrors or arranges them on shelves, in cabinets, on the wall, on the floor, strung from the ceiling. It is like a bizarre boutique or an anthropological display."

James Collins. "Soft as Art, New York Cultural Center..."
ARTFORUM June 1973. p.89

COURT JESTER / PUNK a 2-sided serigraph

Susan Heineman. "Alan Shields, Paula Cooper Gallery..." ARTFORUM
January 1975. p. 65

PEAL-PEEL FUMEWELL 1973-74. "...eccentricity...gaily colored...strangeness...purposeless object hints at some fetishistic function...magical significance..."

Barbara Schwartz. "New York Sculpture." CRAFT HORIZONS December 1974.
p.59

Shields/ craft-cross-over

Ed Rossback. "The Fiber Game." CRAFT HORIZONS December 1976. p. 49

"String games, sometimes called cat's cradle, were an important part of many widely separated cultures in Asia, Europe, America, Africa, Australia, and Oceania. Some anthropologists believe that string games arose among people who were net makers....In the best figures, or the best processes (they cannot be separated), the two hands performed simultaneously but independently, each hand quickly manipulates its own loops. From an apparently hopeless tangle, strings magically resolved themselves..."

SO THE HEMISPHERES ARE MANUALLY PROCESSED AND PERHAPS A MERCURIAL MESSENGER ENGAGED US WITH TOYS THAT APPROXIMATE THE REALITY OF A UNIVERSE THAT IS MIRRORED WITH MAGIC. SILVER QUICKLY STEALS INTO THE COURT SEEKING TO JEST AND HEIST AN ECCENTRIC REMNANT, AN ARTIFACT. PURPOSELESS OBJECTS HINT: CRAFTS CROSS OVER OCEANIA AND FROM AN A-PARENTLY HOPELESS TANGLE THE SEA NETS A SILKY BUTTERFLY: METAMORPHOSIS THROUGH THE SEVEN FOLD PROCESS. THE MAGICAL SIGNIFICANCE OF A BIRD ON THE ENVIRONMENT'S HORIZON.

Michael Krugman. "Will Insley at Fischbach." ART IN AMERICA May 1976.
p. 104

"...as an archaeologist discovers fragments of an ancient civilization and uses them to reconstruct the whole, Will Insley sets out- in the opposite temporal direction- to uncover fragments of ONE CITY, the 160,000 sq. mile megalopolis of the future, whose myths, rituals and architecture he has gradually articulated in a series of exhibitions spanning more than 10 years."

Will Insley: "Model for PASSAGE SPACE SPIRAL 1969." work shown at DOCUMENTA 5 at Kassel. photograph by Jürgen Harten. STUDIO INTERNATIONAL July 1972. p. 3

"In short it is a strange Utopia of Human Existence which fades away into myth. The myth itself remains obscure; it is something like the opposite of the myth of the American Department Store."

Roberta Pancoast Smith. "...Will Insley, Fischbach Gallery, Uptown and Downtown..." ARTFORUM June 1973. p. 86-87

"Insley seems to be an artist with a framework which accomodates, to an almost obsessive degree, everything he does."

Susan Heineman. "Will Insley, Fischbach Gallery downtown..." ARTFORUM September 1974. p. 81

"Explicitly rejecting the surface values of pure color, form, line- 'art for the sake of art'- Insley seeks to penetrate behind this 'facade' to uncover a personal mythology, the inner 'dream space' which is for him the content of art."

Martin Ries. "Will Insley." ARTS MAGAZINE September 1974. p. 67

"...on page 9 Insley states ' in middle of 20 century/ art ascend to/ profile of a plateau/ profile was composed of/ form for sake of form/ line for sake of line/ color for sake of color/ material for sake of material/ manipulation for sake of manipulation/ art for sake of art/ . / . '."

AUTOMOTIVE NEWS. Detroit, Michigan: Crain Automotive Group, Inc.

buy cranial product ink

H. Arthur Klein. "Pieter Bruegal the Elder as a Guide to the 16th-Century Technology." SCIENTIFIC AMERICAN March 1978. pp.138-40

BLIND LEADING THE BLIND

JOURNAL OF CONFLICT RESOLUTION. RESEARCH ON WAR AND PEACE BETWEEN AND WITHIN NATIONS. Beverly Hills, California: Sage Publications.

presaging one of the greatest productions yet ! cast off
thousands. From bout eyeful/ Be verily Hells/ Flic- Re:solution,
Re: sea arch

Suzanne Muchnic. "Pol Bury's Forms in Motion." ARTWEEK March 4 1978.
p.1

"The main body of work is freestanding sculpture, the earliest being organic wood pieces (1963-66) that have the aura of treasures dredged up from ancient cellars....'stringed instruments' in wood (1973-74) and more successful metal works controlled by magnets (1971-75)."

HORIZONTAL MONUMENT NO. 3 DEDICATED TO 12,000 BALL BEARINGS: "this 'monument' seems to move in a continuum with infinite possibilities of arrangement. From above the surface has an organic, map-like quality that is in a state of constant flux."

THE ANALECTS; OR, THE CONVERSATIONS OF CONFUCIUS WITH HIS DISCIPLES AND CERTAIN OTHERS. translated from Chinese by William Edward Soothill, edited by daughter Lady Hosie. London and New York: Oxford University Press 1951.

Aged K'ung, with 9 daughters & 1 crippled son by a concubine, took young wife and so was born the 11th, a son with noble forehead- Ch'iu- in 551 BC. He became K'ung-fu-tzu: K'ung the Philosopher: CONFUCIUS.

"XIII. volume VII chapter XXII 1. The Master said: 'The men of the South have a saying: "A man without constancy will make neither a soothsayer nor a doctor." How well put !' "

Arthur Waley. THE POETRY AND CAREER OF LI PO 701-762 AD. London: G.Allen and Unwin; New York: MacMillan Company 1950.

LI PO: The Dissolute Poet. Died 762 AD

SO THE ONE IS SOOTH AND THE OTHER LOOSE AND BOTH ARE REMEMBERED
SINCE TIME RESOLVES ALL CONFLICTS. INSLEY FISHES BACK FROM THE
FUTURE PISCES FOR ANALYSIS AND PANCAST IS UPTOWN AND DOWNTOWN.
ARTHUR IS KLEIN AND WAIL HE AGAINST THE CONFUSION. BUT LO THE
SATURNINE WILL SUCCEED FOR AS A MAGNET HE DRAWS ALL THE FISH
FROM THE SEA WITH HIS SAGE, CONSTANT FLUX. AND THE 16TH CENTURY
AND THE 160,000 CENTER ON THE MIDDLE 20TH: 1950. THE BLIND
SOOTHSAYER HEALS WITH HIS STRINGED INSTRUMENT OF INFINITE POSSI-
BILITIES.

Carlyle Shreeve Smith. THE TALKING CROW SITE: A MULTI-COMPONENT EARTH LODGE VILLAGE IN THE BIG BEND REGION, SOUTH DAKOTA. Lawrence, Kansas: University of Kansas 1977. University of Kansas Publications in Anthropology No. 9.

Talking Crow/ Multi-component/ Earth Lodge/ THE BIG BEND/ 9

Camille Sansons (sp?) SYMPHONY NO. 1, E FLAT, OPUS 2. aired over WABE-FM, Atlanta. March 12 1978.

he composed, in his own words: "as naturally as a tree bears apples."

Niccolo Paganini. CONCERTO, VIOLIN, NO. 2, B MINOR, OPUS NO.7. LA CAMPANELLA. aired over WABE-FM, Atlanta. March 12 1978.

the pagan sounds the "little bell" of the violin

J. Harold Bauer. SHRIMP BOATS AT BRUNSWICK. cover photo. JOURNAL OF THE GEORGIA DENTAL ASSOCIATION. February 1978.

masts, lines, spars, piers, planks: a stew to sink teeth into

Donald R. Griffin. BIRD MIGRATION. Garden City, New York: Natural History Press 1964.

Donald duck...griffin...Garden city...BIRD MIGRATION...naturally

Caroline Furness Jayne. STRING FIGURES AND HOW TO MAKE THEM. A STUDY OF CATS CRADLE IN MANY LANDS. New York: Dover Publications Inc. 1962; Charles Scribner's Sons 1906.

Apache Doorway/ Fighting Head-Hunters/ A Sunset/ A Circle/ A Well or Canoe/ Fence Around A Well/ Two Stars/ An Apache Teepee/ Crow's Feet or Leashing Lochiel's Dogs/ A Bow/ Lightning/ A Butterfly.

Darcia Tafoya, a Jicarilla Apache of New Mexico: her eyes a furnace- 2 stars...lightning...a doorway to "care o' line" Ja,Nay?

Edith Hamilton. MYTHOLOGY. illustrated by Steele Savage. Mentor Book. New York: New American Library 1964. copyright 1940, 1942 by Edith Hamilton.

Steel Savage/ Mentor: friend and tutor of Telemachus, son of Odysseus/ You List He's the New American

Robert B. Thomas. OLD FARMER'S ALMANAC 1978. New Hampshire: Yankee Inc. 1977.

Old farmer's "all men knack" Knew Ham, Sure. Doodle Ink.

"Einstein's Joke." microfiche edition of IMPULSE March 1978.

two men share a whole stein cow and on impulse march on with stone in shoe; ate a little fishy frog, ate crow. relatively wholesum joke.

Dietrick E. Thomson. "Does Gravity Wave?" SCIENCE NEWS March 18 1978. pp. 169-74

"The passage of a gravitational wave causes all matter in the area to move so there is no background to see it against. The solution to this problem, as Weber determined it, is to set up a detector that covers enough space to contain a whole wavelength or more. The investigator can then compare the motion of one part of the detector with another part of it. Different parts of the wave make different parts of the detector move differently at a given time. The kind of detector that Weber first chose to make fills a large space with matter. The first Weber detectors are aluminum bars characteristically about a meter in diameter and a few meters long."

"The Greatest Wallenda Plunges to Death." ATLANTA CONSTITUTION March 23 1978. p. 1

23 skidoo. the gravity deifier held onto his balance bar to the end

Andrew John Berger and John Caleekal George. AVIAN MYOLOGY. New York: Academic Press 1966.

"...On the other hand, the pterosaurs had large membranous patagii as well as air sacs, and it might be suggested that their greatest problem was excessive heat and water loss....The acquisition of feathers, however, provided an efficient external equipment for the thermoregulation and for flight....In this context it is pertinent to ask whether Archaeopteryx possessed air sacs...? If it did, what was their nature and function? For a solution to this problem, reference should be made to the recent work of George and Shah (1965). They have shown from a study of a number of lizards and snakes that the lung in these animals consists of an anterior alveolar portion and a posterior saccular portion....some lizards show considerably greater saccular lung development than others.

"The chameleon showed the highest development. The lung of the lizard Varanus has a semisaccular diverticulum extending to the arm and neck. In the gliding lizard, Draco, the saccular part is conspicuously long.... From these observations it seems clear that air sacs are nothing entirely new in birds.... According to George and Shah (1965) the air sacs evolved first in reptiles to effect increased evaporative cooling as an adaptation to leading a terrestrial life and enable these animals to lower body temperature by panting. That lizards pant on hot days is common knowledge. That birds, too, keep panting with their mouths open on hot days is also well known...."

Hellmut Wilhelm. HEAVEN, EARTH AND MAN IN THE BOOK OF CHANGES: SEVEN ERANOS LECTURES. Seattle: University of Washington Press 1977. Publications on Asia of the Institute for Comparative and Foreign Area Studies No. 28.

"...we have grown accustomed to understand the word I of the title [I CHING] as meaning 'change'. Though this translation certainly comes very close to the meaning of the word both in a logical and empirical sense, we must not forget that the concept of I as such connotes not only the dynamic aspect of life, but also what is firm, reliable, and irrevocable in the system of coordinates it covers. An early apocryphon states as much in the paradoxical definition: 'Change: that is the unchangeable' ¹."

" 1. See Hellmut Wilhelm, CHANGE: EIGHT LECTURES ON THE I CHING. Bollingen Series, no. 62...pp.20-21. It is not even certain that we are justified in retaining the derivation of the character I from the picture of the lizard as a mobile, changing animal; studies of recently discovered material suggest the word is derived from the concept of the fixed and straight, hence also the directional...."

THE GREAT SPACE OF MATTER THAT IS PULLING ALL INTO A STATE OF ENTROPY- HEAT LOSS: GRAVITY. THE WAVES OF THE SEE CONSTANTLY CHANGING BETWEEN THEIR URGE FOR FLIGHT TO THE LESSER LIGHT AND A LODGING NEAR THE EARTH. SUCH IS THE CONNOTATION OF DYNAMIC LIFE. HEAVEN EARTH AND MAN. WASHINGTON PRESS. A CHAMELEON SHOWS HIGH DEVELOPMENT, CHANGING TO REMAIN THE SAME IN RELATION TO THE DIFFERENT PARTS OF THE BACKGROUND. ONE STONE, A WHOLE STONE, PLUNGES INTO THE MATER EARTH, GOING AROUND THE BIG BEND TO THE 'E FLAT AS NATURALLY AS AN APPLE, TREE-BORNE. AND IN THE FINAL 23 SKIDOO REMEMBER TO BEAR THE BALANCE AND DUCK THROUGH THE DOORWAY THAT, AFTER THE LIGHTNING FURNACE, WILL BRING YOU TO THE COOLING TELL OF A LITTLE BELL. THE GREAT WALL ENDS. THE CROW TALKS. AND, IRREVOCABLE IN THE SYSTEM OF COORDINATES IT COVERS, GARDEN CITY: APOCRYPHAL...PARADOXICAL

F.B.Jueneman. "Elysian Magnetic Fields." INDUSTRIAL RESEARCH/ DEVELOPMENT March 1978. p. 13

"If the Earth is not an electret-of-sorts then it is at least an electron sink, but the fact remains that it cannot in any case be electrically neutral, and this property has a direct effect on the quality of life on our planet. The sporadic, if not periodic, reversals of the Earth's magnetic field has been accompanied by the extinctions of numerous species, including aquatic and terrestrial forms."

TETRAHEDRON. THE INTERNATIONAL JOURNAL FOR THE RAPID PUBLICATION OF CRITICAL REVIEWS AND ORIGINAL RESEARCH COMMUNICATIONS IN ORGANIC CHEMISTRY. Oxford, England: Pergamon Press 1978.

FOUR POINTS IN SPACE & TIME/ MOLECULAR COMBINATIONS

Richard Wilhelm, translator from Chinese. THE I CHING OR BOOK OF CHANGES. translated from German by Cary F. Baynes; foreword by C.G.Jung. 3rd edition. Princeton, New Jersey: Princeton University Press 1967. Bollingen Series 19.

"The CREATIVE works sublime success/ furthering through perseverance.

" The movement of heaven is full of power/ Thus the superior man makes himself strong and untiring."

KALKI: STUDIES IN JAMES BRANCH CABELL. New Jersey:James Branch Cabell Society.

"Now the redemption which we as yet await (cont'd Imlac), will be that of Kalki, who will come as a silver-stallion: all evils and every sort of folly will perish at the coming of this Kalki, true righteousness will be restored, and the minds of men will be made clear as crystal."

Charles Lyman. "Electric Stonehenge." CONTEMPORARY ART/ SOUTHEAST March-April 1978. pp. 13-17

"I am interested in the ancient and now largely subconscious need to locate oneself in outdoor space, and to establish a relationship with the surrounding landscape, the sky and the elements, the movement of the sun and stars."

THE ORIGINS OF MAYA CIVILIZATION. Richard E.W.Adams, editor. Albuquerque: University of New Mexico Press 1977. School of American Research Advanced Seminar Series.

"There is now little or no dissent from the proposition that the Olmec civilization is older than any other in Mesoamerica, including the Classical Maya....The Olmec sculptural art was basically three-dimensional. These people appeared on the scene around 1200 B.C. with fully developed abilities not only to carve very hard, massive rocks like basalt, but also to move them over great distances...In contrast...Maya sculptural art is essentially flat...

" Olmec pattern representations, it will be remembered, celebrate their gods. So do those of the Maya, but with an important difference: the world they show is exclusively the Underworld. I know of no civilization other than that of the Egyptians which has so concerned itself with the hereafter and the vicissitudes of the soul after death. The incredibly complex world of infernal deities seems to be unknown elsewhere in Mesoamerica, and it appears to be totally absent among the Olmec. If one explores this world, as I have in my examination of Maya Pictorial ceramics (M.D. Coe 1973b), one discovers the reason for the obsession: the myth of the Hero Twins, who overcame the Underworld lords and were apotheosized as sun and moon. Surely this great myth suggested to the Maya rulers and to their subjects that they would also triumph over death, to rise again and be worshipped by members of their respective lineages and by their people.

"Where did the Maya derive the traits for which they are most famous, the calendar and writing system? In light of past and recent evidence, the crucial area and time must have been southern Veracruz, the Pacific coast of Guatemala, and the Grijalaw Depression of Chiapas from the first century before Christ to the second century after, among people who must have been the successors of the Olmec.

"The Olmec were on the Mesoamerican scene as early as 1200 B.C. and had vanished as a cultural entity eight centuries later. During this epoch, they originated much of what we know as the typical Mesoamerican pattern of culture...."

George Rickey. CONSTRUCTIVISM; ORIGINS AND EVOLUTION. New York: G. Braziller 1967.

"In 1920 an exhibition was arranged in a music shell in the open air on a boulevard in Moscow....It was for the opening of this exhibition on August 5 that Gabo wrote the Manifesto....In 5 terse and ringing clauses, Gabo rejected (1) color as accidental and superficial (2) the descriptive value of line in favor of

line as direction of static forces, (3) volume in favor of depth as the only pictorial and plastic form in space (4) mass in sculpture in favor of the same volume constructed of planes, and (5) the ten-thousand-year-old delusion of static rhythm in favor of 'kinetic rhythms as the basic forms of our perception of real time'."

Nan Rosenthal. GEORGE RICKEY. New York: Harry N. Abrams Inc. 1967.

born June 6 1907 GEMINI- THE HERO TWINS, PATRONS OF A SAILOR
June 1964 TWO LINES TEMPORAL at DOCUMENTA III, Kassel Germany:
"...Paul Klee's small secular poem of Ascension: 'The father of the arrow is thought: how do I expand my reach? Over this river? This lake? That mountain?' "

Miquel Serrano. C.G.JUNG AND HERMANN HESSE; A RECORD OF TWO FRIENDSHIPS. translation of EL CÍRCULO HERMETICO. New York: Schocken Books 1966.

"As with men it has always seemed to me that books have their own peculiar destinies. They go towards the people who are waiting for them and reach them at the right moment. They are made of living material and continue to cast light through darkness long after the death of their authors."

"On January 22, 1961 I had lunch with Hermann Hesse at his house in Montagnola, in the Italian section of Switzerland. Snowflakes were fluttering by the window, but in the distance the sky was bright and clear. As I turned away from the view, I caught the clear blue eyes of Hesse sitting at the far end of the table. 'What luck,' I said 'to find myself lunching with you today.' 'Nothing ever happens by chance,' he answered. 'Here only the right guests meet. This is the Hermetic Circle....' "

"... 'Only poets will be able to understand me...' I realized now the force of Jung's words; I realized too that Jung, the magician, had almost alone made it possible for us today to take part in those mysteries which seem capable of taking us back to that legendary land of Man-God."

"And now we must await for the appearance of a disciple capable of propounding his message, interpreting the underlying language of his work, which is already there like a palimpsest. That disciple will have to be a priest, magician or a poet."

William O. Douglas. AN ALMANAC OF LIBERTY. Garden City, New York: Doubleday 1954.

"books by Douglas: AN ALMANAC OF LIBERTY, NORTH FROM MALAYA, BEYOND THE HIGH HIMALAYAS, STRANGE LANDS AND FRIENDLY PEOPLE, OF MEN AND MOUNTAINS."

"There could be as many Almanacs of Liberty as there are philosophies and points of view."

Miquel Serrano. THE VISITS OF THE QUEEN OF SHEBA. foreword by C.G. Jung. translated from Spanish by Frank MacShane. 2nd edition. London and Boston: Routledge and K. Paul 1972.

"...sometimes in the ocean a piece of wood bumps into another only to float away again. So it is with human beings."

. EL/ELLA. BOOK OF MAGIC LOVE. translated from Spanish by Frank MacShane. New York: Harper and Row 1972.

"The master continued his instructions to the young man: 'As I sit under this tree I must tell you that what I am trying to say comes from a great distance. It was transmitted by the serpent who survived the Great Flood that destroyed the race of god-men for whom woman was not something outside but within, for whom male and female were one and not alien to each other. But then "she" did something "he" didn't know about, and the waters destroyed the land where the king was supreme priest. With horns on his head, sitting beneath a tree and surrounded by four emblematic animals, he meditated and directed the course of the stars. You must follow his example. Unless you reincorporate woman within you and sit by the roots of the tree surrounded by your animals, you will accomplish nothing. You'll only be a leaf blown by the wind.' "

C.G.Jung. MEMORIES, DREAMS AND REFLECTIONS. edited by Richard and Clara Winston. revised edition. New York: Pantheon Press 1963.

"From a somewhat later period comes another memory. My mother took me to the Thurgau to visit friends, who had a castle on Lake Constance. I could not be dragged away from the water. The waves from the steamer washed up to the shore, the sun glistened on the water and the sand under the water had been curled into little ridges by the waves. This expanse of water was an inconceivable pleasure to me, an incomparable splendor. At that time the idea became fixed in my mind that I must live near a lake; without water, I thought, nobody could live at all."

" A very few teachers, whom I remember with gratitude, showed particular confidence in me. The one that I recall with the greatest pleasure was the Latin teacher."

AN ECLECTIC OF SORTS THE HERO TWINS GUIDE THE REDEMPTION THAT RESIDES IN THE JOURNEY TO THE UNDERWORLD. AND WHEN THE POLES HAVE REVERSED THEIR ALCHEMIC NATURE THERE WILL BE NEED FOR THE STRENGTH ON ANCIENT PAST LEARNINGS. IT IS NOW NO ACCIDENT THAT WE SEEK AGAIN THE UNION OF THE HEMISPHERES IN THE GREAT REALIZATION WHICH WILL BRING US TO APOTHOSSIS. RICH AND CLEAR WILL BE THE MEMORIES THAT EVEN NOW ECHO THROUGH THE ROOTS OF THE GREAT TREE. THE FOUR CORNERS ARE SET ARIGHT AND THE OUTDOOR SPACE WILL BECOME THE INNER UNIVERSE. AS CRITICAL MAGNETISM BRINGS CLOSER THE FULL CREATIVE POWERS OF THE HEAVENS SURELY THE KEYS TO THE SECRET CONTENTS OF THE VAST EXPANSE OF LAKE CONSTANCE WILL REVEAL THE HIDDEN SPRING. AND BE PREPARED FOR THE TIME OF REVOLUTION WHEN ALL WILL NEED TO BE RESOLVED. REINCORPORATE AND WASH AWAY THE ILLUSIONS OF MAYA. WE ALL HAVE OUR PECULIAR DESTINIES WE ALL MEDITATE ON THE WHEELING STARS. REMEMBER THE PAST FOR IT IS NOW THE FUTURE

David Lindsay. VOYAGE TO ARCTURUS. New York: Ballantine Books 1968.
copyright 1963.

Bo-ö-tes. n \sqrt{L} (gen. Boötus) fr. Gk Boötēs lit. plowman, fr. bous
head of cattle- more at COW $\sqrt{\quad}$ a northern constellation containing
the bright star Arcturus.

¹
cow n \sqrt{ME} cou, fr. OE cu; akin to OHG kuo cow, L bos head of
cattle, Gk bous, Skt go $\sqrt{\quad}$...

Nicholas V. Findler. "Computer Poker." SCIENTIFIC AMERICAN July 1978.
p. 144

two dreamers find the same dream images...what's the probability?

Lyall Watson. SUPERNATURE. A NATURAL HISTORY OF THE SUPERNATURAL.
Garden City, New York: Anchor Press 1973.

"In Switzerland during the past ten years Hans Jenny has been refining Chladni's figures and providing elegant proof that form is a function of frequency. One of his inventions is a 'tonoscope', which converts sounds into visible three-dimensional patterns in inert material. This can be used with the human voice as the sound source, and when someone speaks the sound for the letter O into the microphone, it produces a perfectly spherical pattern. The sphere is one of nature's basic forms, but it is startling to discover that the shape produced by the frequency of the O sound is exactly the shape we have chosen to represent it pictorially in our script. It raises specters of ancient beliefs that words and names had properties of their own."

"The entire universe hangs together, or comes apart, depending on your theoretical bias, by the most basic cosmic form of all, the force of gravity. Electromagnetic waves react only with electrical charges and currents, but gravity waves interact with all forms of matter. The amount of gravitational energy coming from the center of our galaxy is ten thousand times greater than the electromagnetic energy, but we still have trouble measuring it."

"Gravitational waves from the cosmos have now been recorded, but nobody has yet been able to demonstrate that life is aware of them. The best evidence so far comes from a Swiss biologist working on little flying beetles with the interesting name of cockchafers. He put swarms of the beetles into an opaque container and found that they responded to the invisible approach of a lump of lead outside. When lead weighing more than eighty pounds was moved closer to their container, the beetles gathered on the side farthest from it."

" 'The most beautiful experience we can have, is the mysterious.' Einstein. LIVING PHILOSOPHIES 1931."

Roger Tory Peterson. A FIELD GUIDE TO THE BIRDS. GIVING FIELD MARKS OF ALL SPECIES FOUND EAST OF THE ROCKIES. 2nd edition. Boston: Houghton Mifflin Company 1978. Peterson Field Guide Series.

Rufous-sided Towhee/ Red-tailed Hawk/ Mourning Dove/ Cardinal/ Blackbird/ Blue Jay/ Yellow-shafted Flicker/ Red-bellied Woodpecker/ Red-headed woodpecker/ Yellow-bellied Sapsucker/ Crow/ Starling/ Quail/ Common Night Hawk/ Sparrow Hawk/ Cooper's Hawk/ Cedar Wax-wing/ Purple Finch/ Sparrow/ Mockingbird/ Whistling Swan/ Canada Goose/ Mallard/ Canvas Back/ Seagull/ Flamingo/ Osprey/ American Bald Eagle/ Turkey Vulture/ Robin/ Brown Thrasher/ Egret/ Kingfisher/ Heron/ Pigeon/ Red-winged Blackbird

Marietta Knight. A PRIMER OF ESSENTIALS IN GRAMMAR AND RHETORIC FOR SECONDARY SCHOOLS. New York, Cincinnati, Chicago: American Book Company 1905.

"GRAMMAR is the science which treats of the forms and uses of words. The rules of grammar conform to the usage of the best writers and speakers."

"SYNTAX is that part of grammar which treats of the realtions of words in sentences."

"...THE SENTENCE. Rhetorically, sentences may be classified as periodic, loose, and balanced."

Dane Rudhyar. THE ASTROLOGY OF PERSONALITY. A RE-FORMULATION OF ASTROLOGICAL CONCEPTS AND IDEAS, IN TERMS OF CONTEMPORARY PSYCHOLOGY AND PHILOSOPHY. Garden City, New York: Doubleday Paperback 1970; Lucis Publishing Company 1936.

"In this 'Sabian' cycle of symbols we have something similar to the cycle of the YI KING as interpreted by the King Wen some 3000 years ago..."

1950- 29° of Capricorn: "A GYPSY READS FORTUNES IN THE TEA-CUPS OF SOCIETY LADIES: The quest for inner understanding through all life-conditioning. First approach to reality. Desire to transcend routine."

1978- 27° of Aquarius: " AMID RARE BOOKS, AN OLD POTTERY BOWL HOLDS FRESH VIOLETS: Reality of spiritual or esthetic values, linking generations of seekers for the highest. Addition or commitment to value."

1979- 28° of Aquarius: "HUGE PILE OF SAWED-UP WOOD INSURES HEAT FOR THE WINTER: Rich contribution of nature to all who work with foresight. Intelligent preparation. Calm yet potent faith in Providence."

A PRIMER OF ESSENTIALS FOR THE VOYAGE INTO REALITY. A REFORMULATION OF CONCEPTS. O... AMID RARE BOOKS AND HUGE PILED-UP WOOD A GYPSY READS FORTUNES. FROM SWITZERLAND COME DISCOVERIES OF THE SUPERNATURAL REALMS. FIELDS OF BEAUTIFUL MYSTERY CLOTHED IN THE SWEET SCENT OF VIOLETS WHICH IS HARBINGER OF THE PSYCHIC EXPERIENCE. LIVING PHILOSOPHIES AND ESTHETIC REALITIES OF THE BEST WRITERS AND SPEAKERS. BIRDS ARE THE SIGNS OF ANCIENT BELIEFS WHICH INTERACT WITH ALL MATTER. THEIR FREQUENCY GIVES POTENT FAITH TO THE PLOWMAN WHO WORKS WITH FORESIGHT. FORSOOTH TWO DREAMERS WILL THE SAME PROBABILITY. AND WHEN I WAS BROUGHT FORTH INTO THE LIGHT, I, KING AND KNIGHT, SOUGHT TO TRANSCEND THE SPHERE OF EXPERIENCE AND SEARCHED FOR THE GUIDE THAT WOULD CARRY OUT THE GENERATIONS' DESIRES. ART IS BUT A WINDOW ANCHORED WITH THE LEAD TEN THOUSAND TIMES INVISIBLE

William H. Matthews III. FOSSILS. AN INTRODUCTION TO PREHISTORIC LIFE.
New York, Evanston, San Francisco, London: Barnes and Noble
Books 1962.

Fossils Collections Permutations/ summer 1962 I find during a
church picnic- on the beach- the fossilized head of a snakelike
creature or perhaps a "dawn Frog" or perhaps a lizard

ASIAN PERSPECTIVES. volume 9. Univeristy of Hawaii: Social Science
Research Institute 1966.

stone circles. graves. artifacts. social knowing. Ha! Why I ?

SUN CIRCLES AND HUMAN HANDS. THE SOUTHEASTERN INDIANS ART AND INDUSTRIES.
edited by Emma Lila Fundabark and Mary Douglass Fundabark Foreman.
Luverne, Alabama: Emma Lila Fundabark 1957.

the sign of the hand in the circle: remember Le Corbusier.
a fund o' collections. two sisters/ Sagittarius the archer/ Cap-
ricorn the earthy/ arrows in the earth give flight to imagination

JUPITERIAN ANNUAL JOURNAL 1977-78. edited by Lillian Huber. Atlanta,
Georgia: Metropolitan Atlanta Astrological Society Inc. 1978.

The great expansive nature of Jovian personality/ partake of the
Olympian MAAS

Satprem. SRI AUROBINDO OR THE ADVENTURES OF CONSCIOUSNESS. translated
from French by Tehmi. 1st edition US. New York: Harper and Row
1968.

in 1968 off to college and, given a slip with SRI AUROBINDO by
friend, pside-kick K.Y., I carry the words for 10 years in the
hermetic wallet. in 1978 C.C. is the catharsis and the book comes

"The psychic or true personality expresses the unique destiny of
each being (perhaps we should say the unique angle) behind its
cultural, social or religious clothings. Thus a particular indi-
vidual could successively be a navigator, a musician or a revolu-
tionary, Christian, Mussulman or atheist, but each time he will
express the same angle of love, for example, or of conquering
power of joy, of purity, which will give a special colouring to
all he undertakes, and each time this angle will become more
precise, purified, wider."

"...when the seeker on waking has this overbrimming impression, as of having bathed in a world charged with signs which want to say more than one thing at a time (our events of the physical world want to say only one thing at a time, rarely more) and before which it is possible to remain a long while without exhausting their meaning, so much do they seem to be charged with invisible ramifications and terraced depths; or when he has been present at or shared in certain scenes which seem infinitely more real than our physical scenes, always so flat, as though they came up immediately against a hard and slightly photographic background, he will know he has had a veritable experience and not a dream."

"Understand that these experiences are not mere imaginations or dreams but actual happenings....It is a mistake to think that we live physically only, with the outer mind and life. We are all the time living and acting on other planes of consciousness, meeting others there and acting upon them, and what we do and feel and think there, the forces we gather, the results we prepare have an incalculable importance and effect, unknown to us, upon our outer life. Not all of it comes through, and what comes through takes another form in the physical- though sometimes there is an exact correspondence; but this little is at the basis of our outward existence. All that we become and do and bear in the physical life is prepared behind the veil within."

Alyce Green. "The Integral Yoga of Sri Aurobindo." SYNTHESIS.
December 1977. p.43

"The position taken by Aurobindo is also prevalent in Eastern thought and in Western mystical tradition. It does not in any way advocate the rejection of the mind. Thomas Merton, one of the foremost Western contemporary mystics, said that rejecting the mind while proceeding along the path of self-realization is 'tantamount to spiritual suicide.' "

Djuana Barnes. NIGHTWOOD. introduction by T.S.Eliot. 2nd edition.
New York: New Classics 1949. copyright 1947.

" 'The almost fossilized state of our recollection is attested to by our murderers and those who read every detail of crime with a passionate and hot interest,' the doctor continued. 'It is only by such extreme measures that the average man can remember something long ago; truly, not that he remembers, but that crime itself is the door to an accumulation, a way to lay hands on the shudder of a past that is still vibrating.'..."

" 'Seek no further for calamity; you have it in your son. After all, calamity is what we are all seeking. You have found it. A man is whole only when he takes into account his shadow as well as himself- and what is man's shadow but his upright astonishment? Guido is the shadow of your anxiety, and Guido's shadow is God's.' "

" Felix said: 'Guido also loves women of history.' "

" 'Mary's shadow !' said the doctor. "

" Felix turned. His monocle shone sharp and bright along its edge. 'People say that he is not of sound mind. What do you say?' "

" 'I say that a mind like his may be more apt than yours or mine- he is not made secure by habit- in that there is always hope.' "

" Felix said under his breath: 'He does not grow up.' "

" Matthew answered: 'The excess of his sensibilities may preclude his mind. His sanity is an unknown room; a known room is always smaller than an unknown. If I were you,' the doctor continued, 'I would carry that boy's mind like a bowl picked up in the dark; you do not know what's in it. He feeds on odd remnants that we have not priced; he eats a sleep that is not our sleep. There is more in sickness than the name of that sickness. In the average person is the peculiar that has been scuttled, and in the peculiar the ordinary that has been sunk; people always fear what requires watching.' "

John Dos Passos. USA. New York: Random House 1937.

"...it was the speech that clung to the ears, the link that tingled in the blood; U.S.A.

" U.S.A. is the slice of a continent. U.S.A. is a group of holding companies, some aggregations of trade unions, a set of laws bound in calf, a radio network, a chain of moving picture theatres, a column of stock quotations rubbed out and written in by a Western Union boy on a blackboard, a public library full of old newspapers and dogeared historybooks with protests scrawled on the margins in pencil. U.S.A. is the world's greatest river valley fringed with mountains and hills, U.S.A. is a set of bigmouthed officials with too many bank accounts. U.S.A. is a lot of men buried in their uniforms in Arlington Cemetery. U.S.A. is the letters at the end of an address when you are away from home. But mostly U.S.A. is the speech of the people."

Francisco J. Ayala. "The Mechanisms of Evolution." SCIENTIFIC AMERICAN September 1978. pp. 56-69

"The dramatic discoveries of molecular genetics over the past 20 years have led to yet another synthesis encompassing an understanding of evolutionary processes..."

THE QUEST FOR MAN. edited by Vanne Goodall. New York: Praeger 1975.

like mother like daughter

HUMAN ORIGINS. LOUIS LEAKEY AND THE EAST AFRICAN EVIDENCE. edited by Glynn Ll. Isaac and Elizabeth R. McCown. Menlo Park, California: W.A. Benjamin 1976.

"Wherever he [Louis Leakey] went, he made friends with Africans and, if language was a barrier...he was never at a loss as how to establish the best relations by, for example, making string figures which he had learned from Haddon at Cambridge, or by conjuring tricks, with which he used later to regale the children of his friends, and, on occasions, his colleagues..."

"If an observer could be transported back through time and climb a tree in the area where the Koobi Fora Formation was accumulating- what would he see?...Peering through the branches of the tree, the climber would see below the clean sandy bed of a water course, dry here, but with a tidemark of grass and twigs caught in the fringing bushes, showing the passage of seasonal floods. Some distance down the channel is a small residual pool.

"Looking out beyond the bushes can be seen large open floodplains, covered with grasses and rushes, partly dry at those seasons of the year when the lake is low and when the river is not in spate. Far across the plains, a group of four or five men approach; although they are too far off for the perception of detail, the observer feels confident that they are men because they are striding along, fully upright, and in their hands they carry staves."

"As an archaeologist, I am primarily concerned with the physical traces of activities, but these will remain as rather dull stones and bones unless they are considered as parts of broader patterns of habit, behavior and ecology.

"The following components of evidence are now widely recognized, and form convenient headings for the review:

1. 'Artifacts and equipment'
2. 'Food refuse' (usually bone)
3. 'Spatial configuration' within sites
4. Relationships of sites and finds to local and regional 'ecology' and 'geography'."

"It seems to me that artifact assemblages contain potential information on the following broad topics:

1. The 'levels of craft competence' of the makers and the 'intensity of involvement' with or 'dependence' on equipment (material culture)

2. 'Function' and 'adaptation', the need for particular forms of artifacts in economic and social life.
3. 'Tradition', that is, culturally determined craft practices and design norms. This information can in turn be used to attempt assessments of culture-historic inter-relations and distinctions.
4. The extent of 'transportation of some materials'. "

"In summary, the palaeoenvironmental reconstructions of the basins that preserve Plio-Pleistocene archaeological traces suggests a mosaic of diverse habitats- beaches, reed beds, swamps, edaphic grassland, savanna, rivervine woodland and bush, some gallery forest.... I strongly suggest that it was the 'diversity of resources' that may have been attractive...."

Jack Karnig. cover photograph. AMERICAN FORESTS August 1976.

"Cornwall, New York's oldest bicentennial tree, a white oak, is 318 years old and is located on the playground of the Cornwall Elementary School."

Jane van Lawick-Goodall. IN THE SHADOW OF MAN. photographs by Hugo van Lawick. Boston: Houghton Mifflin 1971.

" As the weeks passed, however, I accepted aloneness as a way of life and I was no longer lonely. I was utterly absorbed in my work, fascinated by the chimps, too busy in the evenings to brood. In fact, had I been alone for longer than a year I might have become a rather strange person, for inanimate objects began to develop their own identities: I found myself saying 'Good morning' to my little hut on the Peak, 'Hello' to the stream where I collected my water. And I became immensely aware of trees; just to feel the roughness of a gnarled trunk or the cold smoothness of young bark with my hand filled me with a strange knowledge of the roots under the ground and the pulsing sap within.... It is a period I remember vividly, not only because I was beginning to accomplish something at last, but also because of the delight I felt in being completely by myself. For those who love to be alone with nature I need add nothing further...."

Robert H. Johnston. "The Development of the Potter's Wheel: An Analytical Synthesizing Study." MATERIAL CULTURE, STYLES, ORGANIZATION AND DYNAMICS OF TECHNOLOGY. edited by Heather Lechtman and Robert S. Merrill. St. Paul: West Publishing Company 1977. 1975 Proceedings of the American Ethnological Society.

"And the word came to Jeremiah from the Lord: 'Arise and go down to the potter's house, and there I will let you hear my words.'"

So I went down to the potter's house, and there he was working at his wheel. And the vessel he was making of clay was spoiled in the potter's hand, and he reworked it into another vessel, as it seemed good to the potter to do. (Jeremiah 18:1-4) "

Claude Lévi-Strausse. "Anthropology: Its Achievements and Future."
CURRENT ANTHROPOLOGY 1966. pp. 124-27

Lévi-Strausse still remembers with wonder the finding of almost complete set of American Ethnological Society Proceedings in a small dusty bookshop in Washington DC. He laments the quickly disappearing opportunities to study original primitive groups as civilization quickly overtakes even the Amazon wilderness. Soon we will find that our anthropological study becomes truly one of modern man- ourselves...

AMERICAN ANTHROPOLOGY: THE EARLY YEARS. edited by John V. Murra.
St. Paul: West Publishing Company 1976. 1974 Proceedings of the American Ethnological Society.

an account of the fast invasion of the American west/ the struggle to preserve the disappearing cultures of American Indians, the originals...complicated by the personalities and beliefs of the members of Am. Ethnological Soc. and their competition and jealousies

THE STUDY OF MAN THEIR SPEECH THEIR CULTURE DREAMS MADNESS
ALONENESS REMNANTS ARTIFACTS RECOLLECTIONS REMEMBRANCES TRACES
EVIDENCE. LET THE JEREMIAHS NOTE HOW THE WORD WILL SHOW THE WAY,
HOW AGAIN AND AGAIN THE NEW DISCOVERIES EXTEND OUR REACH, HOW
THE ROOTS OF THE TREE REACH VERY FAR DOWN AND HOW THEY PUT
FORTH AGAIN AND AGAIN NEW SHOOTS, BRANCHES NEWLY GREEN. AND FROM
THE BAREST TRACES MAN CONTINUES THE INQUIRIES WHICH LEAD BACK
AND FORWARD SEEKING SYNTHESIS FROM THE DIVERSITY OF RESOURCES.
OUR SHADOW WILL ALWAYS BE WITH US UNTIL WE COME AT LAST TO THE
SUN CIRCLE WHERE EVEN THE SHADOW IS THE LIGHT

Fred Martin. "Summer in the City." ARTWEEK September 16 1978. p.2

"A metaphor, then, is realer than life, and that leap C.J. and I spoke of sometimes while drawing garbage in the alleys has been the image by which we both have lived. That he sent me last week a photo of our old place gives me the opportunity now to remember our youth and to advise in our maturity: Metaphor is guide of life and so art counts."

Andrew Toth: Letter to the Editor. SCIENTIFIC AMERICAN July 1978.p.8

"Sirs: Jearl Walker's article on kites in "The Amateur Scientist", (SA Feb. 78) reminded me about the remarkable ones on the island of Bali in Indonesia. Numerous competing clubs (of rice farmers and even of state police!) construct and fly huge fish-shaped bowed kites that often measure more than 20 by 20 feet. At the bottom is attached another lateral bow strung with a thick strip of rattan or inner tube. This aeolian harp vibrates so strongly in the wind that it produces a complex sound with a powerful low fundamental. During the peak of the season the fleets of kites that fill the sky sound like thrumming propellers."

Martin Gardner. " Mathematical Games. Charles Sanders Peirce: Philosopher and Gamesman." SCIENTIFIC AMERICAN July 1978. p.18

"Peirce's other great eccentricity- perhaps I tread on even more dangerous ground in calling it that- was his conviction that in every branch of philosophy the most efficient way to organize concepts is by way of three fundamental categories that he called firstness, secondness and thirdness....Firstness considers a thing all by itself, for example redness. Not a red object, just the pure possibility of red: 'Redness before anything in the universe was yet red'. Secondness considers one thing in relation to another, for example a red apple. It is redness linked to an apple, a 'brute fact' of the actual world. Thirdness concerns two things 'mediated' by a third, for example an apple falling from a tree."

BRICE MARDEN. RECENT PAINTINGS AND DRAWINGS. September 23-October 21 1978. catalog of exhibition. New York: Pace Gallery.

" 'Painters are among the priests- worker priests of the cult of man- searching to understand but never to know (MOMA, 1974).' "

" 'I like the idea of subject matter in painting; I was really bored with painting as referring to itself. The subject matter, my interpretation of the subject, made certain things happen; it made it easier for me to make certain decisions. But in the end, I just want it to look like a good painting, without having any of these things attached to it.' "

Stephan Bann. "Adriatics- A propos of Brice Marden." 20TH CENTURY STUDIES: ISSUE ON VISUAL POETICS December 1976. pp. 116-29

intense discussion of Marden's work/ classics/ Latin/ religion
a religious metaphor

Phyllis Tuchman. "Sculptors Mass in Toronto." ART IN AMERICA
September-October 1978. pp.15-23

"Early on, an afternoon panel devoted to 'Object vs. Phenomenon: Piece or Process' set the tone for the remaining programs. Moderator Marcia Tucker asked 'Must an object be made?' Indeed it must agreed Carl Andre, Tim Scott, Sylvia Stone, George Trakas and William Tucker. But what constitutes an object and how it is to be experienced engendered spirited discussion.

"Toronto-born Stone complained that pieces by Robert Morris and by Trakas, specifically made for an exhibition then on view at the Art Gallery of Ontario...forced spectators to experience the work in particular ways- by walking through corridors in the Morris or mounting precarious steps in the Trakas. The degree to which the environmental artist controls the viewer's behavior is, she said 'seldom discussed.' Scott noted that bridges, arches and such can be discussed sculpturally, but that they are really not sculptures as such. Great three-dimensional works of the past, he explained, are primarily to be looked at. While the physical sensations of touching or walking around sculptural pieces are relevant, the basic experience is looking. Later on, when Carl Andre talked about work which can be entered, like Japanese gardens, Scott asked, 'If it's a garden, why do you have to call it a sculpture?' Marcia Tucker seemed to want to find someone who would say that objects need not be made. Eventually Robert Irwin was coaxed forward."

Jan Butterfield. "Larry Bell: Transparent Motif." ART IN AMERICA
September-October 1978. pp.95-99

" JB:... 'almost no statements exist from you regarding the issues in your work. My knowledge of your work has come from first-hand experience and from what I know from other artists.'

" LB: 'Let me put it this way: I have never dealt with those things called "statements." I don't know from "statements" except in my work.'

" JB: 'The most searching and intuitive information about you has come to me through other artists, and is not published.'

" LB: 'The most intuitive statements are the works themselves.'

" JB: 'Yes, of course. But I am talking about in addition to that.'

"LB: 'I won't accept that for a fucking second! You tell me what the "statements" part of an artist's work is! You know god-damned well that the "statements" are in the work! At a number of places in my life, my point of view was changing so rapidly that I could not accept one particular point of view over another. Each day I was in a different place than the day before, and very often I am not buying today what I was selling as recently as yesterday. That's why it can't be verbalized. Can you understand that?'

"JB: 'All right, I'll buy that. Let's talk about the new work then and forget about "statements" for the time being.'

"LB: 'Now you're talking.'..."

and LB proceeds with some quite lucid statements reflecting his work and attitudes

Maira Roth. "Harold Cohen on Art and the Machine." ART IN AMERICA
September-October 1978. pp. 106-110

"MR: 'Why do you work with a computer?'

"HC: 'The machine is interesting to me for just one reason. It makes it possible to model certain aspects of the human mind. I am concerned with how human beings work....what really interested me about the computer...was an intuition that it would enable me to investigate areas...which I like to call image-making.'..."

"MR: 'So when you say you're interested in how human beings work, you're talking about questions of meaning, perception, and behavior?'

"HC: 'Yes....One of the problems with the drawing, once it is taken out of...context and put in a frame, is that it becomes an art-world property. The drawing itself is merely the tip of the ice-berg, in terms of the context and of what is involved in its making....what I am trying to point out is that much of what is fundamentally important in art rests precisely on the audience's ability to read images....the propensity to generate meaning, to associate meanings with marks, is something the viewer shares with the artist. A large part of what we value in art is not the ability of the artist to communicate special meanings, but rather the ability of the artist to present the viewer with something that stimulates the viewer's own propensity to generate meaning. The propensity to invest events with significance may be one of the most fundamental attributes of the human mind, and I suspect that art draws much of its power directly from its reliance upon this attribute....The mind itself might be characterized as a symbol-manipulating entity, a device for assigning meaning to events, significance to experience, and art plays off this fundamental function of the mind. The fact is that everybody's mind does it, not just the artist's. What I'm doing has political overtones in that it stresses the fact that a lot of things the artist claims as his very special prerogative are, in fact, everyone's prerogative...'..."

Barbara F. Cott. "Claire Falkenstein." ARTS MAGAZINE September 1978.
p. 22

"Falkenstein has written that '...we make, in order to reveal ourselves to ourselves and to understand our environment more clearly... The synthesis, which is the work of art, bridges the gap of knowing-not knowing, allowing us through our sensibilities to approach gratification in time, as we relate our whole being to the "now" situation....Art is not logical, nor should it illustrate. Rather art has its own identity as one of the manifestations of the mind....' "

AND SO PERHAPS IN THE GREAT CHURCH THAT IS EXISTENCE AND NOT-EXISTENCE THE HUMAN BEING CAN BE SEEN AS AN ICON, A METAPHOR FOR THE CONTINUING SYNTHESIS OF DISPARATE PARTS. THE MEANING ASCRIBED TO ANYTHING DEPENDS ON PERSONALITY AND INTENTION. EVEN WHERE THE PERSONALITY IS RECLUSIVE, INTENTION IS OBSCURE OR CONTEXT IS UNKNOWN, THERE EXISTS A PROPENSITY TO ILLUMINATE, UNDERSTAND, TO WRESTLE WITH THE ANGEL THOUGH THE RESULT IS MERELY A GRUDGING ACKNOWLEDGEMENT. THE PRIESTS OF LIFE ADMINISTER THE RITES AND SACRAMENT AND ASSURE US ONLY OF THEIR INTUITIVE FAITH IN THE GREATER. IN A SENSE ALL CREATION IS BUT A FEEBLE MANIFESTATION OF POSSIBILITIES INNUMERABLE. I METAPHOR AND WE BECAME FIVE

THE MOUSE MUSEUM. THE RAY GUN WING. TWO COLLECTIONS/TWO BUILDINGS
BY CLAES OLDENBURG. exhibition organized by Museum of Contemporary Art, Chicago.

Museum of Contemporary Art, Chicago. November 18-1977-January 8 1978.

Phoenix Art Museum, Phoenix. January 27-March 12 1978.

St. Louis Art Museum, St. Louis. April 20-June 11 1978.

Dallas Museum of Fine Arts, Dallas. June 28-August 6 1978.

Whitney Museum of American Art, New York. September 28-November 26 1978.

with catalog: Museum of Contemporary Art and Claes Oldenburg, Chicago 1977.

collection of multitudinous diversity/ collection of multitudinous singularity....20th century remnants/ 21st century prototypes.... "there ain't no Sanity Clause..." said Chico Marx

ABSTRACT EXPRESSIONISM. THE FORMATIVE YEARS. October 2-December 3 1978.
Whitney Museum of American Art, New York. exhibition.

in a way becoming a metaphor for the soul-searching of the 20th century- a seeking for marks which do not limit but open onto vistas of inner space, harbinger of the physical manifestation: Space Flight to the Moon the Great Symbol of our Emotive Anima.

INNER CITY. AN ENVIRONMENT BY MICHAEL MCMILLEN. October 3-December 3 1978. exhibition. Whitney Museum of American Art, New York.

the buildings as a model for the cities and rooms of our psyche

ANNE HEALY. October 3-October 28 1978. exhibition. Zabriskie, New York.

gauze screens as genoa sails- revealers of wind

MONUMENTA '76. ANNE HEALY. NEWPORT, RHODE ISLAND. August 1-September 5 1976. catalog of exhibition with essays by Lawrence Alloway and Hugh Davies. Newport, Rhode Island: Monumenta Newport Inc. 1976.

Sails and wind for new port and all that jazz/ invisible maid-visible

BETTY PARSONS. October 14-November 11 1978. exhibition. Kornblee, New York.

letting myself drift with chance I find beached remnants from the Subconscious See

DENNIS OPPENHEIM. RECENT PROJECTS: SCALE MODELS, PHOTOGRAPHS, DRAWINGS, PRINTS. September 21-October 14 1978. exhibition. Multiples Inc., Marian Goodman Gallery, New York.

a Roamin' theatre: I am the crowd who watches itself engage in defeating challenges. Pinch yourself to see if you're dead...
I partake, prudently, of the MASS OF CHOCOLATE

DENNIS OPPENHEIM RETROSPECTIVE DE L'OEUVRE 1967-1977. catalog.
Musée D'Art Contemporain, Montréal March 9-April 9 1978.
Art Gallery of Ontario, Toronto. September 16-November 12 1978.
Winnipeg Art Gallery. June 15-August 15 1979.
Gouvernement du Québec, Ministère des Affaires Culturelles,
Musée D'Art Contemporain, Toronto 1978.

such a profusion/ almost a self-defeating catalog/ too immense
for the thousands of small print words/perhaps I can feel the
dichotomy of subject-object so much better for the picture made
of ten-thousand words

BRICE MARDEN. RECENT PAINTINGS AND DRAWINGS. September 23-October 21
1978. exhibition. Pace Gallery, New York.

and indeed it is a sanctuary/ upstairs and down via the spiral

RANDY GREEN, AVITAL OZ, RICHARD PETTIBONE, BUKY SCHWARTZ. October 14-
November 14 1978. exhibition. O.K. Harris, New York.

from the monumental to the petty/ the supermarket selection
see one and see them all

JOANNA POUSETTE-DART. RECENT PAINTINGS AND DRAWINGS. October 7-28
1978. exhibition. Susan Caldwell Inc., New York.

Object: Dart/ well called

JEFFREY BROSK. September 12-November 4 1978. exhibition. Sculpture
Now Inc., Gallery 2, New York.

a basement scene. immense red line of the I beam. definitely
imposing. concrete ideals. brusque presentation

JOHN BALDESSARI. RECENT WORK. BLASTED ALLEGORIES. (COLORFUL SENTENCES).
September 23-October 14 1978. exhibition. Sonnabend Gallery, New York.

Baldly punny/ bending the meaning/ 23 'es kid you

CLAIRE FALKENSTEIN. September 14-October 19 1978. exhibition. Neill Gallery, New York.

mythic ships and sails/ bamboo steel wire and cloth constructions
a warm sense of communication of materials and idea

DONALD JUDD. September 30-October 31 1978. exhibition. Heiner Friedrich Inc., New York.

an elusive sense of geometry/ the plane facts hidden/ the carpentry becomes the magic of the pieces/ miter boxes might err

DOUGLAS HUEBLER. MEDITATIONS. September 30-October 21 1978. exhibition. Leo Castelli, New York.

interpretation of the word/ act/ fact/ intellect

JAN DIBBETS. STRUCTURE PANORAMAS 1977-78. September 30-October 21 1978. exhibition. Leo Castelli, New York.

point of view

HET OBSERVATORIUM VAN ROBERT MORRIS IN OOSTELIJK FLEVOLAND. catalog of documentary exhibition: Tendoostelling Over Het Observatorium in Het Stedelijk Museum, Amsterdam. April 23-May 30 1977.

modern stonehenge somehow loses much of its magic since it seems so possible...it's a construction business

CHANGE OF SCENERY 1973-1978. WORK DONE IN SITU BY DANIEL BUREN. September 23-October 14 1978. exhibition. John Weber Gallery, New York.

through the wall through the window out across the street/ a long dry (wry) line/ inside out black and white

THEÂTRES DE MÉMOIRE. J. DUBUFFET. RECENT WORK 1974-76. March 26-April 23 1977. catalog of exhibition with essay by Arnold Glimcher. Pace Gallery, New York 1977.

"...The question of scale is best approached like a natural phenomena. It is organized like the forces of nature organize and reorganize geology. Reminiscent of the diagrams in Natural Science museums describing layers of the earth, the THEÂTRES DE

MEMOIRE are a time line eroded through fossils trapped in successive layers of shale and shifted by earthquakes and volcanic eruptions until Paleolithic fossils are juxtaposed with current organic decomposition. They recall the past only to reveal the future and the revelations unearthed by each new excavation do not provide answers but rather raise questions."

THE FOREGOING ENCOMPASSED SIX HOURS IN NEW YORK CITY. WHAT CAN BE THE RATIONAL LOGIC OF SUCH PROFUSION? DO I WISH THAT IT ALL MAKE SENSE? DO YOU CARE THAT I COMPREHEND ANY OF IT? DOES IT MATTER THAT ANY OF IT IS SEEN? LO I AM BUT ONE- A SPECTATOR OF SAND. THESE ARE ARTIFACTS, REMNANTS OF MEMORY ROUGHLY IN CHRONOLOGY THAT CAN NOT REMAIN STEADY. AN ARROW AT LEAST SENSES ONE DIRECTION, COMPELLED BY THE REVERSE LOGIC OF BOW AND STRING. AND YET IN THE GREATER REALM WHICH WE CAN ONLY SEE UPON REFLECTION, THE ARROW HAS UNSEEN VECTORS: THE ROTATION OF THE EARTH THE MOVEMENTS OF THE UPPER CRUST AND LOWER PLATES THE MOVEMENT OF THE SUN AND MOON THE GRAVITATIONAL PULL OF THE INNER AND OUTER PLANETS PERHAPS THE STRONG URGE OF A BLACK HOLE THE INCLINATIONS OF THE ECLIPTIC THE MOVEMENT MAJESTIC OF SUN FIERY 200,000 YEARS IN ITS OWN CIRCLING OF THE SYSTEM THAT BEARS ITS NAME WHICH IS BUT THE SMALLEST WAFTING IN THE GALACTIC BREEZE AND WHICH UNDERSTANDS ONLY A MITE OF THE UNIVERSE- ONE TURN. I SIGH IN CONTEMPLATING THE HEAVENS AND WAIT PATIENTLY IN THE BRIEF ETERNITY THAT I AM HERE FOR THE REVELATIONS THAT MAY HONOR ME WITH FEEBLE INSIGHTS. NO ONE CAN KNOW ME AND LEAST OF THEM IN KNOWING IS MYSELF. ART IS BUT A CATALYST FOR KNOWLEDGE. ANY OTHER TIME PLACE BEING SITE OR SENSE WOULD HAVE THE SAME OUTCOME. I PRESENT ONLY AN IDEA OF MY CONFUSION AS AN EXAMPLE OF THE ULTIMATE CLARITY. I HAVE NO DESIRES NO LONGING THAT I CAN GRASP- ONLY AN INTUITION THAT ART IS WHAT I AM NOW, HAVING BEEN, AND TO BE YET MORE, ART. I DO NOT WISH TO BE INSCRUTABLE BUT I SHUN ANY DEFINITION WHICH WOULD LIMIT. TAKE WHAT YOU SEE AND COMPARE IT TO ALL THAT IS NOT SEEN. TOGETHER THEY ARE EVERYTHING THAT JUSTIFIES MY BEING. I AM AS A POINT WHICH TURNS ON ITSELF, THE INFINITE CROSSROADS OF EVERYTHING ELSE. I WOULD PERHAPS BE BEST OFF SEEKING MY SALVATION IN QUIET RESIGNATION. WHAT CAN I ADD TO INFINITY? IS NOT THE MERE FACT OF MY OCCURRENCE ALREADY SUFFICIENT DECALARATION OF INTENT? AND YET I DEFY LIMITATION AND SEEK MY FREEDOM AS THE WIND. I AM THAT EVERYTHING WHICH IS NOUGHT. I AM A SOLAR WIND BY WHICH FUTURE NAUTICAL MAPS WILL STEER. I AM ON THE OTHER SIDE OF THE MIRROR WHERE I WATCH WITH AMUSEMENT THE VAIN CLAMORINGS OF MYSELF STRUGGLING TO AWAKE TO THE REALITY THAT ALL IS ELUSIVE ILLUSION ALLUDING TO THE UNKNOWN POSSIBILITIES OF OTHER EXISTENCES. THE FOREGOING ENCOMPASSED SIX INFINITIES TIMES INFINITY. HALF ON THIS SIDE AND HALF ON THE REVERSE SIDE OF THE MAGIC MIRROR. AND YET INFINITE HALVES CAN ONLY APPROACH ZERO FROM OPPOSITE ENDS AND SO INDEED I PROPOSE TO LEAVE ALL UNRESOLVED. READ BETWEEN THE LINES WHERE THE WORDS NOT WRITTEN HAVE THEIR ETERNAL, INFINITE PASSAGE. FOR THERE IT IS THAT THE REAL MEANING LIES, BETWEEN NOTHING AND EVERYTHING: A MEANING THAT IS UNSULLIED WITH ATTEMPT INTENT SENSE DEFINITION. PRAISE TO THE UNKNOWN UNSUSPECTED UNDETERMINED UNJUSTIFIED COMPLETION OF NOUGHT

Arthur Newell Strahler and Alan H. Strahler. MODERN PHYSICAL GEOGRAPHY.
New York: Wiley 1978.

how the winds blow how the currents move in the atmosphere and
the sea how the land masses warm and cool. the horse latitudes
the tropics of cancer and capricorn/ on and on father and son
explain the weather/ we live by the sea under the ocean of air

Bob Keil. "John Cage- Prints Inspired by Thoreau." ARTWEEK October
21 1978. p. 5

"In reading Henry David Thoreau's journals you may have noticed
small drawings by the writer appearing occasionally in the mar-
gins and behind or between the printed words. These little draw-
ings came to John Cage's attention during his readings of the
journals and took on a special value to him- in certain respects
embodying the relationship of the individual to nature, the de-
sire to comprehend, to notate, to survive. In looking through a
copy of Thoreau it struck me how superb his drawings are, how
they balance the text and add an unconscious dimension to it, a
spontaneous language as a counterpoint to the grammatical lan-
guage....

"In an interview with Robin White at Crown Point Press (1978),
Cage was asked about the notion that if you look at a given
object long enough it assumes the intent of a work of art. He
responds: 'That notion invalidates art, perhaps, but it doesn't
invalidate the experience of looking...All we have to do is pay
attention to anything, it seems to me. Thoreau had this view- he
said about music that music is continuous- only listening is in-
termittent. We could say about painting that art is everywhere;
it is only seeing which stops now and then.' "

Peter Frank. "Jud Fine (Ronald Feldman)." ARTNEWS October 1978.p.176

"...Fine is something of a sculpture freak, and his complex, in-
formation-packed drawings- often augmented with actual poles-
show what kind of structure Fine prefers: the kind that extrapo-
lates on physical laws to which architects and engineers must ad-
here, but which is not bounded by established necessities. Fine
is something of a spiritual heir to Buckminster Fuller in this re-
spect, although he does not venture the same kind of visionary
practicality. For all their anti-utilitarianism, Fine's ideas are
presented as persuasively complete inventions- but inventions which
aren't likely to work. This doesn't matter- the ideas exist on
their own. If bamboo never grows into a pyramidal tunnel, if storm
winds over the ocean can't be harnessed in rectangular pens, it is
still fascinating to observe Fine's philosophical insight and
gifted tinkerer's way of structuring such things. Fine's graphic
deftness and his superimposition of sculptural items on the draw-
ings make even entirely non-verbal, diagrammatic propositions
engaging."

Barbara Schwartz. "New York Sculpture...Salvatore Scarpitta's 'Sleds'." CRAFT HORIZONS April 1975. p. 87

"...placed in numerous positions (on floor, wall, leaning, lying, hanging) each wood and resin-coated sled/sculpture is a beautifully wrought object. Tautly stretched resin-coated canvases add another mysterious dimension..."

Rose Slivka. "The Sleds of Scarpitta." CRAFT HORIZONS August 1975. p. 24-28

"Scarpitta's sled becomes the dream and the dreamer alike, itself the poem- daring, magical, haunting- the wordless objectified poem. It is not an illustration of a poem....The sleds are archetypes of accumulated human experience. They run the risk of seeming primitivistic in order to impart the overwhelming prehistorical reality, the human attachment to ongoing reality....They are all constructed from wooden elements, out of things...in the streets or in surplus warehouses- chair backs, rungs, legs, ladders, shelving, crutches, broom sticks...He does not allow the found object to take over. He uses only those elements that evolve the form he is seeking."

THE SEARCH FOR EXTRATERRESTIAL INTELLIGENCE: SETI. edited by Philip Morrison, John Billingham and John Wolf. Washington D.C.: National Aeronautics and Space Administration, Scientific and Technical Information Office: for sale by the Superintendent of Documents, U.S. Government Printing Office 1977. series: U.S. N.A.S.A. NASA SP:419

SETI NASA DC STIO SUPERINTENDENT US GOVT PRINT OFF 77 US NASA NASA SP 419/ intended for whom is the quest...A OK

James A. Dunne and Eric Burgess. THE VOYAGE OF MARINER 10: MISSION TO VENUS AND MERCURY. prepared by Jet Propulsion Laboratory, California Institute of Technology. Washington D.C.: National Aeronautic and Space Administration, Scientific and Technical Information Office: for sale by Superintendent of Documents, U.S. Government Printing Office 1978. series: U.S. N.A.S.A. NASA SP: 424

and the hermetical mariner lofts into space two and fourth the voyage toward hot-blooded Mercury...is this new Odysseus not but a coordinated collection of all men's desires?

WHY MAN EXPLORES. A SYMPOSIUM HELD AT BECKMAN AUDITORIUM, CALIFORNIA INSTITUTE OF TECHNOLOGY, PASADENA CALIFORNIA, JULY 2 1976. sponsored by NASA Washington D.C.: National Aeronautic and Space Administration: for sale by Superintendent of Documents, U.S. Government Printing Office 1977. series: U.S. N.A.S.A. NASA EP: 123

James Michener: explorer of man's past and present/ Captain Cousteau of CALYPSO: explorer of past present subconscious waters scuba do/ Ray Bradbury: exploring the future

Fred Martin. "Current Events." ARTWEEK October 28 1978. p. 2

"...and the reason I chose not to give the artist's name was because Rilke praised somewhere the good fortune of artists who wait a long time to be discovered. Anonymity is the shield behind which one may seek the special core of destiny, the individual soul given each one of us at birth; anonymity gives time to deepen and strengthen that core before all the winds of world opinion come to try to tear it down..."

"...It all looked so good that I decided to stop everything for a few minutes and stare. The sky and trees against each other were like what Corot tried sometimes to paint..."

Beverly O'Neill. "Carl Cheng's Museum." ARTWEEK October 28 1978. p.7

"Taking the front window of the old Sinbad Restaurant he has placed a 10' x 12' bed of sand at waist height, enclosed it in a black paper shroud and lit only one end. On the unlit side is an electrically operated metal arm, extending the sandbed's width, holding nine different styluses made from bones, a pelican's skull, carved aspen branches, shells and copper whirligigs. The panel board reads: 'When your selection is made on the coin-operated selection board, the mechanized abstract translator is activated over a bed of sand creating a changing visual pattern.'... He sees this particular project as an art lab, really a prototype for a larger work he is proposing for the city of Santa Monica. Since the mid 1960's Cheng has built a number of eccentric machines, some coin-operated, all embodying a natural-machanical interface."

Julia Kristeva, Marcelin Pleynet and Philippe Sollers. "The U.S. Now: A Conversation." translated from French by Phoebe Cohen. OCTOBER Fall 1978. pp. 3-17

"Philippe Sollers: '...Now what happened in the twentieth century with the First and Second World Wars? Strangely, we saw a completely spectacular grafting of the different subjective liberations which had erupted in Europe between the wars, and which appeared in Europe as dissidence of marginality. I see the main graft at the time of the Second World War, in the withdrawal and exile of eccentric European personalities to the United States. Let's call it the grafting of the European avant-garde onto the United States, even though the problem is complex, involving Schoenberg and a great many others. In my view it's very important and we must return to it. Let's also say it was the grafting of surrealism

onto the United States during the war.

" 'It seems to me that this grafting is the source of what we call American art. Like it or not, the very rapid development of an American art, in both painting and gesture, results from this, from an atmosphere bordering on something like the materialization of an unconscious which might have been experienced in Europe.

" 'I think this situation was rapid, explosive, and went unperceived in Europe, in France, before, say, the 1960s. We had the cold war, a kind of politico-military planetary freeze, and gradually around 1960, this memory grafted onto the United States resurfaced, thereafter posing a question for Europe. Now the problem is whether the seminal elements exported by fascism and Stalinism to the United States can be reexamined in the light of what may emerge in Europe as the archaeology of our twentieth-century History. And here again we face some crucial questions: the question of Freud in 1909; the introduction of Jungian ideas; the multivalent resistance of religious attitudes which, despite their decentralizing and polymorphic aspect, remain resistant. And what do American intellectuals and academics now accept as the archaeology of the history of this graft indirectly made upon them and presupposing a loss somewhere? That is, what interests them as philosophy, as theory of language, or as a method of interpretation? And what is their concern with the in-depth understanding of the great avant-garde phenomena of the twentieth-century, in Joyce, for example, Artaud, or whomever you wish? That's my question. We're now at a very important turning point, so that this possibility of creative nonverbalization makes it imperative to ask one question: Why this gap in verbalization? Is it still productive? It has been, but does it continue to be? And who's going to be able to speak within it, or not to?' "

Robert McDonald. "Colors and Images Coded." ARTWEEK October 28 1978.p.7

"Throughout her career Sonya Rapoport has nourished her art, no matter how abstract and symbolic it might have been, with information- intellectual, experiential, emotional- from her life.... In HOVENWEEP, for example, Rapoport converts computerized archaeological research findings about native American artifacts into representational drawings. She decodes archaeological information and recodes it into artistic information: she illustrates what the numbers mean. In KIVASTUDIO Rapoport has encoded information about her working space and about a Pueblo Indian kiva, then has illustrated what the data mean. Eight panels (each 110" x 15") present analogies between kiva and the artist's studio."

SINBAD THE SAILOR REJOYCES WITH CALYPSO BENEATH THE VENUS
DRENCHED OCEANS AND CONTEMPLATES THE BONES OF THE PELICAN
GENTLY INSCRIBING THE SANDY FLOOR. CAPTAIN WHY DO WE EXPLORE?
WHAT NEW LANDS LAY BEYOND THE HORIZON OF OUR CRAFT? AH! WE
EXPLORE THE ACCUMULATION OF OUR EXPERIENCE PILING UP AROUND
US AND PUSHING US ON TO THE UNSEEN UNKNOWN POSSIBILITIES
WHICH YET LIE SUBMERGED! THERE ARE AS MANY WHO EXPLORE THE
PAST AS THERE ARE THE PRESENT SEEKERS AND THE FUTURE SEERS.
LET US GO ON TOWARD THE ANONYMOUS WHICH IS EVERYWHERE AND
ONLY WAITING FOR THE GREAT DISCOVERY WHICH WILL ACCLAIM IT.
AND IN THE VERY RECOGNITION WILL COME DESIRE FOR ANOTHER
ANONYMOUS REALM OF EXPLORATION. LET ME WAFT ONWARD AS AN
INTERFACE BETWEEN THE SEEN AND THE UNSEEN. LET ME BE AS THE
DARING MAGICAL DREAMER WHO IS UNBOUNDED BY PRACTICAL NECES-
SITY AND WHOSE VISIONARY QUESTS ARE THE SYMBOLIC ECHO OF THE
TREE GROWING FROM THE ROOTS OF KNOWLEDGE. AN ASPEN SHIMMERS
IN THE MECURIAL TWILIGHT, CREATING THE PASSAGE OF THE WIND
THROUGH THE LEAVES OF EXPERIENCE. AND THE FALL IS ENCODED
IN THE VERY COLORS AND IMAGES.

Richard E. Leakey and Roger Lewin. ORIGINS: WHAT NEW DISCOVERIES REVEAL ABOUT THE EMERGENCE OF OUR SPECIES AND ITS POSSIBLE FUTURE. London: McDonald and James 1977.

a popular discussion of the evidence of man in the past and the evidence perhaps that will pass into the future: an optimism that probably reveals more about what the common man will stand in the way of lectures/ but: the optimism comes only from the faith that pessimism surely would scare sense into the world of HOMO SAPIENS; and then, what will be will be and the optimism may prove us truly saps...

and _____. PEOPLE OF THE LAKE, MANKIND AND ITS BEGINNINGS. Garden City, New York: Anchor Press 1978.

"The unique mixed economy of hunting-and-gathering is not just a way of making a living; it is a way of life.

" When the concept of agriculture was invented about ten thousand years ago, it precipitated the decline- slow at first, then more rapid as time passed- of a hunting-and-gathering existence that had dominated human history for at least two million years, and possibly much longer. The forces of evolution that, through the late Pliocene and the Pleistocene epochs molded the human mind and shaped our psychology and our social responsiveness, are those embedded in the hunting-and-gathering way of life. So much so that today we look out on a technologically sophisticated and socially divided world with the brains of hunter-gatherers in our heads."

"...a true hunter-gatherer people, the !Kung San, in northern Botswana. Here, in the sun-parched hills of an area known as the Debe, which is on the northern fringes of the Kalahari Desert, the !Kung make a living on what nature has to offer: they hunt animals (again, with less than spectacular success); they collect nuts and roots and other vegetables; but they cultivate nothing, excepting, perhaps, leisure. Because of the careful studies, organized by anthropologists Richard Lee and Irven De Vore, the !Kung have been something of a model for what true hunting and gathering is all about. And for reasons that need no explanation someone once called the !Kung 'the gentle people.' "

"Elaborately carved and beautifully decorated accouterments of culture do not play an important part in the lives of hunter-gatherers, not because they don't have culture, but because their whole lives are geared to possessions that can readily be carried from one camp to the next.... Hunter-gatherers prefer to carry their culture in their heads rather than transport the objects of culture on their backs; myths, songs, storytelling, and dances are all part of their rich cultural fabric."

"...the technology of food gathering is therefore very simple: at the least it is a receptacle in which to transport the food; and if roots, tubers, and rhizomes are to be on the menu, then one needs a sharpened stick with which to unearth them....The real skill of food gathering is knowing where to go and when to go there....you need highly efficient mental maps, not just of space but of time too; you have to know where to go and at what time so that, in terms of economics, you can maximize the return of your efforts. So, the key to this type of economy lies in the information and analytical skills inside the head, rather than in fancy technology wielded in the hand."

"...Gatherer-hunters are very much a part of their environment rather than being apart from it."

"An individual !Kung camp is a striking social contract with the ecological imperative for dispersal: the people live, work, and play very close together, often in intimate and literal contact with each other. Each family has a small shelter which, in the wet season, is made from long poles bent over to form a domelike structure which is then covered with grass and leaves. The inevitable hearth, where food is prepared and eaten, is the focus of family life. The huts are usually arranged in a rough kind of circle, forming a communal central area which is the scene of dancing and the first sharing of meat from a large animal. There are no separate living areas and 'workshop' areas; if, for instance, a number of men want to make poisoned arrowheads, they usually congregate around someone's hearth where they exchange stories as they work. Everyone's hearth can be the center of a specific activity at some time during a camp: there are no specialists in the gatherer-hunter communities."

"Basically, we have brains in our heads- whether we are humans, monkeys, mice, or lizards- in order to create our version of 'the real world'...."

"The reptilian eye is a complicated piece of machinery, so much so that much of the essential visual analysis is performed in the retina itself: very little information passes to the brain- there is simply no need. About two hundred million years ago the first mammal-like creatures evolved. They were small and they had to make their living under the cover of night. Reptilian vision wasn't much good to them, and so, through the channels of natural selection, efficient hearing evolved. Unlike the eye, the ear simply did not offer sufficient space to package the necessary analyzing machinery, hence it had to go to the brain. This development was the first important step in the evolutionary growth of brains."

"Night vision was born, and it makes use of twilight hours and occasional moonlight to give useful information about distance and movement...Because these ancient animals had the benefit of information from their ears and their eyes, it made good biological sense for the brain to 'compare' the inputs..."

"seventy million years ago...they re-evolved daytime vision. Unlike the reptiles' vision, however, this modern version depended heavily on analysis in the brain. Color vision developed too. And, more particularly for nocturnal animals, the sense of smell became very acute. All these developments were 'designed' to give animals a clearer picture of their world, and those animals that had two or more windows on the world (sight, hearing, and smell) evolved ways of integrating the information, a crucial advance in the emergence of consciousness."

"...The progressive evolution of the higher primate brain therefore produced a machine that, through comparing incoming information from several sensory channels and then setting the results against information kept in capacious memory store, can create a vibrant image of the world outside. It can recognize objects as discrete entities rather than as simply part of a patchwork pattern...And it can project events into the future as well as store happenings of the past."

" We share with the great apes much the same kinds of sensory tools for building up a picture of the world in our heads. But one tool that we alone have is spoken language...By naming objects, one can think more manipulatively about them. And by speaking about the images in our heads, we create a genuine shared consciousness in a way that is impossible without words. The evolution of a spoken language must certainly have been influential in the expansion of the human brain during the past couple of million years. Important though language is, both as a channel of communication and as equipment for thinking, the really special feature of the human brain is its use of language to question our place in nature. Intense intellectual curiosity is a hallmark of human kind."

" One important milestone in the path to full human conscious experience is self-awareness, the knowledge that one is an individual among many. And following close on self-awareness is death-awareness. When the certainty of mortality first flickered in the minds of our ancestors, they must have begun to care for their dead; they invented ritual burial."

"Many animals make complex sounds, of course, but only in humans do those sounds represent objects or events in an arbitrary yet symbolic way. These sounds- we usually call them words- are inventions of the human mind....perhaps the pressures of natural selection planted in the heads of primitive HOMO the ability for spoken language, not so that one individual could tell another what he should be doing next in the practical matters of daily life, but so that everyone could think more efficiently about the world in which they made a living."

"Words are powerful instruments for telling stories. They are less spectacular for giving instructions....the facility to share experience- to create a genuine shared consciousness- would be evolutionarily advantageous to creatures whose unusual subsistence economy forced them into uniquely intense social contract."

"Archaeologists attach many labels to the broken and flaked stones that litter the path of human evolution: artifacts, tools, implements, tool kits, stone-tool technology, stone-tool culture...At one extreme, in the earliest part of the record, the word 'artifact' probably best describes the stone objects we find: they were made intentionally, but in a casual opportunistic way. As more and more formal patterning organized the artifacts into a tool kit, then the phrase 'stone-tool culture' becomes meaningful.... Now that all there is left of those past times is the technology, it acts as a mirror reflecting the complexity and intensity of the social culture that manufactured it."

"We may not be the only animal who intentionally makes tools, but we are the only creature who sets out to manufacture strictly non-utilitarian objects. It is the mark of a fully maturing culture. " What has this to do with language? Just as the production of a formalized stone-tool kit is indicative of linguistic capability, so too is the elaboration of strictly symbolic creations."

Carl Gustave Jung. THE SYMBOLIC LIFE: MISCELLANEOUS WRITINGS. volume 18 of COLLECTED WORKS. Princeton, New Jersey: Princeton University Press 1976. Bollingen Series 20.

"Tavistock Lectures." 1935

"We have two main topics to deal with, namely, on the one side the concepts concerning the structure of the unconscious mind and its contents; on the other, the methods used in the investigation of contents originating in the unconscious psychic processes. The second topic fall into three parts, first, the word-association method; second, the method of dream-analysis; and third, the method of active imagination."

"Between artistic inspiration and an invasion [of the unconscious into the conscious realm] there is absolutely no difference.... I would say that a man is not insane for this reason, that as long as he can explain himself to me in such a way that I feel I have contact with him that man is not crazy. To be crazy is a very relative conception."

"We cannot deal with unconscious processes directly because they are not reachable. They are not directly apprehended; they appear only in their products, and we postulate from the peculiar quality of those products that there must be something behind them from which they originate. We call that dark sphere the unconscious psyche."

"The unconscious processes, then, are not directly observable, but those of its products that cross the threshold of consciousness can be divided into two classes. The first class contains recognizable material of a definitely personal origin; these contents are individual acquisitions or products of instinctive processes that make up the personality as a whole. Furthermore there are forgotten or repressed contents, and creative contents. ...I call that class of contents the subconscious mind or the personal unconscious....

" Then there is a class of contents of definitely unknown origin, or at all events of an origin which cannot be ascribed to individual acquisition. These contents have one outstanding peculiarity, and that is their mythological character. It is as if they belong to a pattern not peculiar to any particular mind or person, but rather to a pattern peculiar to mankind in general.... They belong to mankind in general, and therefore are of a collective nature.

" These collective patterns I have called archetypes, using an expression of St. Augustine's. An archetype means typos [imprint], a definite grouping of archaic character containing, in form as well as in meaning, mythological motifs.... And I call them therefore the impersonal or collective unconscious."

"It is really quite simple to explain. Our mind has its history, just as our body has its history....Our unconscious mind, like our body, is a store house of relics and memories of the past."

"You can speculate anything about an isolated dream; but if you compare a series of, say, twenty or a hundred dreams, then you can see interesting things. You see the process that is going on in the unconscious from night to night, and the continuity of the unconscious psyche extending through day and night. Presumably we are dreaming all the time, although we are not aware of it by day because consciousness is much too clear...."

"I adopt the method of the philologist, which is far from being free association, and apply a logical principle which is called amplification. It is simply that of seeking parallels."

"I have noticed that dreams are as simple or as complicated as the dreamer is himself, only they are always a little bit ahead of the dreamer's consciousness...."

"Symbolic Life." 1961

"When something vanishes from consciousness it does not dissolve into thin air or cease to exist...It is simply out of sight.... We find the same thing with sensation...If you produce a continuous note on the edge of audibility, you will observe in listening to it that at regular intervals it is inaudible and audible. These oscillations are due to a periodic increase and decrease of

attention. The note never ceases to exist with static intensity. It is merely the decrease of attention that causes its apparent disappearance.

"The unconscious, therefore, consists in the first place of a multitude of temporarily eclipsed contents which, as experience shows, continue to influence the conscious processes."

"Just as conscious contents can vanish into unconsciousness, other contents can also arise from it. Besides a majority of mere recollections, really new thoughts and creative ideas appear which have never been conscious before. They grow up from the dark depths like a lotus, and they form an important part of the subliminal psyche. This aspect of the unconscious is of particular relevance in dealing with dreams. One must always bear in mind that dream material does not necessarily consist of memories; it may just as well contain new thoughts that are not yet conscious."

"Language of Dreams."

"...they are a sort of language that acts as a bridge between the way in which we consciously express our thoughts and a more primitive, more colorful and pictorial form of expression- a language that appeals directly to feeling and emotion."

"Dreams prepare, announce, or warn about certain situations, often long before they actually happen."

"...One could even say that the interpretation of dreams enriches consciousness to such an extent that it relearns the forgotten language of the instincts.

"The vast majority of instinctive phenomena consists, however, of images, many of which are of a symbolic nature whose meaning is not immediately recognizable...lack of conscious understanding does not mean that the dream has no effect at all."

"A symbol does not disguise, it reveals in time."

"Symbols have not one meaning only but several, and often they even characterize a pair of opposites, as does, for instance, the stella matutina, the morning star, which is a well-known symbol of Christ and at the same time of the devil (Lucifer). The same applies to the lion. The correct interpretation depends on the context, i.e. the associations connected with the image and on the actual condition of the dreamer's mind."

"The Function of Religious Symbols."

"The attempt to understand symbols does not only bring you up against the symbol itself, but up against the wholeness of the symbol-producing individual. If one is really up to this challenge, one may meet with success. But as a rule it will be necessary to make a special study of the individual and his or her cultural background."

"Man feels himself isolated in the cosmos....Thunder is no longer the voice of a god, nor is lightning his avenging missile. No river contains a spirit, no tree a man's life, no snake is the embodiment of wisdom, and no mountain still harbours a great demon. Neither do things speak to him nor can he speak to things, like stones, springs, plants and animals."

"The symbol-producing function of our dreams is an attempt to bring our original mind back to consciousness, where it has never been before, and where it has never undergone critical self-reflection. We have been that mind, but we have never known it."

"As any change must begin somewhere, it is the single individual who will undergo it and carry it through. The change must begin with one individual...."

THE PRODUCTS REVEAL THE INTENT. THE SIGNS ACCUMULATE INTO SYMBOL. SYMBOL BRINGS US ONCE AGAIN TO THE FIRST CONSCIOUSNESS WHICH HAVING NEVER BEEN KNOWN YEARNS FOR SELF-AWARENESS. AND IN SELF-AWARENESS IS THE RECOGNITION OF THE DARK SHADOW OF THE PSYCHE: DEATH. OPEN THE WINDOWS AND LET US SEE THE LIGHT BREEZE THAT WE FEEL SCENTED WITH MISCELLANEOUS MEMORIES OF THE PAST AND THE FUTURE. MENTAL MAPS OF SHARED CONSCIOUSNESS ARE OUR GUIDES THROUGH THE GREAT DRY DESERTS AS WE SEARCH FOR THE ANCIENT BRIDGE WHICH WILL BRING THE ONE INTO THE REALM OF THE MANY. I GATHER AND HUNT THE INSTINCTIVE ARTIFACTS BY THE LIGHT OF THE MOON. I WAIT FOR SPEECH THAT WILL CALL ME TOWARD AN UNKNOWN REMEMBRANCE OF THE EMBODIMENT OF WISDOM WHERE ALL THINGS SURGE WITH THE LIFE OF RECOLLECTION AND PROPHECY. I SEEK TO ILLUMINE THAT PART OF ME WHICH LIES BURIED IN THE RITUAL WE ALL SHARE. DREAMS OPEN INTO ANOTHER REGION WHICH PARALLELS THIS COMMUNAL SOCIAL AREA: DREAMS ARE A DOUBLE LIFE OF AWARENESS CONTINUALLY REVEALED AND ECLIPSING: DREAMS ARE A MEANINGFUL AMPLIFICATION OF THIS SIDE OF THE MIRROR: DREAMS ARE A CONNECTION TO THE COSMOS WHERE ALL IS BATHED IN THE LIGHT OF THE MOON SUN AND STELLA MATUTINA: DREAMS TEACH ME TO ACCEPT THE MESSAGES OF THE BIRD THE BOW THE FOSSIL THE BEACH THE CORN THE FIELD THE SEA THE STAR THE WIND THE DEEP UNDERGROUND VAULT OF THE CHURCH WHERE GOD REVEALS HIMSELF AS A PAGAN TOMB. WE ARE ALWAYS DREAMING OF THE CELESTIAL MUSIC WHICH HOVERS SURREAL ON THE EDGE BETWEEN THE KNOWN AND THE FORGOTTEN THE INDIVIDUAL AND THE COLLECTION THE SIGN AND THE SYMBOL

Nancy Duvall Hargrove. LANDSCAPE AS SYMBOL IN THE POETRY OF T.S.ELIOT.
Jackson: University Press of Mississippi. 1978.

the river as a "strong brown god" and between the waves the
"bell clang" / "children's voices in the garden"

SERI PREHISTORY: THE ARCHAEOLOGY OF THE CENTRAL COAST OF SONORA,
MEXICO. edited by Thomas Bowen. Tucson, University of Arizona
Press 1976. Archaeological Papers of the University of Arizona
No. 27.

"SON I: 11:2 The hearth at this site consists of a circle of
small stones 70 cm in diameter....Its contents included ash, glass,
a rusted tin can, and a fragment of a Combate coffee wrapper. It
may have been built by either Mexican or Seri fishermen."

"SHELL FEATURES Shell Outline Figure. A design created with bi-
valve shells...was observed on the eroded face of the shell midden
at SON I: 11:2. It is about 1 m square. The design consists of a
rectangle with one side extended and three arms radiating from one
corner. Very likely it is the recent doodling of a Mexican or Seri
fisherman.

"Shell Circles. A ring of oyster shells was seen at SON I: 7:10
about 25m north of the abandoned Seri houses at the site. It is an
oval 1.9 m long and 1.7 m wide. In form and size it is essentially
identical to the stone circles presumed to have been vision rings;
however, the Seri deny that vision rings have been constructed of
shell (E. and M. Moser: pers. comm.). As noted earlier, visions are
never sought near camps, nor do the Seri camp next to vision rings.
The shell circle is probably the result of children's play.

" A different kind of shell circle was encountered about 200 m
west of SON I: 11:3. This is a large oval ring of bivalve shells
about 12 m long by 9 m wide. The shell, much of it burned, is piled
to a depth of about 0.5 m. This portion of Cabo Tepopa is often
frequented by North American tourists, and this shell circle
might be a result of their activities."

"Artificial Intelligence." interview with president of Goddard Space
Research Center. National Public Radio. aired over WABE-FM,
Atlanta December 1 1978.

President of Goddard Space Research Center, Maryland, declared a
belief in the acquisition by computers of the acquired knowledge
of humanity and thence the carrying on of intelligence. Whereas
man, child of the loins, embodies intelligence in a carbon-hydro-
gen system, computers, child of the mind, are embodying intelli-
gence in a silicone system.

Krzysztof Penderecki. PARADISE LOST- RAPPRESENTAZIONE. Lyric Opera of Chicago. broadcast of world premiere: November 29 1978. aired over WABE-FM, Atlanta December 2 1978.

This bicentennial opera commissioned by Ms. Fox from the best composer who was doing opera: a Polish world citizen...and eight years in the composing it is a couple of years late for the United States' birthday...

Isabel T. Kelly with James E. Officer and Emil W. Haury. HODGES RUIN. A HOHOKAM COMMUNITY IN THE TUCSON BASIN 1936. edited by Gayle Harrison Hartmann. Tucson, University of Arizona Press 1978. Anthropological Papers of the University of Arizona No. 30.

Isabel began work in 1936 on the centuries old ruin and, shades of SUBJECT/OBJECT, her work is excavated from dusty archives by Gayle in 1978

YAQUI MYTHS AND LEGENDS. collected by Ruth Warner Giddings. edited by Harry Behn. Tucson, University of Arizona Press 1959. Anthropological Papers of the University of Arizona No. 2.

"The subject matter of myths or legends and tales, the traditional themes, characters, and beliefs, reflect a society which has been in contact with foreigners for three centuries. Although many stories show considerable foreign influence, they are usually given a Yaqui background familiar to the narrators. The style of wording appears to be more individual than formal."

"Yaqui attitudes regarding their folk literature vary. Older persons in the group learned to know and respect ancient belief during their youth, from elders and from group influence...Such older persons and members of conservative families...are better acquainted with ancient tribal traditions and value them more highly. All Yaquis associate their folk literature not only with entertainment but also with pride in their history and culture.

" Many legends reflect the Yaqui feeling that their region is rightfully theirs. Tales of ancient heroes or saints defining Yaqui territory in mythological times are told as proof that the tribe is justified in defending its land. Ancient myths are set in specific parts of the Yaqui region, giving significance to the spot where the talking tree stood, the pueblo where Jesucristo was crucified, or the waterhole to which the priest condemned an evil monster to live. The origin of the names of hills is described. The spirits of their ancestors, the Surem, are said to dwell in the sea, inside of mountains, or in the forms of ants. Other traditions say that serpents or spirits inhabit certain bodies of water, that the rain is an evil one-eyed god, and the shooting star a brave dwarf hunter. Animals are sometimes possessed of magic

powers and should be respected. Some animals are described as culture heroes, such as the toli who introduced the first pascola drum and flute, or the badger who named the sun. The deer is able to make himself invisible, and snakes take on human form. The numbers three and four are magical. A special kind of wood in a bow or arrow enables a hero to perform great deeds. The smoking of native tobacco inspires the power of prophecy. Witches have the ability to take animal forms. Such magical beliefs may appear in stories from any period, even the present....

"In conclusion, Yaqui folk literature expresses the tribe's sense of superiority, the sacred and material value of their territory, and the antiquity and distinctiveness of their customs."

"The sun loves the moon. She is his sweetheart. He wants her for his wife. But once the moon said to him 'I will marry you, but only on the condition that you give me a gift. Anything suits me, but it must be to my measurement.'

"'What kind of gift would you like?' asked the sun.

"'It doesn't matter, as long as it fits me.'

"'Good,' said the sun. He brought her a gift, the best there was. But he could not get the correct measurement. He never could. He would measure her carefully so that it would fit just right. Then he would bring her the gift and it would be too small, or maybe too large. So it went on, and he never could fit her.

"For this reason, the sun could never marry the moon. He loves her very much and also wants her because the wealth that she owns is durable. The sun's wealth never lasts. It disappears very quickly. This tale is very sad."

TAI I CHIN HUA TSUNG. THE SECRET OF THE GOLDEN FLOWER. translated from Chinese by Richard Wilhelm; foreword and commentary by C.G.Jung; and HUI MING CHING. THE BOOK OF CONSCIOUSNESS AND LIFE. translated from Chinese by Richard Wilhelm; foreword by Salome Wilhelm; commentary by C.G.Jung. Harcourt Brace and World Inc. 1962.

Salome Wilhelm quotes R. Wilhelm: " 'The text combines Buddhist and Taoist directions for meditation. The basic view is that at birth the two spheres of the psyche, consciousness and the unconscious, become separated. Consciousness is the element marking what is separated off, individualized, in a person, and the unconscious is the element that unites with the cosmos. The unification of the two elements via meditation is the principle upon which the work is based. The unconscious must be inseminated by consciousness being immersed in it. In this way the unconscious is activated and thus, together with enriched consciousness, enters upon a supra-personal mental level in the form of spiritual rebirth. This rebirth then leads to a progressing inner differentiation of the conscious state into autonomous thought structures. However, the conclusion of the meditation leads of necessity to the wiping out of all differences in the final integrated life, which is free of opposites.' "

"Religion of the Golden Elixir of Life (Chin-tan-chiao)...The founder is said to have been the well-known Taoist adept, Lü Yen [born circa AD 796] (Lü Tung-pin), counted later by folklore as one of the eight immortals....

" The sayings are attributed to Lü Yen, whose other name was Lü Tung-pin, or Lü, the Guest of the Cavern...the patriarch Lü, Lü-tzu....

" Whence did Lü get his esoteric, secret lore? He himself attributes its origin to Kuan Yin-hsi, the Master Yin-hsi of the Pass (Kuan, i.e. Han-ku Pass), for whom, according to tradition, Lao-tse wrote down his Tao te Ching. As a matter of fact, there are to be found in the system a great many thoughts taken from the esoteric, veiled, mystical teaching in the Tao te Ching; for example, the 'gods in the valley' are identical with the 'valley-spirit' of Lao-tse. But while Taoism degenerated more and more in the Han [3rd century BC to 3rd century AD] period into an external wizardry, owing to the fact that the Taoist court magicians were seeking to find by alchemy the golden pill (the philosopher's stone), which would create gold out of the baser metals and lend men physical immortality, Lü Yen's movement represented a reform. The alchemistic signs became symbols of psychological processes."

Olaf Stapledon. DARKNESS AND THE LIGHT. Westport, Connecticut:Hyperion Press 1974. reprint of London:Methuen 1942.

"But this book is not concerned to prophesy. It seeks merely to give a symbolic expression to two dispositions now in conflict in the world. For lack of better words I call them the will for darkness and the will for the light."

"...now, the expectation of endless progress was succeeded by the possibility of sudden destruction, and by the frail hope of utterly new horizons. The mental climate of the race therefore changed to an intenser appreciation of its ordinary mundane life, compact of personal joys and sorrows, and at the same time a more constant loyalty to the spirit...."

"I was able to realize that there was a gradual shift, so to speak, of the centre of gravity of culture. Metaphysics was absorbing more and more of human attention....It was natural in the circumstance that living should be greatly simplified. Luxuries were less and less in demand. The arts were shorn of their luxurious detail. On the other hand art of a stripped and purposeful kind played an increasing though an altered part in life. In words, in music, in colour and plastic form, men created a ceaseless flood of symbolic aids to the spirit...."

"One striking aspect of culture was a vast development of the technique of personal intercourse. Language blossomed into a great forest of terms for all the new subtleties of emotion and intuition, and all the types and shades of personality. The citizen of the new world could by the use of this rich linguistic symbolism become intimately aware of a stranger's personality in an hour. There was also a subtle ideography of psychological and spiritual phenomena. By the careful drawing of a number of Chinese-looking symbols an artist who was something between a novelist and an abstract painter could present the essential form of the intercourse of several human beings from birth to death. In comparison with these ideograms verbal language, though so greatly improved, was a cumbersome medium. A single meticulously inscribed page could convey a whole biography. Thus arose a new visual art, which, by means of highly abstract signs charged with emotional and intellectual experience of the race, obtained the far-reaching effect of great poetry."

Olaf Stapledon. *LAST AND FIRST MEN. & STARMAKER.*; TWO SCIENCE-FICTION NOVELS. New York: Dover 1968 (each previously published: 1931 and 1937 respectively).

preface to *LAST AND FIRST MEN*:

"Not that we should seek actually to prophesy what will as a matter of fact occur; for in our present state [Europe 1937] such prophesy is certainly futile, save in simplest matters....The activity that we are undertaking is not science, but art; and the effect that it should have on the reader is the effect that art should have.

"Yet our aim is not merely to create aesthetically admirable fiction. We must achieve neither mere history, nor mere fiction, but myth. A true myth is one which, within the universe of a certain culture (living or dead), expresses richly, and often perhaps tragically, the highest admirations possible within a culture."

"In my dream, the Star Maker himself, as eternal and absolute spirit, timelessly contemplated all his works; but also as a finite and creative mode of the absolute spirit, he bodied forth his creations one after the other in a time sequence proper to his own adventure and growth. And further, each of his works, each cosmos, was itself gifted with its own peculiar time, in such a manner that the whole sequence of events within any single cosmos could be viewed by the Star Maker not only from within the cosmical time itself but also externally, from the time proper to his own life, with all the cosmical epochs co-existing together.

"In his beginning he immediately set about exploring his power. He objectified from himself something of his own unconscious substance to be the medium of his art, and this he moulded with conscious purpose. Thus again and again he fashioned toy cosmos after toy cosmos.

"But the creative Star Maker's own unconscious substance was none other than the eternal spirit itself, the Star Maker in his eternal and perfect aspect. Thus it was that, in his immature phases, whenever he evoked from his own depth the crude substance of a cosmos, the substance itself turned out to be not formless but rich in determinate potentialities, logical, physical, biological, psychological. These potentialities were sometimes recalcitrant to the conscious purpose of the young Star Maker. He could not always accomodate, still less fulfill them. It seemed to me that this idiosyncrasy of the medium itself often defeated his plan; but also that it suggested again and again more fertile conceptions. Again and again, according to my myth, the Star Maker learned from his creature, and thereby outgrew his creature, and craved to work upon an ampler plan. Again and again he set aside a finished cosmos and evoked from himself a new creation.

" Many times in the early part of my dream I felt doubt as to what the Star Maker was striving to accomplish in his creating. I could not but believe that his purpose was at first not clearly conceived. He himself had evidently to discover it gradually; and often, as it seemed to me, his work was tentative, and his aim confused. But at the close of his maturity he willed to create as fully as possible, to call forth the full potentiality of his medium, to fashion works of increasing subtlety, and of increasingly harmonious diversity. As his purpose became clearer, it seemed also to include the will to create universes each of which might contain some unique achievement of awareness and expression. For the creature's achievement of perception and of will was seemingly the instrument by which the Star Maker himself, cosmos by cosmos, woke into keener lucidity."

"Five Unpublished Letters from Ad Reinhardt to Thomas and Two in Return." edited by Joseph Masheck. ARTFORUM December 1978. pp. 23-27

"The frames of mind of Merton and Reinhardt must have matched closely indeed. It was Thomas Merton who, in reply to nine(now lost) questions from readers of ECO CONTEMPORANEO (Buenos Aires)- the replies being reprinted followed afterward by five of his own calligraphic drawings, in the very first issue of THE LUGANO REVIEW (1965), under the title "Answers on Art and Freedom"- said, 'the artist should preach nothing- not even his own autonomy. His art should speak its own truth, and in so doing it will be in harmony with every other kind of truth- moral, metaphysical, and mystical.' "

MY CREATURES SPEAK TO ME AS THEY GROW AND GUIDE ME IN MY GROWTH.MY ANCESTORED MYTHS REVEAL THE SPLIT THAT WE ALWAYS COME TO RECOGNIZE AS NEEDING MENDING.THE POTENTIALITIES OF NEW CREATIONS GIVE KNEW UNDERSTANDING OF THE SUBJECT AND OBJECT. THOSE WHO SEEK TO REVEAL ARE REVEALED. THE UNCONSCIOUS STRIVINGS ILLUMINE THE CONSCIOUS. THE CENTRE OF GRAVITY CHANGES AS THE SIGNIFICANCE VARIES. AND UNITING THE INDIVIDUAL VISIONS OF THE CHILDREN AND THE FISHER KINGS AND THE STAR MAKER IS THE COSMICAL MYTH OF TIME OUTSIDE OF ALL TIMES

Rolf Blomberg. photograph. INDIGENA Summer 1978. p. 1

a Brazilian Indian stands posed in the bow of a dug-out canoe, drawn bow in hands, aiming through the surface of smooth lake in perfect tension waiting for the movement...

Harlan G. Metcalf. WHITTLIN', WHISTLES, AND THINGAMAJIGS. THE PIONEER BOOK OF NATURE CRAFTS AND RECREATION ARTS. Harrisburg, Pennsylvania: Castle Books 1974.

how to make a bow: woods to use, when to collect, how and where to cure, how to carve and form, how to test for trueness, how to finish and string/ how to prepare the arrow-shaft, how to fletch with feathers/ how to fish...

C.G.Jung. "Four Papers on Psychological Typology." appendix to PSYCHOLOGICAL TYPES. volume 6 of COLLECTED WORKS. Princeton, New Jersey: Princeton University Press 1971. Bollingen Series 20. pp. 417-54

"It is obvious that these two contrary movements of libido, extraversion and introversion as simple psychic mechanisms, may operate alternately in the same individual, since after all they serve the same purpose by different methods- namely, to minister to his well-being."

"We find a...very valuable parallel in the aesthetic theory of Wilhelm Worringer. Borrowing A. Riegel's expression 'absolute artistic volition' to designate the internal force which inspires the artist, he distinguishes two forms: abstraction and empathy. He speaks of the urge to abstraction and the urge to empathy, thereby making clear the libidinal nature of these two forms, the stirring of the 'elan vital.' 'In the same way' says Worringer, 'as the urge to empathy finds its gratification in organic beauty, so the urge to abstraction discovers beauty in the inorganic, the negation of all life, in crystalline forms or, generally speaking, whenever the severity of abstract law reigns.'...Worringer's 'abstraction' represents that process which we have already encountered as a consequence of introversion- the exaltation of the intellect to offset the devaluation of external reality. 'Empathy' corresponds to extraversion, as Theodor Lipps had already pointed out. 'What I feel myself into is life in general, and life is power, inner work, efforts, and accomplishment. To live, in a word, is to act, and to act is to experience the expenditure of my forces. This activity is by its very nature an activity of will.' 'Aesthetic enjoyment,' says Worringer, 'is objectified self-enjoyment,' a formula that accords very well with our definition of extraversion....These statements correspond exactly to my own view of the theory of libido, which seeks to maintain the balance between the two psychological opposites of extraversion and introversion."

"...Schiller also saw that these two types result from the predominance of psychological mechanisms which might be present in the same individual. 'It is not only in the same poet,' he says, 'but even in the same work that these two categories are frequently found united.' "

BIEJING REVIEW. January 5 1979. p. 3

"In his work OPPOSE STEREOTYPED PARTY WRITING (1942), Comrade Mao Zedong said: 'When shooting an arrow, one must aim at the target; when playing the lute, one must consider the listener; how, then, can one write articles or make speeches without taking the reader or audience into account?' "

THE BOW AND THE STRING BOTH OF THE ORGANIC. THE FIRST NATURALLY ACCUMULATING THE GRAINED STRENGTH AS PRODUCT OF WIND LIGHT MINERAL NOURISHMENT IN THE AMAZING GRACE OF THE TREE: OSAGE ORANGE, CEDAR, YEW, HICKORY, ASH, BAMBOO. THE SECOND GROWING FROM ANIMAL OR PLANT GAINING ITS STRENGTH IN THE ARTIFICER'S WEAVING OF DISPARATE PARTS: SINEW, HORSEHAIR, WOOL, HEMP, YUCCA, BARK. THE WOOD: HARD STRAIGHT STORING THE VERY ENERGY IN ITS STEADFASTNESS. THE STRING: SUPPLE LOOSE POSING POTENTIAL IN ITS FLEXIBILITY. THE TWO TOGETHER AN UNLIKELY PAIRING, BUT THE STRING BENDS THE BOW UNTIL THE BOW BENDS THE STRING AND THE TWO SEND THE ARROW IN FLIGHT

Mary Hunt Kahlenberg and Anthony Berlant. THE NAVAJO BLANKET.
New York: Praeger 1972.

"Like everything of significance in the Navajo scheme, the art of weaving is firmly grounded in religious tradition. Legend has it that Spider Woman, one of the Holy People, taught them how to weave. Such a strong link between their own origins and the origins of blanket-making served to connect the material world with the spiritual world, identifying blankets as a rendering in physical terms of the mystical universe. When the Navajo wrapped blankets around themselves, they were surrounding their bodies with the totality of their being, gathering about themselves the four corners of a world at once beautiful and familiar."

"...Blankets represented both the tribe and the individual in a special way- not in a simple one-to-one symbolic relationship, but rather as a dynamic expression of the self. The word 'blanket' is accurate but its connotations in our society are too limited to suggest the versatility of what to the Navajo was almost a 'second skin.' "

"The concept of walking- moving on the land- is deeply ingrained in the Navajo imagination. They sense that the earth's surface is a place that must be walked around to be perceived in its totality. Their mythology is filled with references to walking, from the First Man and Woman, who were enjoined to wander in the land before coming to the Hero Twins, who were sent on a long journey to the Sun to plead for power against the Monsters that held the land. Many of the Navajo rituals involve walking around- around the inside and outside of a hogan, around a field to plant crops, around in a circle during a religious celebration. To know something perfectly, to experience it accurately, a Navajo began by walking around it to explore all its aspects. This is the framework out of which the blankets were produced..."

Enrico Guidoni. PRIMITIVE ARCHITECTURE. translated from Italian by Robert Erich Wolf. New York: Harry N. Abrams 1978; Milan: Electa Editrice 1975. History of the World Architecture Series.

"...In their splendidly solid houses of red cedar (*Thuja plicata*), the Nootka have achieved a well-balanced relationship between permanent elements- the posts and beams of the supporting structure- and removable ones- the planks covering the walls and roof. Because the seasonal migration necessitates transferring the dwelling from the winter sites along the inland creeks and inlets to summer places on the shores of the open sea, the planks are dismounted, loaded in canoes and reassembled on frames of exactly the same dimensions as those left behind."

"plate 290 (p.1977): Nautical map made of wood and coral, from Reoupe Ralik, Marshall Islands (Micronesia) Musée de l'Homme, Paris."

Florence H. Ellis. AN ANTHROPOLOGICAL STUDY OF THE NAVAJO INDIANS.
New York: Garland Publications Inc. 1974.

"The Zuni supernatural, Poshaiankia, who taught the ancient Pueblo agriculture, religion, and arts and finally returned to the home of the Sun beneath the earth is the Poseyemo famed as a very great magician among the Tewa Pueblos of the Rio Grande. Although perhaps originally an entirely native culture-hero, he came to be identified as Montezuma, whether through pre or post Spanish influence from Mexico. (Bandelier, Final Report, Pt. I, pp. 48-50) He is decidedly reminiscent of the Mayan and Aztec-Toltec supernatural known as Kukulcan or Quetzalcoatl, who, after teaching the people their arts and economics and religion, left for the home of his father, the Sun, and never has been seen again."

IN THE MERRY HUNT FOR SIGNIFICANCE I HAVE SLOWLY COME BACK AROUND AGAIN TO THE PLACE WHERE I FIRST SAW THE LIGHT THROUGH THE WINDOW. I COME AGAIN TO THE LAND THAT I WALKED, THE INLETS AND THE OPEN SEA, WHERE THE TEACHINGS OF ECONOMY AND RELIGION AND ART FIRST NOURISHED. TO WHERE INDEED THE BLANKET FIRST APPEARED, SO MUCH GREATER IN ITS SYMBOLISM THAN THE ONES OF THE FOREIGN NORTHERN LATITUDES WHERE I WAS ENJOINED TO LEARN TO WANDER. AND IN THE RETURN TO THE FIRST HOME WAS THE BEGINNING OF INSTRUCTION IN THE BOWS AS THE MECURIAL HERO TWIN MY FATHER THE SUN JOINED TOGETHER TO WEAVE THE WALKING AND MAKING. AND PERHAPS I STILL WRAP THOSE FOUR CORNERS ABOUT ME, AND PERHAPS I STILL CARRY THE MAP, AND PERHAPS THERE IS YET THE POST AND BEAM BY THE OPEN SEA, AND PERHAPS I WILL MAINTAIN THE BALANCE OF THE PERMANENT AND THE REMOVABLE...AND PERHAPS WHEN THE CULTURE-HERO IS DONE HE WILL RETURN TO THE HOME OF HIS FATHER SUN

"Forward-Swept Wing Potential Studied." AVIATION WEEK AND SPACE TECHNOLOGY. January 29 1979. pp. 126-31

"WASHINGTON- Use of advanced composite materials promises to make forward-swept wings feasible for high-performance aircraft, a significant change in aircraft aerodynamics that will open many possibilities to aircraft designers."

Fred Martin. "What's It For?" ARTWEEK January 27 1979. p. 3

"I believe that the five isolable purposes, the five elements present or absent in varying degrees in every artistic compound are:

First Self-Expression...

Second Enhancement...

Third Reflection...

Fourth Investigation and Recording...

Fifth...Transformation..."

Alexandra Anderson. "George Ohr's 'Mud Babies'." ART IN AMERICA January-February 1979. pp. 60-63

an eccentric off the center/ eccentric balanced about two pivots maintaining an aloofness and doing everything himself. no two creations alike

Elliot Cook Carter. STRING QUARTET NO.2; STRING QUARTET NO.3. recording of Julliard Quartet by Columbia Records. M 32738. Modern American Music Series.

listening to STRING QUARTET NO.2 on WABE-FM February 3 1979. discussion of Carter's attitude to the piece: each instrument is self-referential so that there are almost four pieces playing at once...Carter decided to compose a piece that he would like to hear and feels quite satisfied with the sound

Frank G. Applegate. INDIAN STORIES FROM THE PUEBLO. New Mexico: Rio Grande Press Inc. 1971; Philadelphia: Lippincott 1929.

"...He was Ago Po, the keenest, wildest Indian in San Ildefonso. He was the Koshare, the fun-maker of the pueblo. Studying the weaknesses and foibles of humankind, both Indian and white, and taking advantage of them, was his business in life. He was always ready to amuse himself or others at the expense of someone else. Ago Po knew the woman before him immediately, not as an individual, but as one of a type. Often in the past he had secured a great deal of amusement from such as she; and when he had seen her alight in the plaza he had marked her as his own, but he was content to wait for her to come to him, as he knew she would in the natural course of events."

William Current, photographs and Vincent Scully, text. PUEBLO ARCHITECTURE OF THE SOUTHWEST. A PHOTOGRAPHIC ESSAY. Austin: University of Texas Press. 1971.

"The importance of wood in the general architectural environment of contemporary pueblos is well suggested here. The ladders have now generally been abandoned, except for kivas, but the projecting beams and especially the extensive corrals, often built of vertical poles, still abound. Their skeletal shapes expressively compliment the masonry or adobe blocks of the houses..."

Frank C. Hibben. KIVA ART OF THE ANASAZI AT POTTERY MOUND. Las Vegas, Nevada: K C Publications 1975.

fragments of shields...remnants of circular paintings

Neil M. Judd. PUEBLO DEL ARROYO, CHACO CANYON, NEW MEXICO. Washington: Smithsonian Institution 1959.

"...comblike implements of bone..."

"...objects and implements of wood, antler, and cedar bark..."

Sam Richardson. BENTWOOD/LAND LINES. February 7-March 26 1978. catalog of exhibition. George W. Newbert Curator of the Exhibition. Art Special Gallery. Oakland Museum, California.

united in the bentwood: the natural with bark, the natural naked. extension of limbs into landscape

IMPORTANCE OF WOOD. VERTICAL POLES. OBJECTS AND IMPLEMENTS OF WOOD. BONE. COMB-LIKE. BENTWOOD. FRAGMENTS OF SHIELDS. PHOTOGRAPHIC ESSAY. MUD BABIES DELIVERED UP FROM THE SUBSURFACE. STRING QUARTETS WITH FORWARD-SWEPT DESIGN. ADVANCED COMPOSITES. AERODYNAMICS. WHAT'S IT FOR? CO-SHARE/FUN-MAKER. STUDY...HUMANKIND. NATURAL COURSE OF EVENTS. SELF-EXPRESSION. ENHANCEMENT. REFLECTION. INVESTIGATION AND RECORDING. TRANSFORMATION

Janet Siskind. TO HUNT IN THE MORNING. New York: Oxford University Press 1973.

"The shaman who looks for the cause of illness in the visions of shori and cures by singing over his patient makes use of the kind of communication that occurs in the shori ritual. In part the shaman consciously utilizes and manipulates the internal expressed in images, conscious in the way and at the level that poets or musicians manipulate verbal imagery or sound to produce emotional affects in the experience of the audience. A good shaman is an artist, perceiving the emotional state of the other, responding empathically, and communicating his response by arranging symbols, known to both, that will shift the others' perceptions and mood.

" Actually this description may apply to any meaningful communication between people if the word 'symbol' is defined as language, even though most everyday conversations between Sharanahua as between ourselves are merely a conventional exchange of words, serving a multitude of functions. The symbols used between the shaman and a sick person are images of animals, plants, objects, and people. They are symbols since they carry meaning, but like the symbols of dream and myth, they are saturated with overlapping significance. One cannot translate these symbols by one-to-one meaning like words in a dictionary, rather they are complexes of mood, concept, and need, condensed into a symbol such as the land turtle, the tapir, or an airplane."

L.L.BEAN. SPRING 1979. catalog. Freeport, Maine: L.L. Bean Inc. 1979.

pen knives/ fishing poles/ fishing flies tied with colored threads and feathers

Arthur M. Young. THE GEOMETRY OF MEANING. New York: Delacorte Press 1976.

"I will close this chapter with an analysis by the philosopher Charles Sanders Peirce....In his essay 'How to Make Our Ideas Clear,' Peirce describes four steps which lead to action. We begin with sensations, of which we are immediately conscious. These, he maintains, occur in succession and create a thought, just as the succession of musical notes creates a melody. The goal of thought is belief; we continue the activity of thought until we reach a belief, the 'demi-cadence which closes a musical phrase in the symphony of an intellectual life.' He goes on to say that belief establishes a rule for action, so that the final upshot of thinking is the exercise of volition....

" This succession moves in the direction of a conscious search for valid principles of action (clockwise); it is opposite to the learning cycle (counter-clockwise), which advances by trial and error."

"How little one remembers, twenty years later, of the books that shape one's life."

"In the mid-1950s one could resolve the problem of having a personal identity in the midst of a mass culture by becoming 'beat.' But now, at the end of the 1970s, what to do? There's got to be a way to get greatness away from mass consumerism and the Book Of The Month Club, from art dealers who need to sell things, from museum directors who need to make it at the box office and from college professors who need tenure. There must be a way to return the high esthetic and intellectual and spiritual adventure to the individual, wherever and whoever he or she may be. There's got to be a way to let high art become a cottage industry..."

Swami Vishnu Devananda. MEDITATIONS AND MANTRAS. New York: OM Lotus Publications 1978.

"A Mantra is mystical energy encased in a sound structure. Every Mantra contains within its vibrations a certain power. Upon concentration and repetition of a given Mantra, its energy is elicited and takes form..."

"Each Mantra is constructed from a combination of sounds derived from the fifty letters of the Sanskrit alphabet. Sanskrit is also known as Devanagari, or language of the gods. The ancient sages, who were intuned to higher levels of consciousness, were well aware of the inherent power contained in sound, and they utilized combinations of sounds to set up specific vibrations..."

"Underlying all forms of the physical world are the oscillating wavelengths of the fifty primeval sounds in varying combinations. Sound is thus potential form, and form is sound made manifest. Because of the oscillatory nature of matter and of mind as perceiver, the world of manifest forms can only be experienced in distortion as illusion."

"Long ago, Siva was explained in a mythological way; now, Scientists explain that when energy breaks down, it forms patterns, it dances. This is the same as the dance of Siva. Fritjof Capra, author of THE TAO OF PHYSICS, notes the similarity between the Hindu Lord Siva, the Power of Destruction, and the Quantum Theory, which states that matter is never quiet but is always in a state of motion. In the following section entitled 'The Yoga of Physics,' Dr. Capra explains this relationship. It is an excerpt from his keynote address at the Los Angeles Symposium on PHYSICS AND METAPHYSICS, on October 29 1977.

" ' What is the nature and origin of the universe? What is the nature of human existence? What is matter made of? What is the relation between spirit and matter? What is space? What is time? Throughout the ages men and women have been fascinated by these questions. Different approaches have been developed in different cultural contexts and at different times.

" ' Artists, scientists, shamans, mystics- all have their own way of describing, both verbally and non-verbally, the world. We shall look at Modern science, on the one hand, and Eastern mysticism- particularly the tradition of Yoga- on the other. We shall see that they lead to very similar views of the world....

" ' Modern physics pictures matter, not as passive and inert, but as continuously dancing and vibrating. This is very much like Eastern mystics' description of the world. Both emphasize that the universe has to be grasped dynamically.' "

"All Mantras are hidden in OM, which is the abstract, highest Mantra of the cosmos. OM is the manifest symbol of the Sabdabrahman vibration, or God; but, it must not be equated with the Divine. The universe has come from OM, rests in OM and dissolves in it. AUM, as it is sometimes written, covers the threefold experience of man; A represents the physical plane, U represents the mental and astral plane, and M represents the deep sleep state and everything beyond reach of the intellect..."

"OM (AUM), the sacred word of the Hindus, is one of the oldest known words. Over 5000 years ago, and probably much earlier in ancient Sumer, OM was known and used as a secret word by Sumerian mystics and priests. When the Indo-Aryan tribes wandered east from Sumer to Northern India, they carried the precious and sacred word OM...."

"What Marcel Vogel [senior research scientist IBM Research Laboratories in San Jose] spoke about at the symposium, however, was his work with crystals. He explained that he had cut a number of quartz crystals, actually faceting them through intuition rather than any mathematical process. These instruments can be used to take the energy of the mind and bring it into focus, in much the same way that crystals were used to transfer sound vibrations in early radios. Just as a microscope concentrates the rays of the sun, so a crystal can be used to concentrate thought energy. In a later speech, on March 18, 1978, at the Sivananda Ashram Yoga Retreat in the Bahamas, Marcel Vogel elaborated further.

" ' The reality of our body is not the physical form that we look at; the reality is in the energy field that surrounds you. This is our ethereal body- an energy form. The pattern of the space groups, the linking of these energy fields, is systematic, and information of the mind is stored in these space groups. Quartz crystal is particularly wonderful in storing the information of the mind. It is silicon dioxide, with a space group very close to that of water. Our bodies are over 70 o/o water. The energy of

water, as it is released from the body, forms patterns or fields which surround our bodies. The energy of mind utilizing these fields can penetrate a crystal of this type. The energy can be reabsorbed or retransmitted as information or as an image- a communication link.

" ' The basic shape is hexagonal. We in our pattern of energy around us are hexagonal. The most economical use of space is a hexagonal space. You'll find this in a beehive, too. In the future crystals will be used for healing, in communication, and in thought photography. They will be used in intergalactic communications, and to communicate with Masters and Teachers who were on this Earth plane at one time.

" ' The method and form that men will use requires guidance from other planes. It is beyond normal human intelligence, and I am grateful to the Lord for guidance He has given me. Many times I wished to destroy these crystals and not reveal again to mankind the teaching that was given at one time (Mr. Vogel is referring to the cause of the destruction of Atlantis...). The reason was that I was concerned about misuse or abuse of sources of energy at this time.' "

"October 18, 1977- Gurudev Sivananda's first full Manifestation
' I am He. I am the three-fold power. I am creation; I am destruction. I am existence. I can never end. I am existence though I never exist. Know that I am manifest by the sign of the hand. The Truth is waiting within. Absorb in me. There I am manifest.' "

"The dream of MAYA does not begin with one's birth. It weaves through lifetimes and has an infinite past. Although archaeologists and anthropologists keep pushing back their theories on the dates of man's origin, his past is infinite. In the highest state of consciousness on the path of man's spiritual evolution, there is neither past nor future; time and space are transcended. Such concepts are recognized to be illusory. There is only one eternal now."

R. Gwinn Vivian, Dulce N. Dodgen, Gayle H. Hartmann. WOODEN RITUAL ARTIFACTS FROM CHACO CANYON NEW MEXICO. THE CHETRO KETL COLLECTION. Tucson: University of Arizona Press 1978. Anthropological Papers of the University of Arizona No. 32.

Sticks and forms of unknown significance are all labelled as Ritual Objects. Their magic lies in their connotative possibilities...ceremonial celebrations

Robert Smithson. "Frederick Law Olmstead and the Dialectical Landscape." ARTFORUM February 1973. pp. 62-68

in a dream a muse told me of the 'onstead avenue in atlanta'

since early 1978 I searched the maps of Atlanta for omstead avenue...I watched the street signs...and then when no longer sure that I had heard right from the muse with the ancient hands, I found an article in a local paper about Frederick Law Olmstead: landscape architect: designer of Central Park, NYC and Piedmont Park, Atlanta. And united through the dream were the landscape my father my art and the sign of the hand...Olmstead one of the many earth art sculptors, as my father too...an avenue toward understanding.

Winifred Goldring. HANDBOOK OF PALEONTOLOGY FOR BEGINNERS AND AMATEURS. PART I. THE FOSSILS. Ithaca, New York: Paleontological Research Institution 1950. copyright 1929. New York Museum Handbook 9.

Ithaca: the 'ome of Odysseus who returns after his 20 years of wandering and war...back again to 1950/ no. 9- saturnine beginner bearing in the hand the signs which will someday be fulfilled with the golden ring which was first presented to me by my Indian father in a dream of my youth

Laura Henning. "Atlantis- Myth or Reality?: An Annotated Bibliography." BULLETIN OF BIBLIOGRAPHY January-March 1979. p. 18

Atlantis sinking beneath the waves/ Atlantis destroyed through over-powering knowledge/ Atlantis realm of ancient secrets/ Atlantis speculation since before Plato/ Atlantis destined to rise again

BOLETIN INDIGENISTA VENEZOLANO. Enero-Junio 1978. Caracas, Venezuela: Oficina Ministerial de Asuntos Fronterizos y Para Indigenas(O.M.A.F.I.)

feathers bows/ handsome couple of the past in the present

"Stick Charts." MAPLINE. A QUARTERLY NEWSLETTER PUBLISHED BY THE HERMON DUNLAP SMITH CENTER FOR THE HISTORY OF CARTOGRAPHY AT THE NEWBERRY LIBRARY. March 1976 p. 1

"Three navigation charts of the Marshall Islands are among the artifacts of Chicago's Field Museum of Natural History. " One of the charts is of the 'meddo' (sea) type, which show the relative location of a few islands along with wave data. The others are of 'mattang' type, instructional models illustrating principles of wave refraction useful in navigation. Combinations of the atolls of Ailinglaplap, Jaluit, Majuro and Mili, which constitute four of the 34 atolls, and single islands of the Marshall group, are depicted on the Museum's charts.

"Two of the charts are constructed with strips of the centerrib of a palm leaf, tied together with palm fiber. The third...is made from the roots of pandanus. Shells indicate the position of its islands; the presence of islands on the other two examples can be deduced from the patterns taken by the strips which indicate the wave front of swells caused by prevalent winds as they encounter the islands. The orientation of the islands cannot be determined without interpreting the wave data.

" Such charts were first mentioned by Gulick in 1862, and are still being manufactured today, though possibly only as artifacts. They are peculiar to the Marshall Islands.

ON OCTOBER 18 1977 I RECORD MY DREAMS FOR THE FIRST TIME. A GREAT HOUSE WITH MANY ROOMS AND LOFTS/ AND EACH FLOOR I EXPLORE REVEALS ANOTHER LEVEL, ANOTHER WING/ GREAT DARK BEAMS AND WOODEN STAIRS LEAD ME EVER HIGHER/ I AM LED TO THE HIGHEST FLOOR WHERE I AM SURE THAT THERE WILL BE LIGHT AND AIR/ AND INDEED I LOOK OUT THE GREAT BARNDOR WINDOW AND SURVEY THE FLOOD OF SUNSHINE/ LOOKING BELOW I SEE THE WOODEN STORIES RUSTIC AND STRETCHING AND I CAN ESPY THE DOOR WHERE I FIRST ENTERED. AND TRULY SINCE THIS DREAM I HAVE BEEN GUIDED AGAIN AND AGAIN STEADILY RECEIVING THE SIGNS THE WORDS THE MANTRAS THE BOWS THE ILLUMINATION OF THE WINDOW THAT IS ALWAYS THE FINAL ROOM WHERE THE CHILDREN ARE LEARNING IN THE SUN LIGHT ON THE GREAT WOODEN FLOORS. IN MY DREAMS I FISH WITH THE FISHER KING I HUNT WITH BOW AND ARROW I FIND ARROWHEADS AND FOSSILS I LEARN THE MAGICAL WORDS WHICH LEAD ME THROUGH SENSATION TO THOUGHT, SELF-REFLECTING, TOWARD A BELIEF AND ON AWAKENING I CONTINUE IN ACTION UNTIL NOW WHEN THE DREAM VISIONS DO NOT CEASE EVEN IN THE DAY LIGHT. I AM GUIDED BY THE MAPS OF THESE OTHER WORLDLY PLANES AND I NAVIGATE BY THEIR INTUITIVE INDICATION. THE MYTH IS RISING INTO REALITY

Howard Benedict. "Cape Gearing Up for First Manned Flight in 4 Years."
ATLANTA CONSTITUTION March 8 1979. p. 3-A

"The space shuttle and a new era of exploration is at hand, and it can't come soon enough for the people here whose job is the dispatching of men into the cosmos.

"It's been nearly 10 years since Americans first set foot on the moon and four years since the United States last sent men into space...

"Eventually, the shuttle may ferry people and parts for building solar satellites, space factories, moon bases and habitats for colonies far from Earth. 'The more we fly the shuttle, the more things we'll discover to do with it,' said Scherer...."

Ira Plato. "Tribute to Albert Einstein for 100th Anniversary of His Birth." ALL THINGS CONSIDERED: National Public Radio, Washington DC aired over WABE-FM, Atlanta March 10 1979.

those who knew him describe him...

he would try new things- if one were to tell him that they had diamond-back rattlesnake meat, he'd say: "wait, I'll be right over..."

when encountering a difficulty he'd say: "I will feel a little t'ink" and, as if in another part of the universe, he'd walk and twist a lock of hair slowly, showing no strain on his face. And then as if he came back to his body on Earth, he'd say: "Let's do this..." and it would work...

A free man, never known any freer...

He had a wonderful religious experience in finding great laws even though he didn't believe in god per se...

Science was the central thing and music next; a 1st rate amateur musician...

Very private- he shunned the building of a legend even though he knew the world was hungry for a legend...

Dr. Jim Reichman. "Subtly Suited to a Seedy Existence. Different Species of Rodent Live Together in the Deserts of the World, and All Eat Little Else but Seeds. How Do the Species Avoid Competing While Out Foraging for Their Food?" NEW SCIENTIST March 1 1979. pp. 658-60

"One autumn, just as we were beginning to set up our sampling regimes to count the seeds in the soil, I was walking along in the desert looking down at the ground. I happened to glance under a bush, and noticed a small depression that had been excavated by a broken branch blown about by the wind. This shallow depression was filled with a collection of hundreds of seeds that had blown across the ground and fallen into the seed trap. It quickly became obvious that seeds could be distributed across the desert floor in clumps of various sizes, from the small 'clump' of a

single seed to larger concentrations in seed traps like the one I had discovered. The distribution of seeds would depend on the exact form of the bumps and hollows that trap the seeds and on the size and shape of the seeds themselves...."

Dr. James Dodd. "Colouring in the Quark Theory." NEW SCIENTIST
March 1 1979. pp. 664-81

"Four basic forces are observed in nature. Gravity is by far the weakest of these, but at the same time it is the most important over astronomical distances. This is because matter in bulk is predominantly electrically neutral, leaving gravity as the only long range force. Although the focus of increasing theoretical attention, gravity has yet to be considered as a major factor in elementary particle physics."

Judith L. Dunham. "Another Flower in the Garden." ARTWEEK
March 10 1979. p. 1

"The spontaneous, gestural quality of HOMAGE [to Charlie Parker], like that of most of di Suvero sculpture, belies the technology necessary to manipulate the materials, primarily structural steel. With the bouyance of a three-dimensional drawing in space, the linear members reach diagonally upward and outward from the ground and, by extension, into infinity. The nexus of activity is a central crossing where an X configuration and an inverted V lean and intersect. This gravity-challenging fluidity coexists with a sense of tension sustained among elements joined together in interdependent equilibrium."

Françoise Hubscher. "Radio: Ces Voix Venues d'Ailleurs." JEUNE AFRIQUE
Mars 7 1979. pp. 49-50

"Voix de l'Amérique, Radio France Internationale, B.B.C.....Partout en Afrique les radios étrangères suscitent l'engouement..."

"Au Nigeria, on estime que 30 o/o des adultes sont des auditeurs assidus des chaînes étrangères. Pourquoi cet engouement?"

"Pour les journalistes occidentaux, la réponse est simple: les Africaines cherchant l'information objective et complète...."

"...Picture of the Greatest 'Artist's Model' of the 20th Century."
UPI photograph of Albert Einstein. NEW SCIENTIST March 8 1979.
p. 763

Einstein faces the camera with his tongue stuck out/ tongue:
lingua: the word

"Majesty Rampant: An Unguent Vase in the Form of a Lion, Egyptian, 18th Dynasty (1334-1325 BC)..." cover illustration. ART IN AMERICA March-April 1979.

another lion with tongue stuck out/ tongue: lingua: in the beginning was

William H. McCrea. "Cosmology After Einstein." NEW SCIENTIST March 8 1979. pp. 756-60

"In general relativity (GR) the situation is fundamentally different. Certain features of the space-time itself are identified as the mass-density, stress and momentum-density- as recognized by a suitable specified observer in the model- of material existing as an inherent element of the model; other features are identified as describing the spatial, temporal and gravitational behaviour of this material. That is to say, we have a single entity that models space-time and matter; no longer do we have the concept of matter existing in a space-time that itself exists independently of the matter. Minkowski's [1908] proposition may be modified and extended to assert that henceforth space-time by itself, and matter by itself, fade away and only a kind of union of these will preserve an independent reality. This entity, or union, may be conveniently called a geometry because in the general mathematical sense the GR model is geometrical. Having in mind this unification of space-time and matter, GR is often described as the geometrization of physics. It is, of course, the unification that is significant; the circumstance that it happens to have been achieved by the use of mathematics that happens to be labelled 'geometry' is incidental...."

"GR then gives a well-defined physical meaning only to a completely specified geometry. For, unless the geometry is completely known, the physical system with which we are dealing is itself not completely known. GR therefore has no place for boundary conditions, for the simple reason that a complete geometry has no boundary- GR does away with boundary conditions by doing away with boundaries. A completely specified system of this sort is appropriately termed a universe. What has just been asserted is that GR must always deal with a whole universe if it is to know at all what it is in fact dealing with...."

"I stressed at the outset that GR deals always with a complete 'universe', but the nature of the complete geometry required was not fully understood until quite recently. On the theoretical side, the greatest discovery in recent times has been that of Roger Penrose, Stephen Hawking and their collaborators that any such 'universe', that can be expected to possess physical plausibility must possess at least one 'singularity.' In the context, singularity is a sophisticated concept to define, but it means an event in space-time where the laws of physics that apply in

the rest of the universe break down. This implies that there cannot exist a relativistic cosmological model that does not exhibit a big bang or some such set of features.

"What is remarkable in the present context is that this is precisely what Einstein had discovered, although only in a particular case...."

David Scott. "Wing-tip Sails- Aerodynamics Takes a Cue from the Birds." POPULAR SCIENCE April 1979. p. 68

"A dramatic photograph of a marsh hawk about to land hangs in the office of John Spillman, a senior lecturer in aerodynamics at Britain's Cranfield Institute of Technology. In the photo, a few of the hawk's wing-tip feathers are separated, like the fingers of a spreading hand, and flexed sharply upward.

" 'Obviously they're providing considerable lift to help support the big bird in its slow final glide,' Spillman points out...

"For Spillman, the picture is nature's endorsement of his project for using small tabs extending from an aircraft's wing tips to reduce drag and increase lift."

Thomas H. Maugh II. "Birds Fly. Why Can't I?" SCIENCE March 23 1979. p. 1230

"Daedalus and his son Icarus strapped on wings made from wax and bird feathers and flew out of imprisonment. But in the joy of soaring like a bird, the legend says, Icarus flew too near the sun, the wax melted, and he fell to his death. Everyone knows, of course, that the legend is wrong. At the rarified heights routinely reached by birds, man and other mammals suffer and die. Physiologists have been intrigued for decades by the ability of birds to survive, even to thrive, at altitudes that are harmful to other species. Now, a young investigator at Duke University has found at least part of the way they do it.

"At high altitudes, all animals hyperventilate- an involuntary mechanism of fast breathing in which carbon dioxide is expelled in large amounts. This loss of carbon dioxide causes the pH of blood to become alkaline and constricts blood vessels. This in turn, reduces the flow of blood to the brain and brain cells become starved for oxygen, eventually dying. An alkaline pH in the blood can also produce other fatal effects. But this doesn't appear to occur with birds, says Barbara R. Grubb, a postdoctoral investigator in the laboratory of Knut Schmidt-Nielsen at Duke...

"During hyperventilation, Grubb observed, blood flow through the duck's brain was close to the rate observed when the animal was breathing normally....It is clear, then, that the birds have some mechanism which prevents constriction of blood vessels when carbon dioxide is expelled, and it is this mechanism which permits them, but not man, to survive at high altitudes..."

"Grubb is now studying the cardiac output of birds. The hearts of birds are proportionately larger than those of other animals, and physiologists have assumed, but have never proved, that they can pump blood at a higher rate."

Hung-hsiang Chou. "Chinese Oracle Bones." SCIENTIFIC AMERICAN
March 1979. pp. 134-49

"In the Shang dynasty of 3,000 years ago aristocrats liked to seek the advice of their ancestors. The questions, engraved on bone or turtle shell, are clues to the origin of Chinese civilization.

"Of the world's great ancient civilizations the only one that survives in recognizable form is the civilization of China. Two elements have contributed to this longevity: a system of writing that can be traced back for more than 6,000 years and a reverence for the past in general...."

"It was not until 1899 that an ailing scholar in Peking accidentally came on examples of such Shang inscriptions. His name was Wang, his field was etymology and we owe the discovery to his trust in traditional Chinese medicine. Among the scores of folk remedies long applied in China is one that prescribes 'dragon bones.' These are various bits of bone and shell; the majority of them are ancient and some are actually fossil bones. What they have in common is that one of their constituents is calcium. Powdered calcium is effective as a coagulant of blood, and so it is not surprising that pulverized dragon bone was often applied to it.

"For Wang's illness his physician prescribed, among other things, dragon bone. Wang's servant brought back from a pharmacy a packet of folk medicines, including a few pieces of bone. As Wang examined his purchase he was surprised to see that some of the bones were inscribed with what appeared to be a very primitive form of Chinese writing. He immediately sent his servant back to the pharmacy with instructions to buy all its dragon bones, and thus among the medicinal bones were rediscovered the oracle bones of the ancient Shang."

"Prints Show Man's Upright Gait Very Old." ATLANTA CONSTITUTION
March 22 1979. p. 17-A

"WASHINGTON- Anthropologist Mary Leakey reported Wednesday that the discovery in Africa of a trail of 3.6 million-year-old, human-like footprints proves for the first time our ancestors confidently walked upright that long ago....

"Dr. Leakey said ash apparently fell from a nearby volcano at the beginning of the rainy season. The rain attracted animals to the area and the upright walkers may have followed the game.

" 'It seems to me likely that these two creatures were walking down a path at slightly different times,' Dr. Leakey said. At one point, the smaller of the two individuals, possibly a female carrying a child, stopped momentarily, turned to the left, and then continued on.

" 'This motion, so intensely human, transcends time,' she said. 'Three million, six hundred thousand years ago, a remote ancestor- just as you and I- experienced a moment of doubt.' "

IN ORDER TO KNOW ANYTHING OF THIS PARTICULAR UNIVERSE OF ART, EVERYTHING MUST BE KNOWN. THERE CAN BE NO BOUNDARIES FOR I HAVE DONE AWAY WITH BOUNDARIES. EINSTEIN IS THE GREAT LION WHO SOUGHT TO FIND THE SINGLE POINT WHERE IS ALL. ONE STONE: GOOD! AND THE VERY FAITH OF THE RIGHTEOUS WHO WALK UPRIGHT IN THE EYES OF THEIR ANCESTORS ENSURES THAT THE ORACLE WILL SPEAK AND GUIDE. AT CAPE KENNEDY THEY SHOOT FOR THE OUTER SPACE DEFYING GRAVITY. THE BIOLOGIST, ACCEPTING GRAVITY, FINDS THE ACCUMULATION OF A COLLECTIVE SOLUTION. DI SUVERO DEFIES AND ACCEPTS. SCOTT IS AN EXPLORER OF THE VAST CONTINENT OF AERODYNAMICS AND TAKES WELL HIS LESSON FROM THE HAWK. AN ETYMOLOGIST BELIEVES AND SO DISCOVERS HIS HISTORY. AND YET THERE IS A MOMENT OF DOUBT AND LOW IT CAN BRING US. BUT THEN EVERY TOTALITY IMPLIES THAT WHICH IS NOT PART OF THE TOTAL. AND SO CONSIDER THE SINGULARITY OF THE UNKNOWN, UNSUSPECTED, THE GLORIOUSLY UNEXPLAINED: THAT WHICH PROVES ALL THE REST IN ITS EXCEPTION TO THE LIMITS OF LIMITLESSNESS. IT'S BEEN NEARLY 10 YEARS SINCE MEN SET FOOT ON THE MOON/ OUR ANCESTORS' PRINTS ARE REVEALED AFTER 3.6 MILLION YEARS. WELL SAID.

"Two weeks ago I ended by quoting from Theodore Roszak's PERSON/PLANET as follows: 'What happens, however, when life as a whole comes to be seen as one endless, competitive game... and to lose is to fall off the edge of the world?'

"Roszak goes on to say: 'Perhaps the contest is not even something we entered into voluntarily. We can be born into it, or it can be imposed by parents, teachers, employers. We may be given no choice but to run the race, because we are made to believe that life is this race...that is what bourgeois individualism poses as its ideal: life as an all consuming race for money, status, acclaim, perhaps for bare survival. It creates a society that never stops judging everything we are and do by crude quantitative measures: sales appeal, voter appeal, income, audience, grades, rank power. And it allows no "time out" until we flatten every rival in the field or collapse with exhaustion ...unless, of course, we resign the field and "drop out".' "

"Roszak goes on: 'In contrast, the search for the person is a quiet and solitary exploration undertaken in candor and curiosity. Its aim is neither success nor celebrity, but self-knowledge- a knowledge of the self for whatever the self happens to be, as much to admit its weaknesses and shame as to discover its hidden powers...' "

"The other day, I talked with a young artist, L.W., who had wandered into that quiet and solitary experience almost a year ago without then realizing it. For several years before, his work had become more and more concerned with sky and light... Then, for several reasons, that body of work came to an end. One of the reasons was one that happens to every artist: he had a show, and then it was over. Anyway, after the show, he cast about for something to do. Among the many possibilities that were open to him, he began to play with his 'collections,' the various little odds and ends of old junk which curious and acquisitive people pick up as they walk around the city or country..."

"We talked for a while again about the sky. He told me those sky paintings had begun a few years ago from the landscapes he was making as he slowly lifted the direction of view until the hills disappeared off the bottom of the painting and the entire picture plane became filled with dematerialized light and space. It seemed to me now that matter was reclaiming her rights and that he might find himself for as many years in the realm of the earth..."

"Roszak goes on to say: 'For the person, solitude is an indispensable resource. It is the moment of stillness in which we strip away our received identities and seek to become as naked and nameless as the day we were born. It offers the opportunity to salvage our original nature...' "

"...for artists like L.W., embarked on the quiet and solitary experience of self-discovery, somewhere in a cottage which, before he knew it, had already fallen off the edge of the world, Roszak says: 'Nor can they expect their efforts to be acknowledged or encouraged in the cultural mainstream, any more than we could have expected even the keenest political minds in dying Rome to recognize in their day the next chapter in Western history would be written by the scruffy and uncivil likes of St. Anthony, ruminating in the wilderness, working, praying, building a new society out of sweat and rubble beyond the horizons of their age.' "

Walker Percy. "The Existential Dane." review of LETTERS AND DOCUMENTS by Soren Kierkegaard. NEW YORK TIMES BOOK REVIEW April 1 1979. p. 1

"The prescription that Kierkegaard gives....: ' ABOVE ALL, DO NOT LOSE YOUR DESIRE TO WALK; EVERY DAY I WALK MYSELF INTO A STATE OF WELL-BEING AND AWAY FROM EVERY ILLNESS; I HAVE WALKED MYSELF INTO MY BEST THOUGHTS, AND I KNOW OF NO THOUGHT SO BURDENSOME THAT ONE CANNOT WALK AWAY FROM IT.' "

AND LAST NIGHT I DREAMT MY FATHER AND I WALKED ALONG ROWS AND ROWS OF PLANTS AND IN THE DUSTY FIELD UNDER FULL SUN HE CALLED OUT THEIR COMMON NAMES AND THEN LATIN AND I REPEATED THEM BUT WITH MORE WONDER AT HOW THEY STRETCHED OFF INTO THE DISTANT HORIZON AND HOW SO MANY LOOKING ALIKE COULD YET BE DISTINCTLY DIFFERENT AND WE WERE NAMING HOLLIES UNTIL WE CAME UPON A ROW THAT BORE IN THE CENTER OF THE GREEN LEAVED STALKS WHITE BLOSSOMS FIVE-PETALLED. AND THEN I RETURNED TO THE FARM HOUSE AND AFTER A GREETING TO THE BRIGHT EYED DARK CHILD WHO REMINDED OF ME, I WENT IN AND THROUGH TO THE BACK OF THE HOUSE AND STANDING ON THE WIDE PORCH I SURVEYED THE VAST CREEK RIVER WHICH SHOWED FULL TIDE LAPPING UP UNDER THE PLANKS OF THE DOCK AND I WENT INTO THE HOUSE, CLIMBED THE STAIRS TO THE UPPER STORY AND THEN ASCENDED THE ROUGH WOODEN LADDER INTO THE LOFT UNDER THE ROOF. AND STOOPING UNDER THE EAVES I TURNED EAST AND APPROACHED THE SMALL WINDOW THAT OVERLOOKED THE RIVER AND I SAW HOW A WIND WAS PUSHING THE WAVES UP ON THE WATER'S FACE AND THE WHITE-CAPS JUMPED. I THOUGHT OF THE MOON'S POSITION AND THE HIGH TIDE AND REFLECTED THAT THE LAST NIGHT'S STORM WAS PULLING UP FROM THE DEPTHS ALL MANNER OF OBJECTS AND HOW AFTER THE BLOWING OF THE WIND AND THE DROP OF THE TIDE THE BRIGHTLY COLORED OBJECTS THAT WERE ON THE FAR SHORE TO THE SOUTHEAST WOULD COME TO REST PERHAPS ON THIS NEAR SHORE BELOW THE DOCK. AND WHEN THE BEACH SHOWED AGAIN I WOULD WALK AND FIND THE COLLECTION OF ONE NIGHT'S STORMY UPSURGE. IN THE MIDDLE OF THE CREEK A CLAM RIG WITH GIANT SPRING TOOTH RAKES WAS PULLED UP TO RIDE OUT THE STORM AND LATER IT WOULD AGAIN LOWER TO THE MUDDY-SAND BOTTOM AND DREDGE MORE WONDERS FROM THE HUGE SEA

APPENDIX A. the words hang on; a pen dictates

- ORTHOGONAL rectangular; right-angled; "wind and sea may displace the ship's center of gravity along three orthogonal axes," C.C.Shaw; two vector functions the integral of whose scalar product throughout space is zero arc orthogonal; an imaginary line at right angles to wave crests in oceanography.
- ORTH- Skt ūrdhva: upright, high; vardhate: he increases.
- GON akin to Gk gonus: knee; figure having (so many) angles.
- KNEE Skt jānu.
- SANSKRIT Skt literally: prepared, cultivated, refined; sam: together; karoti: he makes, does; more at SAME, KARMA.
- SAME Skt sama: level, equal, same.
- KARMA "the soul's chief problem...of managing to throw off or expel karma matter from itself," J.B.Noss.
- NIRVANA Skt literally: blowing out; vāti: it blows- more at WIND; OBLIVION, PARADISE; DREAM.
- SAMSARA Skt śarati: it runs, flows- more at SAME, SERUM; TRANSMIGRATION; ever-changing finite temporal existence.
- JAIN akin to Gk bia: force; ...while gods control the realm of time and matter no being higher than an absolutely perfect human soul is necessary for the creation or moral regulation of the universe....The personal ideal of the KEVALIN worked toward through usually numerous lives in the pursuit of right knowledge, right faith, and the right conduct including AHIMSA.
- SERUM BLOOD, SERUM
- KEVALIN Skt fr. kevala: alone, pure, absolute- more at CELIBATE.
- CELIBATE akin to Goth liban: to live.
- LIVE L caelebs: unmarried.
- AHIMSA Skt hinvati: he throws, urges on; more at GOAD.
- GOAD OXGOAD, STING, THORN, SPUR, STIMULUS, MOTIVE; "knows what it is like to be goaded by technical problems into achieving new insight," J.L.Stewart.
- MOTIVE MOVER, INSTIGATOR, CAUSE, MOTIF, THEME, SUBJECT, LEI MOTIF.

- URGE more at WREAK; HASTEN; "through the thick deserts headlong urged his flight," Alexander Pope; to exercise an inciting, constraining or stimulating influence.
- WREAK MD wreken: to punish, avenge; Skt vrajati: he goes, proceeds, basic meaning: push, drive; INDULGE, GRATIFY, EXPEND, CAUSE, INFLICT.
- LEIT MOTIV fr. F motif- more at LEAD; "faith in the saving grace of art has been the leit motiv of the entire autobiography," C.J. Rolo; "a competent designer instinctively chooses a theme or leit motiv for a given structure, and allows it to influence all his choice of form and line," W.D.Teague.
- LEAD Toch A literally: to go away.
- TOCHARIAN a member of a people of advanced culture and presumably European origin dwelling in central Asia during the first millenium of the Christian era until overrun by the Uighurs.
- AVESTAN Avesta: sacred books of the ancient Zoroastrian religion.
- OXGOAD a goad for driving oxen.
- OX Skt uksan: ox, bull; uksati: he sprinkles- more at HUMOR; BULL, BULLOCK, STEER.
- HUMOR BLACK BILE, BLOOD, PHLEGM, YELLOW BILE; TEMPERMENT; "every word they spoke...attested to their natural love, the combining of the humors," Djuana Barnes.
- BULL akin to OE blāwan: to blow- more at BLOW.
- ¹BLOW akin to OHG blāen: to blow, inflate; L flare: to blow; follis: bellows; Gk phallos: penis; Skt bhānda: pot, basic meaning: to swell.
- ³BLOW ME blowen, fr. OE blōwan; akin to OHG bluoen: to bloom; L florēre: to bloom; flos: flower; folium: leaf; Gk phyllon.
- ⁵BLOW OE bealu: evil- more at BALE.
- ¹BALE akin to OHG balo: evil; ON böll; Goth balwawesei: malice; Old Cornish bal: plague; O Bulg bolu: sick man.
- ²BALE ME fr. OE bāel: fire, pyre; akin to ON bāl: flame, pyre- more at BALD.
- ³BALE akin to OHG balla: ball- more at BALL.
- STEER Skt sthavira, sthūra: stout, thick, broad; and perhaps to L taurus: bull; Gk tauros; M Ir tarb; ON thjōrr- more at ³STEER.

- ³STEER all fr. a prehistoric Gmc denominative verb fr. the root of OE stēor: rudder, steering oar; akin to ON styri: rudder; staurr: pale, stake; Gk stauros: pale, stake, cross; stylos: pillar; Skt sthavira, sthūra: stout, thick; tisthati: he stands.
- ¹STAND L stare; Gk histanai: to cause to stand, set, place; histasthai: to be standing; stēnai: to come to a stand; Skt tsithati: he stands.
- ¹KNEE a crook in a tree branch; a piece of metal of similar form; BUTTRESS ROOT; RAMP; an abrupt change in direction in a curve (as on a graph); see HORSE illustration; on the knees of the gods- translation of Gk theōn en gounasi; beyond human control or knowledge; KNEE-SPRUNG.
- ²KNEE ME knewen; archaic: to bend the knee to in supplication or deference.
- ¹WIND all fr. a prehistoric IE participial stem fr. the root represented by OE wāwan: to blow; OHG wāen; Goth waian; Gk aēnai; Skt vāti: it blows; vāta: wind.

BLOW BLOW BLOW THE WIND ACROSS THE CRESTS OF THE WAVES WHICH
 LEAD ME TO THE LEIT MOTIV THAT LEADS AWAY AT TIMES BUT ALWAYS
 SEEKING THE ROOT, MIDDLE DUTCH- PRESUMABLY OF EUROPEAN ORIGIN-
 FROM WHICH THE PEN IS TO FLOWER URGED ON BY A VENGEANCE THAT
 WREAKS A BALE SICK MAN TRYING TO THROW OFF THE CHIEF PROBLEM
 OF THE KARMIC SOUL: MATTER. AND THE RUDDER STEERS THE SHIP
 MAINTAINING THE CORRECT CONDUCT. HE STANDS BETWEEN THE BLACK
 BILE AND HUMOR, SPRINKLING DREAMS AS A SERUM ON THE PYRE OF
 TREE BRANCHES. I CELIBRATE ALONETHE STINGS AND THORNS WHICH
 SPUR ME ON THROUGH THE THICK DESERTS TOWARD THE LIVING PRO-
 DUCT WHICH THROUGHOUT SPACE IS ZERO

TALISMAN F talisman or Sp talisman or It talismano fr. Ar tilsam; fr. M Gk telesma; fr. Gk: consecration; fr. telein: to complete, initiate into the mysteries; fr. telos: end- more at WHEEL; an object cut or engraved with a sign or character under various superstitious observances or influences of the heavens and thought to act as a charm to avert evil and bring good fortune.

TALISMANIC MAGICAL; "the book turns out to have a talismanic effect on the fortunes of the family," Robert Lynd.

¹WHEEL MD wiel; MLG wēl; ON hvēl, hjöl: wheel; L colere: to cultivate, inhabit; Gk kyklos: ring, circle, cycle, wheel; pelesthai: to be, become; telos: end; O Slav kolo: wheel; Skt cakra: wheel; carati: he moves, goes; basic meaning: to bend, turn; POTTER'S WHEEL, SPINNING WHEEL; STEERING WHEEL; BICYCLE; ROUND; CYCLE; CARTWHEEL; PINWHEEL; a rotation or turn usually about an axis or center.

²WHEEL REVOLVE; "always showing the same face to the earth the moon does not wheel on its own center.

SORCERY more at SORCERER; divination by black magic; WITCHCRAFT; syn. see MAGIC.

SORCERER modification of MF sorcier; fr. (assumed) VL sotiarius; fr. L sort-, sors: lot, chance, decision by lot; more at SORT; MAGICIAN, WIZARD.

¹SORT ML sort-, sors: sort, kind; fr. LL:way, manner; fr. L: lot, decision by lot, chance, fortune; perhaps akin to L serere: to bind together, join; more at SERIES; a group or kind established or set up permanently or temporarily on the basis of any characteristic in common; SET, SUIT; GROUP, CROWD, FLOCK; CHARACTER, QUALITY, DISPOSITION, NATURE; also INDIVIDUAL, THING; TYPE; out of sorts- VEXED, ILL, DISTURBED.

²SORT obselete: to select as a certain sort; CHOOSE; obselete: to assign by or as if by lot: ALLLOT; CLASSIFY; to separate from a mass; to put to rights; SOOTHSAY; archaic: SUIT, HARMONIZE, AGREE used with with.

¹MAGIC the use of means (as ceremonies, charms, spells) that are believed to have supernatural power to cause a supernatural being to produce or prevent a particular result (as rain, death, healing) considered not obtainable by natural means and that also includes the arts of divination, incantation, sympathetic magic and thaumaturgy: control of natural forces by the typically direct action of rites, objects, materials, or words considered supernaturally potent; syn. WITHCHCRAFT, WIZARDRY, SORCERY, THAUMATURGY, ALCHEMY.

²MAGIC of or relating to the occult; "the popular impression that a magic method has been invented for mastering a strange language in six weeks," F.N.Robinson; to give a feeling of enchantment.

TALISMAN CHARM ENCHANTS THE HEAVENS NOW AS WHEN THE WHEELING CIRCLES OF STARS FIRST ENGRAVED THE CHARACTER THAT STILL SEPARATES ME FROM THE MASS AND YET IN THE END BINDS TOGETHER WITH THE FLOCK. I MOVE AS THE WORDS MOVE ME AND BY CHANCE I AM GIVEN TO CONTROL THE NATURAL FORCES THAT SUIT MY DISPOSITION. I AM INITIATED INTO THE MYSTERIES AND ASSIGN TO THE SERIES OF INFLUENCES A SURE SPELL WHICH WILL BRING THE CRAFT, IN A BENDING TURN, BACK TO THE FIELDS WHICH WERE CULTIVATED AND INHABITED BY A FAMILY OF WIZARDS. FORTUNE AGREES WITH HARMONY, FORSOOTH

HALYARD alter. of ME halier; fr. halen: to pull- more at HALE; a rope or tackle for hoisting and lowering (as a yard, spar, sail, flag); see SHIP illustration.

¹HALE partly fr. ME hail, heil; fr. ON heill- more at WHOLE; SOUND, HEALTHY, ROBUST.

²HALE now dial. Brit. WHOLLY.

³HALE HAUL, PULL, DRAW.

¹HAUL akin to MD halen: to pull; akin to OE geholian: to obtain; OHG halōn, holōn, holēn: to call, fetch; OS halōn; and perhaps to OE hlōwan: to lower- more at LOW; to change the course of (a ship) especially so as to sail closer to the wind; to sail or hold on course; to take by drawing in or up (as with a net); DRAG; CART; PULL; COME; GO; haul one's wind: head the bow of a ship closer into the wind: LUFF.

²HAUL CONVEYOR BELT; TAKE- specifically: the fish taken in a single draft of a net; the distance or route over which a load is transported; the quantity of material transported.

PHILOSOPHY the knowledge of the causes of all phenomena of both the mind and matter; reason; science; practical wisdom; a particular philosophical system; calmness of temper.

KWIJTSCHULDEN: to remit, to forgive.

KWIK: quicksilver, mercury.

¹SURMISE ME surmisen: to accuse; fr. MF surmis, pp. of surmettre; fr. L supermittere: to throw on; fr. super & mittere: to send; more at SMITE; to imagine or infer on slight ground; CONJECTURE.

²SURMISE a thought or idea based on scanty evidence; CONJECTURE.

SMITES ME smiten; fr. OE smītan; akin to MD smūten: to strike, throw; OHG bismīzan: to defile, stain; O Sw smēta: to daub, smear, spread; Goth bismeitan: to anoint; Gk smēn: to wipe off, cleanse; smēchein: to wash off, clean; Arm mic: dirt; and perhaps to L mittere: to let go, send; Av hamista: cast down, suppressed; basic meaning: to rub, throw.

¹CONJECTURE fr. L conjectura; fr. conjectus (past. part. of conjectere: to throw together, conjecture, divine; fr. com- & -jicere; fr. jacere: to throw) & -ura: -ure; more at JET; obsolete: an interpretation of signs or omens; also: a conclusion so drawn.

⁵JET MF jeter, literally: to throw; fr. L jactare: to throw, shake, speak out, boast; fr. jactus, past. part. of jacere: to throw; akin to Gk hienai: to send; Toch A ga: to make, do; Hitt ijami: I make, I do.

- DAVIT one of a pair of F-shaped uprights projecting over the side of a vessel for suspending or lowering a boat.
- ABONNÉ n.m.(fem abonnée) subscriber; season ticket holder; consumer.
- ABONNER v.t. to subscribe for or to.
- ABONNIR v.t. to better, to mend, to improve; v.i. to become good; s'abonner v.r. to mend, to grow better.
- ABONNISSEMENT n.m. improvement.
- BETH n. the secon letter of the Hebrew alphabet, approximately corresponding to the English b; the numerical symbol 2.
- BETHEL n. a hallowed spot; a dissenting chapel; a seaman's chapel.
- LIAISON n. (French) secret intimacy between man and woman; joining of two adjacent words in spoken French; a relationship between bodies of troops, widely separated, by means of various kinds of signals.

SO WITH CALMNESS OF TEMPER I HAUL UP FROM THE DEPTHS WITH ONE SINGLE NET THE WORDS WHICH CONJECTURE SURMISED. AND I FORGIVE; FOR THAT WHICH SMOTE ME ALSO ANOINTED ME AND I AM AGAIN WHOLLY IN THE HALLOWED SPOT WHERE MY DISSENT IS HEARD. SO TO CHANGE COURSE/ TO REMAIN ON COURSE- TO COME AND TO GO. I MAKE DO I IMPROVE AND I SUBSCRIBE TO THE THROWING OF THE DICE WHICH INTERPRET THE OMENS. PRACTICAL WISDOM DICTATES THAT I HEAD THE SHIP'S BOW CLOSER TO THE WIND AND THAT I SPEAK OUT TO KNOW ALL THE CAUSES OF MIND AND MATTER

- ARCHAEOPTERYX NL genus name fr. archae- & Gk pteryx: wing; akin to Gk pteron: wing- more at FEATHER.
- ARCHAE- or ARCHAEO- Gk archaio; fr. archaios: ancient; fr. archē: beginning; ancient, primitive.
- ARCH- prefix ME arche-: arch- ; fr. OE & OF; OE arce- ; fr. LL arch- & L archi- ; OF arch- ; fr. LL arch- & L archi- ; fr. Gk arch-: archi- ; fr. archein: to begin, rule; akin to Gk archē: beginning, rule; archos: ruler; chief, principle; extreme: most fully embodying the qualities of his or its kind.
- ¹ARCH n. ME arche; fr. OF; fr. (assumed) VL arca; fr. L arcus- more at ARROW; something resembling an arch in form or function.
- ¹ARC ME ark; fr. MF arc: bow; fr. L arcus: bow, arch, arc- more at ARROW; the apparent path described above and below the horizon by the sun or other celestial body.
- ³ARC ARC SINE; arc or angle (corresponding to the) sine (of so many degrees); ²INVERSE.
- ARROW ME arwe; fr. OE; akin to Goth arhwazna: arrow; L arcus: bow, arch, arc; a missile weapon shot from a bow; a mark (as on a map or signboard) to indicate direction.
- ¹FEATHER ME fether; fr. OE; akin to OHG federa: wing; L ptere: to go to, seek: Gk petesthai: to fly; piptein: to fall; pteron:wing; one of the light horny epidermal outgrowths that form the external covering of the body of birds and that consist of a shaft bearing on each side a series of barbs which bear barbules, which in turn bear barbicles commonly ending in hooked hamuli and interlocking with the barbules of an adjacent barb to link the barbs into a continuous vane; PLUME; KIND; NATURE; ATTIRE; DRESS; CONDITION; MOOD; the act of feathering an oar; FEATHER IN ONE'S CAP- a mark of distinction: HONOR.
- ²FEATHER to change angle...periodically in forward flight; to join by tongue and groove.
- WING ME winge; of Scand. origin; akin to Dan & Sw vinge: wing; akin to Skt vāti: it blows- more at WIND.
- ACCESSION a coming to, as by succession or by right; entrance or attainment; the act of acceding by assent or agreement; increase or augmentation, the acquirement of property by improvement, growth or labor expended.
- DREAM ME dreem; fr. OE drēam: noise, joy.

- ULNAR NL fr. L: elbow- more at ELL; the inner of two bones of the forearm of corresponding part of the forelimb of vertebrates above fishes.
- ¹ELL ME eln; fr. OE; any of various units of length similar in use to the English ell.
- ²ELL an extension at right angles to a building.
- ¹ELBOW ME elbowe; fr. OE elboga; akin to OHG elinbogo: elbow; both fr. a prehistoric N Gmc-W Gmc compound whose constituents are akin to OE eln: ell & OE boga: bow- more at ELL, BOW; something resembling an elbow.
- ²ELBOW to push with the elbow: JOSTLE; to make an angle: TURN.
- ¹BOW ME bowen; fr. OE būgan; akin to OHG biogan: to bend; Skt vhuḥjati: he bends; SUBMIT, YIELD.
- ³BOW ME bowe; fr. OE boga; akin to OE būgan; something bent into a simple curve; BEND, ARCH; RAINBOW; a weapon made of a strip of flexible material (as wood) with a cord connecting the two ends and holding the strip bent and used to propel an arrow; BOWMAN; ARCHER.
- ⁴BOW to bend into a curve; to play a stringed musical instrument with a bow.
- ⁵BOW prob. fr. Dan bov: shoulder, bow; fr. ON bögr; akin to OE bōg: bough; the forward part of a ship; ²BOWMAN.
- ²BOWMAN a boat man, carsman, or paddler stationed in the front of the boat.
- SPAR a lustrous crystalline mineral; a mast, yard, boom, etc.; a lateral part of an airplane wing carrying the ribs; a contest at boxing, or in words; v.i. to box; contest in words.

AH THE INVERSE HONOR OF WORDS. SEEKING TO SPAR AT EVERY TURN, HOPING TO JOSTLE THE FORWARD FLIGHT'S ANGLE AND PERHAPS HAVE A DREAM YIELDED UP. TO FALL, TO FLY ALONG THE SINE CURVE WHICH MARKS THE DIRECTION OF THE BOWMAN. IN A DREAM THE ULNAR STRINGS OF CAT'S CRADLE SPOKE TO ME AND I BOWED TO THE ADVISED MOOD. AND LO! ANOTHER FEATHER! AND THE WIND STILL BLOWS AND THROUGH GROWTH I ACCESSION PRIMITIVE REALMS AND THE YOEMAN BOWMAN BEGIN. AH THE JOY OF WINGING IT!

FASCES n. plural but singular or plural in construction; L ; fr. plural of fascis: bundle; akin to L fascia; a bundle of rods and among them an ax with projecting blade borne before ancient Roman magistrates as a badge of authority.

¹DOCUMENT ME; fr. MF; fr. LL & L; LL documentum: official paper; fr. L: lesson, example; fr. docēre: to teach & -mentum: -ment; more at DOCILE; TEACHING, INSTRUCTION; archaic: something (as a writing) that serves to demonstrate or prove something; documents, plural: SHIPS PAPERS.

²DOCUMENT TEACH, SCHOOL, INSTRUCT; to provide with factual or substantial support for statements made or a hypothesis proposed; to construct or produce with a high proportion of details closely reproducing authentic situations or events.

DOCILE L docilis; fr. docēre: to teach (causative fr. root of L decēre: to be fitting) & -ilis: -ile; more at DECENT; TEACHABLE, TRACTABLE.

DECENT ...akin to L decus: honor, ornament; dignus: worthy; Gk dikein: to seem good, seem, think; Skt daśasyati: he worships, favors; SHAPELY, ADEQUATE, SUFFICIENT, SATISFACTORY.

¹CONTRACT ME; fr. L contractus; fr. contractus, past. part. of contrahere: to draw together, collect, cause, make a bargain, make a contract; fr. com- & trahere: to draw- more at DRAW.

¹DRAW ME dragen, drawn; fr. OE dragan: to pull, draw, drag; akin to OHG tragen: to carry; ON draga: to pull, draw; Goth gadragan: to accumulate; Russ doroga: way, trip & perhaps to L trahere: to pull, draw, drag; to cause (a bow) to bend; DRAW A LINE; DRAW A LONGBOW; DRAW IT FINE; DRAW IT MILD; DRAW LOTS; DRAW ON.

²DRAW an act or process of drawing (as metals, loads, lots, or a bow); PULL; a natural drainageway or gully generally shallower or more open than a ravine or gorge: dry stream bed.

CATHERINE L Gk; G KATHARNI, KATHARINA.

KATHAREVUSA N Gk Kathateuosa; fr. Gk fem. of Kathareuōn, prp. of Kathareuein: to be pure; fr. Katharos: pure; modern Greek conforming to classic Greek usage.

CATHAR LL cathari (pl) fr. L Gk Katharoi; fr. Gk pl. of Katharos adj; a member of one of various ascetic and dualistic Christian sects of the later Middle ages.

CATHARSIS NL fr. Gk Katharsis; fr. Kathairein: to cleanse, purge; fr. Katharos: pure; PURGATION; purification or purgation of the emotions (as pity and fear) primarily through art; purification or purgation that brings about spiritual renewal or release from tension; elimination of a complex by bringing it to consciousness and affording it expression.

CATA- or CAT or CATH prefix; Gk Kata-, Kat, Kath; fr. Kata: down, in accordance with, by; akin to L com-: with; down.

EVOLUTION L evolution, evolutio: the act of unrolling; fr. evolutus & -ion, io: -ion.

EVOLVE L evolvere: to unroll, unfold; fr. e- & volvere: to roll-more at VOLUBLE; archaic: UNFOLD, UNROLL; to disclose by degrees to view; DISENTANGLE.

VOLUBLE MF or L; MF voluble; fr. L volubilis; fr. L volvere: to roll, turn, revolve & -bilis: capable of being acted upon; akin to Gk eilgein: to roll, wrap, fold; Goth -walwjan: to roll; OE walwian, wealwian; OHG wellan: to roll; O Slav valiti: to roll, trundle; Skt valati: he turns; basic meaning: turning, rolling; easily rolling or turning; easily set in motion; apt to roll; ROTATING, REVOLVING; having the power or habit of turning (a turning plant stem); CHANGEABLE, UNSTABLE, FICKLE; characterized by ease and smoothness of utterance; characterized by ready or rapid speech; GLIB, FLUENT; syn. see TALKATIVE, VOCAL.

INSPIRE ME inspiren; fr. MF & L; MF inspirer; fr. L inspirare; fr. in & spirare: to breathe- more at SPIRIT.

SPIRIT ME fr. OF or L; OF fr. L spiritus, literally: breath; akin to L spirare: to blow, breathe; ON fīsa: to break wind.

CATHARSIS PRIMARILY THROUGH ART. THE EVOLUTION CONTINUES TO UNFOLD THE TANGLES OF UTTERANCES OF THE VOLUBLE SPIRIT. DRAWING TOGETHER BUNDLES OF INFLUENCES, PERHAPS THE MOST SATISFACTORY EXAMPLE OF RELEASE WHEN DOWN IS THE BREAKING OF WIND WHICH IS SPIRIT: AS JUNG'S GOD MUST COME DOWN TO THE LOWEST RAVINES SO THAT HE COMPLETES HIS WHOLENESS. AND SINGULAR OR PLURAL IN CONSTRUCTION THE BUNDLES OF RODS SIGNIFY AUTHORITY FOR THE CHANGEABLE, DUALISTIC, ASCETIC TURNING AND TURNING AND REVEALING BY DEGREES THE RELEASE OF TENSION THROUGH RENEWAL. AND IT SEEMS GOOD, I THINK, THAT I DRAW THE ODYSSEAN BOW AND DRAW IT FINE; DRAW LOTS, DRAW ON, AND LET COMPLEX ACCUMULATIONS BRING CONSCIOUSNESS AND AFFORD EXPRESSION CAPABLE OF BEING ACTED UPON.

- ¹BRANCH ME fr. OF branche; fr. LL branca: paw; a natural subdivision of a plant stem; especially: a secondary shoot or stem (as a bough) arising from the main axis (as of a tree); a stream that flows into a main body or source: as a) a stream that flows into another usually larger stream: TRIBUTARY; CREEK; b) a side road or way; d) a part of a curve separated from others; a part of a complex body: as a) a division of a family descending from a particular ancestor; b) an area of knowledge apart from related areas; c) a separate but dependent part of a central organization; d) a language group less inclusive than a family; syn. see SHOOT.
- ²BRANCH to put forth branches: RAMIFY; to spring out (as from a main stem): DIVERGE; to extend activities; to ornament with designs of branches; to divide up: SECTION.
- BOUGH ME: shoulder, bough; fr. OE bōg; akin to OHG buog: shoulder; Gk pēchys: forearm; Skt bāhu: forearm, front foot; Toch A poke: arm; a branch of a tree: especially a main branch; syn. see SHOOT.
- ¹SHOOT ME sheten, shuten; fr. OE scēotam; akin to ON skjotā: to shoot; Lith skundrus: quick; to let fly or cause to be driven forward with force (as an arrow or bullet); to cause a missile to be driven forth from (as a bow or gun): DISCHARGE; DART; to propel toward a goal; WREAK, EXPLODE; to pass (a shuttle) through the warp threads in weaving; FLING; EXHAUST; to throw out (dice): CAST; PROTRUDE; to utter (as words or sounds) rapidly or suddenly or with force; to plane (as the edge of a board) straight or true; to take a picture of: PHOTOGRAPH, FILM; to move ahead by force of momentum; to stream out suddenly: SPURT; DEVELOP; MATURE; SHOOT THE WORKS: to put forth all one's effort.
- ²SHOOT a sending out of new growth or the growth sent out as: a stem or branch with its leaves and appendages; OFFSHOOT; a similar formation of crystal; a sudden or rapid advance; syn. BRANCH, BOUGH, LIMB.
- ¹LIMB ME lim; fr. OE; akin to ON limr: limb; L limes: limit; limen: threshold; Gk leimōn: meadow; limen, līmēn: harbor; ōlēnē: elbow- more at ELL; an active member or agent; EXTENSION; a mischievous child; syn. see SHOOT.
- ²LIMB DISMEMBER; especially to cut off the limbs of (a felled tree).
- ¹STEM ME fr. OE stefn, stenn: stem of a plant or ship; OE stefn; akin to OE staef: staff; OE stenn; akin to OE standan: to stand; the bow or prow of a ship; a line of ancestry: STOCK; also: BODY; FROM STEM TO STERN: THROUGHOUT.
- ³STEM to have or trace an origin or development: DERIVE; syn. see SPRING.

- ¹TREE ME tre: tree; fr. OE trēow; akin to O Fris & ON trē: tree; OS trio, treo: tree; OHG apholtra: apple tree; Goth triu: tree, wood; Gk drys: tree; dory: spear; Skt dāru: wood; dru: tree, branch, wood.
- ¹PLANT ME planten; fr. OE plantian; fr. LL plantare: to plant, fix in place; fr. L: to plant; fr. planta: grow.
- ²PLANT ME plante; fr. OE; fr. L planta, prob. back-formation fr. (assumed) L plantare: to tread the ground in planting; fr. L planta: sole of the foot- more at PLACE.
- ¹PLACE ME fr. MF: open space in a city, space, locality; fr. L platea: broad street; fr. Gk plateia (hodos); fr. fem. of platys: broad, flat; akin to Skt prthu: broad; L planta: sole of the foot.
- ¹ROOT ME rot, root; fr. OE rūt; fr. ON; akin to OE wyr̥t: herb, plant, root; OHG wurz: herb, plant; ON ur̥t: herb; Goth waurts: root; L radix: root; Gk rhadix: branch; rhiza: root; Toch B witsako; Alb rrânzë; an original cause or quality: SOURCE; one or more progenitors of a group of descendants; an underlying support: BASIS; the essential core: HEART; close relationship with an environment: TIE- usually used in plural; the simplest element inferred as the basis from which a word is derived by phonetic change or extension; syn. see ORIGIN.
- ³ROOT alter. (influenced by ¹ROCT) of earlier wroot; fr. ME wroten; fr. OE wrōtan; akin to MLG wrōten: to root; MD wroeten; OHG ruozzen; ON rōta: to root; and probably to OE wri̥tan: to incise, write- more at WRITE.
- ¹WRITE ME writen; fr. OE wri̥tan: to scratch, draw, engrave, write; akin to OS wri̥tan: to tear, wound, scratch, write; OHG rīzan: to tear; ON rīta: to write on parchment; Goth writs: stroke, letter; Gk rhīnē: file, rasp; Skt vrana: wound, tear; vrhati: he tears, plucks; basic meaning: incision, tearing.
- SOLEDAD n.f. solitude, seclusion, solitariness, lonesomeness, loneliness; homesickness; desert, lonely place; orphanage.
- ABIERTO, TA adj. open, clear; sincere, candid, frank, outspoken.
- CAMPO n.m. open country, field; arable land; country as opposed to town and mountain; crops, trees, plantations; district (fig.) scope, range, space.

SO BRANCHING OUT I FOLLOW THE STEPS WHICH LEAD AGAIN THROUGH THE FIELDS WHERE MY ROOTS BECOME THE BODY FROM STEM TO STERN, FOREARM, FOOT, ELBOW, SHOULDER. AND I DERIVE FROM WOUNDS A NEW GREEN SHOOT WHICH IS AS A STREAM FLOWING INTO NEW TRIBUTARIES

OF EXPLORATION. AT THE BASIS OF THE MEANING IS THE CLOSE
TIE WITH THE ENVIRONMENT: THE ESSENTIAL CORE- HEART- OF THAT
APPLE TREE WHICH GROWS IN THE MEADOW OF MY ORIGIN. AND SO
I LET FLY WITH THE DICE AND ONCE AGAIN EXTEND THE ACTIVITIES
WHICH WILL TRACE THE UTTERANCES BACK TO THE PROGENITOR: THAT
OPEN SPACE OF THE COUNTRY WHICH IS AT THE SAME TIME A PLACE
OF LONELINESS AND AN ARABLE RANGE WITH UNLIMITED SCOPE. I
REMEMBER THE FEET WHICH PUSHED, BROAD WEIGHT, THE EARTH ONTO
THE BURIED SEEDS. THE PLANE WHICH SMOOTHED THE WOOD WHICH
WAS USED FOR THE BOATS. THE BOWS AND SPEARS THAT WERE POTENT
IN THE BRANCHES. THE STAFFS FOUND WASHED UP ON THE CURVES OF
THE BEACH AND CREEK. THE BOUGHS WHICH ORNAMENTED. THE CROPS
AND TREES. ALL THESE WEAVE THROUGHOUT TIME AND WARP THE TIME-
SPACE UNTIL OPEN, SINCERE THE WRITINGS BRING BACK THE ORIGINAL
SOURCES TO BE AN HERB FOR THE HEART

¹COLLECT ME collecte; fr. OF; fr. ML collecta (short for "oratorio ad collectam" - prayer upon assembly); fr. LL: assembly; fr. L: collection, assemblage; fr. fem. of collectus, past. part. of coligere: to bind together; fr. com- & -ligere (fr. legere: to gather)- more at LEGEND.

¹LEGEND ME legende; fr. MF & ML; MF legende; fr. ML legenda; fr. L legendus, gerundive of legere: to gather, select, read; akin to Gk legein: to collect, choose, speak; logos: word, reason, speech, account; Alb mv-leth: I collect.

²COLLECT to bring into one body or place; INFER; DEDUCE; to gain or regain control of (collect his thoughts); ASSEMBLE; also: ACCUMULATE; to collect objects; syn. see GATHER.

COLLECTION the act or process of collecting; something collected: ASSEMBLAGE; especially: an accumulation of objects gathered for study, comparison, or exhibition.

¹GATHER ME gaderen; fr. OE gaderian; akin to Skt gadh: to hold fast- more at GOOD; COLLECT; PICK; HARVEST; to pick up little by little; to accumulate and place in order or readiness; to prepare (as oneself) by mustering strength; to haul in; GUESS, DEDUCE; GROW, INCREASE.

¹GOOD ME fr. OE gōd; akin to OHG guot: good; Skt gadh: to hold fast.

¹CAMP MF probably fr. ONF or O Prov; fr. L campus: plain, field; akin to OHG hamf: crippled; Gk kampē: bend, turning; Lith kampas: corner, region; basic meaning: bend; hence: concavity, depression; an ideological position.

²CAMP to live in a camp or outdoors; also: ACCOMODATE.

¹GRAFT ME graften; alter. of graffen; fr. graffe: graft; fr. MF grafe; fr. ML graphium; fr. L stylus; fr. Gk grapheion; fr. graphein: to write- more at CARVE; to cause (a scion) to unite with a stock; to unite closely.

²GRAFT a grafted plant; SCION; something grafted; specifically: living tissue used in grafting.

CARVE ME kerven; fr. OE ceorfan; akin to MHG kerben : to notch; Gk graphein: to scratch, write; to work as a sculptor or engraver.

SCION ME fr. MF cion; of Gmc origin; akin to OHG chīnan: to sprout, split open; OE cīnan: to gape; a detached living portion of a plant joined to a stock in grafting and usually supplying solely aerial parts to a graft; DESCENDENT, CHILD.

¹STOCK ME stok; fr. OE stocc; akin to OHG stoc: stick; M Ir tuiag: bow; STUMP; TRUNK; the original (as man, race, or language) from which others derive: SOURCE; FAMILY, LINEAGE; the equipment, materials, or supplies of an establishment; a wide band or scarve worn about the neck especially by some clergymen; the estimation in which someone or something is held..

²STOCK SUPPLY; to send out new shoots.

³STOCK COMPLETELY.

ARTIFACT L arte: by skill (ablative of art-, ars: skill) & factum neut. of factus, pp. of facere: to do- more at ARM, DO; a usually simple object (as a tool or ornament) showing human workmanship or modification.

ARTIFICE MF fr. L artificium; fr. artific-, artifex: artificer; fr. L art-, ars & facere; an artful strategem: TRICK; GUILLE, TRICKERY; an ingenious device or expedient; INGENUITY, INVENTIVENESS; syn. see ART, TRICK.

ARTIFICIAL contrived by art rather than nature.

¹ARM ME fr. OE earm; akin to L armus: shoulder; Gk harmos: joint; L arma: weapons; ars: skill; Gk arariskein: to fit; a branch or lateral shoot of a plant; the end of a ship's yard; an inlet of water (as from the sea); POWER, MIGHT.

²ARM ME armen; fr. OF armer; fr. L armare; fr. arma: weapons, tools.

³ARM ME armes (pl): weapons; fr. OF; fr. L arma; a means of offense or defense: WEAPON.

¹DO ME don; fr. OE dōn; akin to OHG tuon: to do; L -dere: to put; facere: to make, do; Gk tithenai: to place, set; to bring to pass; carry out.

COLLECT THE THOUGHTS WHICH LITTLE BY LITTLE ACCUMULATE INTO AN ASSEMBLY OF ARTIFACTS MADE BY ART TO REFLECT THE NATURE OF THE INGENIOUS ARTIFICE WHICH GROWS FROM AN IDEOLOGICAL POSITION: TO CRAFT INTO A UNITED BODY ALL THE GATHERINGS THAT ARE HAULED IN AND, THOUGH BUT SCRATCHING THE SURFACE, TO MAKE AN INLET FOR THE WATERS OF THE GREAT HOLY SEE WHICH IS OUR COMMON ORIGIN. I HOLD FAST TO THE WORD WHICH I SCULPT TO BRING TO PASS NEW LEGENDS

- PRESBYTER LL: elder, priest- more at PRIEST; a member of the governing body of an early Christian church; a Christian priest; ELDER.
- ²PRESBYTERIAL often cap.; an organization of Presbyterian women associated with a presbytery.
- PRESBYTERY ME & LL; ME presbytery: part of the church reserved for clergy; fr. LL presbyterium: group of presbyters; fr. presbyteros: elder, priest- more at PRIEST; The part of the church reserved for the officiating clergy.
- PRIEST ME preist; fr. OE prēost, modif. of LL presbyter; fr. Gk presbyteros: elder, priest, compar. of presbys: old man; one authorized to perform the sacred rites of a religion especially as a mediatory agent between man and god.
- PALE- or PALEO- or PALAE- or PALAEO- comb.form. Gk palai-, palaio-: ancient; fr. palaios; fr. palai: long ago; akin to Gk tēle: far off; Skt carama: last; involving or dealing with ancient forms or conditions; early, primitive, archaic.
- PALEONTOLOGY F paléontologie; fr. palé- : pale- & Gk onta: existing things (fr. neut. pl. of ont-, ōn, pres. part. of einai: to be) & F -logie: -logy- more at ONT-; a science that deals with the life of past geological periods, is based on the study of fossil remains of plants and animals, and gives information, especially about the phylogeny and relationships of modern animals and plants and about the chronology of the earth; a treatise on paleontology (as of a region or period); the materials of this science: FOSSILS; the structural attributes of a fossil or extinct organism, type, or group.
- ONT- combination form; Gk ont-, ōn, pres. part. of einai: to be; cell: organism.
- GRAVITY MF or L; MF gravité; fr. L gravitat-, gravitas; fr. gravis: dignity or sobriety of bearing; IMPORTANCE, SIGNIFICANCE; especially: SERIOUSNESS; PONDERABILITY; WEIGHT- used chiefly in the phrase "center of gravity" ; the gravitational attraction of the earth's mass for bodies at or near its surface; broadly: GRAVITATION; ACCELERATION OF GRAVITY; SPECIFIC GRAVITY.
- GRAVITATE to move under the influence of gravitation; to move toward something; to become attracted.
- GRAVI- combination form; MF fr. L; fr. gravis: heavy.
- ⁴GRAVE MF fr. L gravis: heavy, grave- more at grieve; obsolete: AUTHORITATIVE, WEIGHTY; meriting serious consideration: IMPORTANT; MORTAL; dignified in bearing or demeanor; SOMBER; lowpitched in sound; syn. see SERIOUS.

GRIEVE ME greven; fr. OF grever; fr. L gravare: to burden; fr. gravis: heavy, grave; akin to Goth kaurjos, pl.: heavy; Gk barys; Skt guru; to cause to suffer: DISTRESS; to feel grief: SORROW.

PONDER ME ponderen; MF ponderer; fr. L ponderare: to weigh, ponder; fr. ponder-, pondus: weight- more at PENDANT; to weigh in the mind; to deliberate about; to muse over; to think or consider, especially quietly, soberly and deeply; MEDITATE, MUSE.

PENDANT ME pendaunt; fr. MF pendant, fr. prp. of pendre: to weigh, estimate, pay; pondus: weight- more at SPAN; something suspended: as a) an ornament allowed to hang free b) an electrical fixture suspended from the ceiling; a hanging ornament of roofs or ceilings much used in the later styles of Gothic architecture; a short rope hanging from a spar and having at its free end a block or spliced thimble; chiefly Brit. PENNANT; a companion piece or supplement.

PENNANT alter. of pendant; any of various nautical flags tapering usually to a point or swallow tail and used for identification or signaling; a flag emblematic of championship.

¹SPAN archaic past of SPIN

²SPAN ME fr. OE spann; akin to OHG spanna: span; MD spannen: to stretch, hitch up; L pendere: to weigh; Gk span: to draw, pull; the distance from the end of the thumb to the end of the little finger of a spread hand; also: an English unit of length equal to 9 inches; an extent, stretch, reach, or spread between two limits: as a) a limited space of time b) spread or extent between abutments or supports; also the portion thus extended; the amount grasped in a single mental performance.

³SPAN MEASURE; to place or construct a span over.

⁴SPAN D fr. MD fr. spannen: to hitch up; a pair of animals (as mules) usually matched in looks and action and driven together.

GURU Hindi gurū; fr. Skt guru; fr. guru, adj.: heavy, venerable- more at GRIEVE; a personal religious teacher and spiritual guide in Hinduism.

SANSKRIT Skt saṃskṛta, literally: perfected; fr. sam: together & karoti: he makes; an ancient Indic language that is the classical language of India and of Hinduism as described by the Indian grammarians; classical Sanskrit together with the older Vedic and various later modifications of classical Sanskrit.

VEDA Skt, literally: knowledge; akin to Gk eidenai: to know- more at WIT; any of a primary class of Hindu sacred writings specifically: any of four canonical collections of hymns, prayers and liturgical formulas.

- ¹WIT ME witen (1st & 3rd sing. pres. wot, past wiste) fr. OE witan (1st & 3rd sing. pres. wāt, past wisse, wiste); akin to OHG wizzan: to know; L vidēre: to see; Gk eidenai: to know; idein: to see; archaic: KNOW, LEARN.
- ²WIT ME fr. OE; akin to OHG wizzi: knowledge; OE witan: to know; MIND, MEMORY; reasoning power: INTELLIGENCE; SENSE, usually used in plural; RESOURCEFULNESS, INGENUITY; ACUMEN, WISDOM; the ability to relate seemingly disparate things so as to illuminate or amuse; syn. see: HUMOR, IRONY, SARCASM, SATIRE, REPARTEE; AT WIT'S END: at a loss.

SERIOUSLY: I SIT UNDER THE ELDER TREE WITH THE GURU AND WE PONDER ALL MATTER OF ATTRACTIVE THINGS SEEKING TO KNOW AND LEARN AS WE MEASURE THE SPANS OF PAST GEOLOGICAL PERIODS. GEE ! OH LOGIC ! GEE AND HAW THE SPAN OF MULISH OPPOSITES IN THE TRACES AS THEY DRAW NEARER TO THE BEGINNING OF MEMORY. AND SURELY ONE CAN SEE IN THE HEAVY MATTER OF GRAVITY A CERTAIN SACREDNESS: TO WIT- A DIGNIFIED AND SOBER COMBINATION OF THE PRIMITIVE IDEAS OF MAN AND GOD. THE ONE HANGING DEPENDENT YET FREELY FROM THE OTHER. IT IS SOMETHING TO MUSE OVER AND MEDITATE UPON.

¹TONGUE ME tunge; fr. OE; akin to OHG zunga: tongue; L lingua; a fleshy movable process of the floor of the mouths of most vertebrates that bears sensory end organs and small glands and functions especially in taking and swallowing food and in man as a speech organ; the power of communication through speech; LANGUAGE: especially a spoken language; manner or quality of utterance with respect to tone or sound, the sense of what is expressed, to the intention of the speaker; ecstatic usually unintelligible utterance accompanying religious excitation; the charismatic gift of ecstatic speech; the cry of or as if of a hound pursuing or in sight of game- used especially in the phrase "to give tongue."; a long narrow strip of land projecting into a body of water; the pole of a vehicle; the rib on one edge of a board that fits into a corresponding groove in the edge of another board to make a flush joint: FEATHER 4.

LANGUAGE ME fr. OF; fr. lingua: tongue, language; fr. L lingua- more at TONGUE; the words, their pronunciation, and the methods of combining them used and understood by a considerable community; a systematic means of communicating ideas or feelings by the use of conventionalized signs, gestures, marks, or especially articulate vocal sound; the suggestion by objects, actions, or conditions of associated ideas or feelings; a formal system of signs and symbols (as logical calculus) including rules for the formation and transformation of admissible expressions; form or manner of verbal expression: specifically: STYLE; the vocabulary and phraseology belonging to an art or department of knowledge.

LINGO probably fr. Prov: tongue; fr. L lingua- more at TONGUE; a strange or incomprehensible language or speech: as a) a foreign language b) the special vocabulary of a particular field of interest c) language characteristic of an individual; syn. see DIALECT.

SYNTAX F or LL; F syntaxe; fr. LL syntaxis; fr. Gk; fr. syntassein: to arrange together; fr. syn- & tassein: to arrange- more at TACTICS; connected or orderly system or arrangement.

SYNTACTICS noun, plural but singular or plural in construction; a branch of semiotic that deals with the formal relations between signs or expression in abstraction from their signification and their interpreters.

SINGULARITY something that is singular: especially: a distinctive or eccentric quality: PECULIARITY.

¹SINGULAR ME singular; fr. MF; fr. L singularis; fr. singulus: only one- more at SINGLE; of or relating to a separate person or thing: INDIVIDUAL; EXCEPTIONAL; of unusual quality: UNIQUE; being at variance with others: DIFFERING; syn. see STRANGE.

¹SINGLE ME fr. MF; fr. L singulus: one only; akin to L sem- : one-more at SAME; UNMARRIED; of or relating to celibacy; LONE, SOLITARY; consisting of one as opposed to or in contrast with many: UNIFORM; consisting of a separate unique whole: INDIVIDUAL; FRANK, HONEST; exclusively attentive; UNBROKEN, UNDIVIDED; SINGULAR.

¹SAME ME fr. ON samr; akin to OHG sama: same; L simul: like; simul: together, at the same time; sem-: one; Gk homos: same; hama: together; hen-, heis: one; resembling in every relevant respect; being one without addition, change or discontinuance: IDENTICAL; being the one under discussion of already referred to; corresponding so closely as to be indistinguishable: COMPARABLE.

AND SO COMPARABLY WITH EINSTEIN THAT WAG WITH TONGUE IN GROOVE, I, BY MEANS OF A STRANGE AND UNIQUE LINGO OF SIGN TACTICS, HAVE COME TO PROVE THAT THE SINGULARITY OF ECCENTRIC COMMUNICATION IMPLIES THE SAME UNIFORMITY OF ALL. SO I GIVE TONGUE TO THE ECSTATIC SPEECH WHICH DEVELOPED A FORMAL SYSTEM OF SIGN AND SYMBOL CALCULATED TO SHOW THAT THE LONE INDIVIDUAL CAN BECOME WHOLE AND UNDIVIDED. I AM THEREFORE EVRYTHING IS

Slide Identification.

1. "Jacob's Ladder" : MOON SIGNS (MOVIN' SIGNS) (MOOIN' & SIGHIN'S)/ DAY SIGNS/ OM IS WHERE THE ART IS. Mar-Apr 1978. installation NE corner lot of Moreland & Mansfield Av. intersection, Atlanta. masonite acrylic, nylon rope, dye, pulleys. 20-25'
2. "Jacob's Ladder" transmuted to Heltonville, Indiana. collection of B.C.Vandenberg. August 1978
3. ...OM IS WHERE THE ART IS. installation of 8 or 10 painted spars, 1000' nylon rope, pulleys. detail.
4. ...OM IS WHERE THE ART IS. detail.
5. Arch Type Sticks. varnished wood. 8-12'
6. "Northern Twin" of PROJECT GEMINI. June 4/5-July 4/5 1978. contractual installation Piedmont & Grant Parks, Atlanta. sponsored in parts by Bur. of Cult. Affairs. detail of middle component. 12' varnished wood, nylon rope, pulleys. overall length of installation 140'
7. "Southern Twin" of PROJECT GEMINI. detail of 20' spar of tied varnished wood. overall length of installation 200'
8. 20' bowed spar. component of PROJECT GEMINI. remnants of PROJECT GEMINI collection of artist.
9. BEAUX ARTES. Aug-Sept 1978. installation 1201 Mansfield Av. NE, Atlanta. 6' bows of tied varnished wood, nylon string.
10. BEAUX ARTES. detail.
11. BEAUX ARTES. 5 bows 4-6'. present whereabouts undetermined...
12. SKY POLE. November 1978. 9' pole. collection of artist.

NB. slides are identified by circled number in the upper right corner on the side from which they are viewed.

Art Vandenberg.

PSIGN TO PSYMBOL: an archaeology of art.

1979







