

*When I was invited to speak in January 1961 at the Evening School of Pratt Institute in Brooklyn, I was told that the burning questions among the students there were: Where are we going? and What are we doing? I took these questions as my subjects and, in order to compose the texts, made use of my Cartridge Music.*

*The texts were written to be heard as four simultaneous lectures. But to print four lines of type simultaneously--that is, superimposed on one another--was a project unattractive in the present instance. The presentation here used has the effect of making the words legible--a dubious advantage, for I had wanted to say that our experiences, gotten as they are all at once, pass beyond our understanding.*

*A part of this lecture has been printed, in a different typographical arrangement, in Ring des Arts, Paris, summer 1961. The entire lecture has been*

### **WHERE ARE WE GOING? AND WHAT ARE WE DOING?**

*recorded by C. F. Peters, New York, in the form of four single-track tapes (79½ ips, forty-five minutes each). The following is a set of directions: Four independent lectures to be used in whole or in part--horizontally and vertically. The typed relation is not necessarily that of a performance. Twenty-five lines may be read in 1 minute, 1¼ minutes, 1½ minutes, giving lectures roughly 37, 47, 57 minutes long respectively. Any other speech speed may be used.*

*A performance must be given by a single lecturer. He may read "live" any one of the lectures. The "live" reading may be superimposed on the recorded readings. Or the whole may be recorded and delivered mechanically. Variations in amplitude may be made; for this purpose, use the score of my composition WBAI (also published by C. F. Peters).*

*I was driving out to the country once with Carolyn and Earle Brown. We got to talking about Coomaraswamy's statement that the traditional function of the artist is to imitate nature in her manner of operation. This led me to the opinion that art changes because science changes--that is, changes in science give artists different understandings of how nature work.*

*A Phi Beta Kappa ran in the other day and said, "Your view is that art follows science, whereas Blake's view is that art is ahead of science."*

*Right here you have it: Is man in control of nature or is he, as part of it, going along with it? To be perfectly honest with you, let me say I find nature far more interesting than any of man's controls of nature. This does not imply that I dislike humanity. I think that people are wonderful, and I think this because there are instances of people changing their minds. (I refer to individuals and to myself.)*

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*Not all of our past, but the parts of it we are taught, lead us to believe that we are in the driver's seat. With respect to nature. And that if we are not, life is meaningless. Well, the grand thing about the human mind is that it can turn its own tables and see meaninglessness as ultimate meaning. I have therefore made a lecture in the course of which, by various means, meaning is not easy to come by even though lucidity has been my constant will-of-the-wisp. I have permitted myself to do this not out of disdain of you who are present. But out of regard for the way in which I understand nature operates. This view makes us all equals--even if among us are some unfortunates: whether lame, blind, stupid, schizoid, or poverty-stricken. Here we are. Let us say Yes to our presence together in Chaos.*

If we set out to catalogue things . . .  
today, we find ourselves rather . . .  
endlessly involved in cross- . . .  
referencing. Would it not be *Those of us who don't agree are going . . .*  
less efficient to start the other *around together. The string Duchamp dropped. . .*  
way around, after the fashion of *He took the apartment without being able to . . .*  
some obscure second-hand bookstore? *pay for it. They danced on a concrete floor. . .*  
. . . **The candles at the Candlelight Concert are .**  
. **One New Year's Eve I had too electric. It was found dangerous .**  
. *many invitations. I decided to for them to be was. It has not yet .*

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. *go to all the parties, ending up been found dangerous for them to .*  
. *at the most interesting one. I be electric--and this in spite of .*  
. *arrived early at the one I was the air-conditioning. If I were .*  
. *sure would be dull. I stayed there able to open my windows, I think .*  
. *the whole evening--never got to the others. I would do it often, and for no reason at all. .*  
. . **I would have written sooner but .**  
. . **I picked up the book and .**  
. . **could scarcely put it down. It is absolutely .**  
. . **charming. I'm going to write to the author.** How can we go over there when  
. . . we haven't the least idea of  
. . . what we will find when we  
. . . get there? Also we don't  
. *Three birds and a telephone ringing. Does . know how to land, and we*  
. *that relate to where we are going? Does . have no way of trying it*  
. *it tell us the direction to take: out*

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. out beforehand. Perhaps we  
. *the window and down the hall? . will sink into a huge mile-*  
. *I take a sword and cut off my . thick pile of dust. What then?*  
. *head and it rolls to where we . .*  
. *are going. The question is: Do they . .*  
. *mean it when they say No Trespassing? . .*  
. . . .  
. . . .  
. *In a sense we are going to extremes. . .*  
**You want to know what we're doing? That is what we are doing. In fact . .**  
**We're breaking the rules, even our we don't need to go to bring that . .**  
**own rules. And how do we do that? into our action. We tend to rush . .**  
**By leaving plenty of room for X quantities. to what we think are the limits The house**  
**had been so well built that .**  
. only to discover how tamed our **even though it burned, it did not** After we have been  
going for some  
. *ambitions were. Will we ever learn burn down. The fire gutted it. time, do we mellow?*  
(They used to

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. *that it is endless? What then* **We're not going to become less** say we would.) Mellowing is softening. Left to ourselves, if the *extremely low, are so little available* **do not include probability in science.** birds didn't get us, we'd putrefy. **We're putting art in museums, getting it out to us and yet we rush to them** **Do I thank you or the one who's** Of course, our air-conditioning **of our lives. We're bringing machines and don't get them. We find opening and closing the door? On days when** is such that if we just managed **home to live with us. Now that them too soft. We want them nobody answers, we stop telephoning. We are** to die under its influence we'd **the machines are here so to say to extremely loud. If you announced going and then coming back and going and** not putrefy: we'd dry up. **stay with us, we've got to find that there was going to be a low coming back again. Eventually we** But since the windows won't **ways to entertain them. If we don't,** and *loud sound, I imagine will go and not come back at all.* open, we could scarcely be expected to blow away. I've always **going out. Did we just notice the moon rush to hear it. What about an** . had my heart set on cremation **or was it there always? Where we're extremely loud high sound? Hear!** . but now I see the reason for earth, **going is not only to the moon but out into** *Anxiety enters. Some of us would stay* . it frees the air from dead influences. **space. Home is discrete points. Space is an put and say, "Tell me about it." The house is built around a large . infinite field without boundaries. We are**

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*Once someone's done something, chimney, so large that on a good . leaving the machines home to play the it's no longer his responsibility. day when the flue is open, the sun . old games of relationships, addition and It's someone else's. It could of shines on the hearth. We're getting into . who wins. (We're going out.) A teen-ager-- course be his again, but what our heads that existence, the existence of . served custard that had wheyed--said, "My would he do? I asked the three girls a sound, for instance, is a field At the beginning of our going, it seems mother bakes custard too, but she what they would take with them phenomenon, not one limited to that we are going our separate ways, doesn't put water in it." Let us admit, to the Caribbean. The third was known discrete points in that field--the that we have nothing further to say once and for all, that the lines going to take some fish and a conventionally accepted ones--but capable to one another, and we leave behind we draw are not straight. bird which she cannot because of appearance at any point in the field. in particular the ways we learned to . they're being housed by friends when This brings about a change in our heads. communicate. Later on . she and her family go away. I . we won't bother about any of that.*



.  
.  
*there you have it: If I go over*

.  
.  
*there and stop, could I not have*

.  
.  
**The trouble with Denver is its past.** *gone slightly to the left? As I*

.  
.  
**San Francisco used to have the same go,** *direction changes. It is not*

.  
.  
**problem. But how are we going to know measurable.** *But it is precise*

.  
.  
**where to go when it doesn't make going.** *One moved off to the south,*

.  
.  
**the least difference to us where we and when I measured he was going**

.  
.  
**go? The problem is simple: You north.** *Or I crossed the stream at the*

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*"Powdered eggs are good enough for me."*

.  
**either stay  
put until you  
get point  
where the  
water was  
going both It's  
not the air-  
conditioning;  
it's the**

.  
**an invitation  
or you make  
your- ways.  
They say how  
fast and there  
radiant  
heating in the  
ceiling: it  
makes**

.  
**self an**

**invitation**  
**written in**  
**such** *is no way*  
*to answer.*

*Tempo is out*  
***me think***  
***someone's up***  
***on the roof.***

.

**a way that**  
**you couldn't**  
**know,** *but*  
*comes back in.*  
*You might*  
*add: **They***

***played a game***  
***in which she***

At the present  
time it seems  
**when you**  
**wrote it, what**  
**you** *There was*  
*no need for us*  
*to have gone.*  
***was the sun.***

***One man was***  
***the*** reasonable  
not to go. The  
weather  
**were writing,**  
**and where it**  
**would**

.

***earth and the***  
***other was the***  
***moon: a*** is not  
made for adult  
affairs  
**be sending**  
**you going.**  
**And other**  
**ways.**

.

***choreography.***  
***Now what***  
***shall we do?***  
(and the  
furtherance of  
the national

.

.

.

economy) but  
for the games  
of

children. Even  
if we sense  
**I wander out  
in the hall  
expecting**

a certain  
obligation to  
go we  
**to see  
someone. It  
turns out it  
wasn't** *Do you  
remember the  
story of his*

may very  
likely not be  
able to.  
**anybody: it  
was a  
machine. I'm  
as hanging his  
shoes out of  
his own  
Whether or  
not we want  
it, we**

**crazy as a  
loon: I'm  
invited out to  
reach, so that  
rather than  
taking are  
insured. And  
we say it is a**

**dinner. I keep  
telling  
myself:  
Before the  
trouble of  
getting them  
down, good**

*thing. The  
thing to do is  
not to*

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*you go to bed, be sure to close the he would simply go on doing what have one  
policy but many and then*

*bathroom  
door; if you  
don't, you'll  
he was doing  
and not go  
out? From  
there is the  
possibility  
that the  
central*

*just have to  
get up and  
close it what  
I hear, there  
are ideas that  
office will  
get confused.  
(It happens.)*

*later. We  
are going  
stupidly to  
places we  
have not yet  
had simply  
be- We are  
going to  
realize that  
our*

*we have  
never been.  
Going away  
from cause  
we don't yet  
have the  
language  
analytic  
method of  
approaching*



**home,**  
**sometimes**  
**lost, we**  
**come by to**  
*have them.*  
*But even in*  
*our **the***  
***material we***  
***are working***  
***with***

-  
**circle, home**  
**again. We're**  
**surprised:**  
*own*  
*language, it*  
*seems, there*  
*(**sound, I***  
***mean) which***  
***was so***

-  
**it's changed.**  
**Did it slip--**  
**out are ideas**  
*that are*  
*confined*  
***useful is***  
***going to give***  
***place to***  
What we do  
is not utterly  
different  
from  
**from under**  
**us? The day**  
**in the to**  
*system, each*  
*to a single*  
*one, **some***  
***other means,***  
***some other***  
what we used  
to do. That  
is: we  
**woods I took**  
**a compass**  
**was the**  
*which means*  
*there would*  
*be **useful***  
***means. Its***  
***awkwardness***

*led us* used  
to get an idea  
and do it and  
**day I got**  
**lost for sure.**  
**Two years**  
*times when it*  
*would be*  
*reason-*  
*willy-nilly*  
**into a certain**  
**sloppiness.**  
then  
someone else  
had to do  
more  
**later when I**  
**was**  
**throwing it**  
**out,** *able to*  
*say Yes and*  
*other times*  
**(That was**  
**not without**  
**its hilarious**  
or less what  
he was told  
to do.  
**a child to**  
**whom I'd**  
**given a bass**  
*when it*  
*would be*  
*absurd to say*  
**effects which**  
**we in our**  
**deadliness**  
Now we get  
an idea and  
present  
**drum asked**  
**whether he**  
**might also**  
**have that**  
*same word.*  
*Ideas take on*  
**did not**  
**notice.)**  
**There is a**  
**lingering** it  
in such a way  
that it can

the compass.  
The first  
thing she  
said

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*a kind of material reality confusion, paying heed to results* be used by him who is going to  
was: **"Everyone's confused; there isn't but essentially they are intangible. rather than  
actions (the only solution** do it. Someone once raised the  
**anyone now who isn't confused."** *My question is: Why do we, as is to stay where you are:  
it's you acting).* question who gets the credit. The  
**Or was that the first thing she said?** *it were, imprison them? Of*

.  
listener gives it to himself when

.  
**all things, they are best equipped,**

.  
he gets it. All the people have

.  
*wouldn't you say, to fly in and People always want to know what* become active and enjoy  
what you

.  
*out of the most unlikely places? we're doing and the last thing we* might call individual  
security.

.  
*Off hand, for instance, we can do want to do is keep it a secret. But* The composer also has  
ears on his head.

.  
*one thing at a time. But we the truth is we don't know what*

.  
*used to admire those artists of we're doing and that is how we*

.  
*vaudeville who did several manage to do it when it's lively.*

.  
*at once. To their three, say, I believe, of course, that what we're*

.  
*we could add our one. But at doing is exploring a field, that the*

.  
*a circus, three rings, though field is limitless and without*

.  
*high up, I remember I qualitative differentiation but with*

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could only look at one ring **multiplicity of differences,**

at a time. I kept missing or **that our business has changed**

thinking I was missing some- **from judgment to awareness--**

thing. On the other hand, if **I believe all this and it makes** Travel was not only possible.

what I'm doing is digging the **me speechless, for there is nothing** It was widely engaged in.  
On

hog peanut, then it actually happens **to say. For if I say I am** both sides of the streets, the two-

that I can converse, notice changes **especially active in the** way ones, there were long lines

in temperature, take as perfectly **amplification of small sounds** of traffic proceeding, to be sure,

natural the discovery of geasters **and work with the voice, it** slowly, but getting, one assumed,

growing underneath the surface **doesn't tell you what the others** eventually where they were going.

of the earth when I knew **(who are also us) are doing. Would** People also were walking and a

**It's very curious. I remember recording perfectly well the books don't men- it be accurate to say then that** very large crowd attended the

**machines with dials and clutches.** tion they do or can. Perhaps a live **we are all off in separate corners** Candlelight Concert. Was it because

**Then later there were push buttons. Now ghost might have made an ap- engaged in our special concerns?** it was a tradition? It must

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**one has the feeling we're going to** partition and I would have **No. It is more to the point to talk** be that that is the case: the lady

**have dials again. We need** found it perfectly unremarkable. **about the field itself, which** beyond the one sitting next to me

**desperately when it comes to a** Is this the effect of concentration? **is that it is and enables us** whispered to my neighbor that

**machine to be able to go at any speed. If only, she said, I have a all to be doing the same thing** the program this year was not

thread, I can then take the **to differently. And about this** as entirely appreciated by her

rest, hanging on as it were. **field, nothing can be said. And** as the one last year. And

We also discussed the mortality of **yet one goes on talking, in order** when they first came in, they

birds in connection with modern architecture. **to make this clear. Suzuki Daisetz** sat down in the reverse relation

**Instead of living and learning, don't we**

**laughed many times quietly: once** to me that I have just described **live by learning we're not learning?**

**it was when he was discussing** so that the one who was later **For instance: When I moved to the**

**the quality of not being explicable** my neighbor was then at the **country I no sooner found myself** *They have curious regulations for and pointing out that he had* beginning beyond my neighbor. **insatiably involved in tramping pedestrians. After the light turns come from Japan with the inten-** She whispered her approval of **through the woods than summer red, there is a white one and tion of making explicit this** the wreaths and ropes of greenery **passed through fall into an then the people walk wherever**

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**quality which was of not being clear.** which decorated the chapel **icy winter. I made some** *they wish, crossing the intersection (My words, it goes without saying,* along with the electric lights and **inquiries and finally got to even diagonally. One begins to think are not the ones he used.)** *We* electric candles. She found them **a municipal office where I it's better when we're going not don't any more take vacations. Or** more beautiful than last year. **filled out blanks that led to to pay attention to the signs. if through special circumstances** we Very rarely do people any more **my getting a license for hunting It is as though we were looking are obliged to take a vacation, we** flock to a public occasion. **and fishing. Then I bought some** *with other eyes than our own. I mean take what we're doing with us.* Apparently if you keep some- **ingenious paraphernalia for fishing the way we are going is transform- There is, in fact, no way to get away.** thing traditional they'll still do **on an ice-covered body of water. ing our vision. And the profound-**

it, providing the weather permits.

**Dressed as warmly as possible, est changes take place in the**

One thing I found a bit jarring

**I drove up to the lake, chopped** *things we thought the most*

was the switching on of the electric lights that

**holes in the ice, fixed hooks familiar. On the first trip when**

suddenly gave the effect of sun-

**and lines and waited for the cat was taken up to that**

.  
light streaming through the  
**little red flags, popping up, town near Boston (because they were going**  
. .  
stained glass windows high above  
**to signal success. I heard away) it got sick; they nursed it back.**  
. .  
the chorus and orchestra. I glanced

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**the sounds that travel through** *On the second trip, the cat died.*

.  
along the sides of the chapel. The  
**the ice as it freezes; I was**

.  
windows there were not illuminated.  
**astonished. Later, I was on the**

.  
The tradition of focusing one's  
**ice as the sun, setting, colored**

.  
attention was being observed. The  
**both it and the sky. I was**

.  
electric candles were some white and  
**amazed. I remember I shrank**

.  
some a sort of highway brownish yellow.  
**in my own estimation. Before**

.  
**I nearly froze, I collected all**

.  
**my traps, no fish. I made a**

.  
*What we do, we do without purpose.*

.  
**mental note not to go ice-fishing**

.  
*We are simply invited*

.  
again without a bottle of cognac.  
.

*to do it, by someone else*

**On the other hand, there are certain**

*or by ourselves. And so we do this or that.*

**things I am taught (and I do want *The day before yesterday towards the***

**to learn them); for instance: if *middle of the afternoon I noticed***

**I will remember not just to touch**

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*I was running out of matches.*

**wood but to rub my hand on *I went through pockets, under***

**it before I touch metal, then I *papers on tables and finally***

**won't get a shock. I had pre- *found a single match. Having***

**viously thought that if I picked *lit a cigarette, I decided to***

We are not doing very much

**up my feet as I walked *keep one lit constantly whether***

of any one thing. We are continually

**across the carpet or if I even *I was smoking or not. Oppressed***

dropping one thing and picking

**hopped through the room *by this obligation, I went down-***

up another. We are, you might

**before turning a doorknob or *stairs to the kitchen, found***

say, concentrated inside and idiotic out.

**a light switch that I *nothing, but picked up an***

**wouldn't get a shock. That *article by the man at the***

**doesn't work. The wood-rubbing *other end of the hall that happened***

**does work. The crux of the *to catch my eye. I read it,***

.  
.  
**matter is: will I remember** *cooked dinner, went on working,*

.  
.  
**to rub wood first and, even** *and managed through all of this*

.  
.  
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**so, just in case I sometime** *to light another cigarette be-*

.  
.  
**find myself in a situation** *fore the burning one burned out.*

.  
.  
**where there isn't any wood** *I determined to go to the movies*

.  
.  
**to rub, shouldn't I just** *in order to get some matches.*

.  
.  
**decide, here and now, no** *However, in the car, I found*

.  
.  
**matter where I go, to carry some partly used folders of them**

.  
.  
**a piece of wood with me?** *and just went to the movies uselessly.*

.  
.  
**Although we speak about going,** *The next afternoon, the secretary*

.  
.  
**I notice that we spend a lot** *came in and asked for a*

.  
.  
**of time waiting; that is, I wait.** *match. I still had a few*

.  
.  
**And when I tell others about it,** *left from those I'd found in the*

.  
.  
He was afraid all along that he  
**they say they wait too.** *car. I realized the situation*

.  
.  
might lose his mind. He had no

.  
.  
*was growing ticklish. I left and*

.  
.  
fear of the cancer which killed him.

.  
.  
*with the single purpose of getting* **He gave rise to two schools, and repudiated**



. matches. I came back with an **them both**. **That is partly true. We are** .  
**Talking about death, we began** artichoke, a sweet potato, an onion not just going: we are  
being swept away. .  
**laughing. There had even been an** I didn't need (for I already **How was it she managed to**  
**teach me** .  
**attempted suicide. Which are had one), three limes, two perthat the play of her emotions**  
**needn't involve** .  
**you supposed to read: the simmons, six cans of ale, a box me? Christmas is here and**  
**then** .  
**article or the advertisements? of cranberries and an orange, eggs, shortly we'll filling out**  
**the income tax.** .  
**I felt so miserable I went to** milk, and cream, and fortunately . .  
**sleep even though I'd just** I remembered the matches. That . .  
**gotten up. I decided to evening the possibility of lighting** . .  
**cancel everything. Instead** a cigarette on an electric stove . .  
**I went out in the woods and** was mentioned, an action . .  
**revived. Going into the unknown with which I am fully familiar. You remember the**  
**seeds? Well, today,** .  
**we have no use for value** It is fairly clear that we have **it was rubber bands (not flying** .  
**judgments. We are only greedy: changed our direction, but it through the air, but**  
**littering the** There are those who go part away  
**we want more and more while** is not so clear when we

**sidewalk). It would be so much** but can't go any farther. And  
**there's still time. We're getting** did it. Was it in 1913 when **simpler if we were expressing**  
there is a great interest in going  
**around to the usefulness of science** Duchamp wrote his piece of music? **ourselves. In that**  
**case all you'd** and staying at the same time:  
**(I don't mean probability) (I mean** And since he didn't tell us, how **need for an**  
**understanding of** naturally not in the physical  
**seeing things just as they are in** did we know? Is what we're **what we're doing would be a**  
world, but in the world of art.  
**their state of chaos). And so, if doing in the air or on the land? large collection of city**  
**directories.** These people want somehow to  
**you were writing a song, would** When did competition cease? . keep alive the traditions  
and  
**you write music, or would you** Looking back, it all seems to . yet push them forward. It  
gets  
**write for a singer? "I can't even have been done the way we are** . rather superhuman as a  
**try," she said, "I can't whistle."** doing it. Even the old bridges. . project. The others don't  
care  
. . . so much about tradition, but hang on anyway.

. . . .  
. . . .  
. . . .  
. . . .

.....  
.....  
.....  
.....  
.....  
.....  
.....

. *We sometimes leave before we said . .*  
. *we would, and then by things beyond . .*  
. *our control arrive ahead of time. We . .*  
. *then imagine that it will be the same . .*  
. *coming back, and it is. They were in .* Why didn't I bring my boots? I  
. *an automobile together on the way to .* have several pairs but I left  
. *Oxford. It is remarkable what we are .* them all where they are. I could

*doing: even though we give the appearance of .* say that I knew where I was

. *idiots, we are*  
*clearing*  
*things up*  
*considerably. .*  
*going but*  
*didn't know*  
*what it*  
. *Both the*  
*turnips and*  
*the sweet*  
*potatoes .*  
*would be like*  
*when I got*  
*there.*  
. *appeared to*  
*have been left*  
*to rot. .* I  
*would have*  
*brought some*  
*boots*  
**One of the**  
**noticeable**  
**things about**  
**our** *So I took*  
*some of each*  
*without .* had I  
*thought there*  
*was a chance*  
**going is that**  
**we're all**  
**going asking.**

*It turned out I  
should have. .  
of going  
mushrooming.  
I did  
**in different  
directions.**  
That's asked  
whether or not  
I might have  
the . bring the  
basket in  
which I often  
**because  
there's plenty  
of room.**  
turnips. No  
question of  
will you or .  
throw the  
boots, but this  
time  
**We're not  
confined to a  
path won't  
you: we are  
inevitably  
going. . the  
boots are  
where they  
are; and  
**and so we  
don't have to  
follow . . yet I  
could have put  
them to  
**in someone's  
footsteps  
even  
though . . use.**  
Often the  
reverse  
situation  
**that's what  
we're taught  
to do. We . .  
arises: we get  
into a position  
**can go  
anywhere,  
and if we . .  
with our art*********

where we  
have  
**can't, we  
concentrate  
on finding . .**  
a need for  
something  
which  
**a way to get  
exactly  
there . .**

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we have never had and of  
**(if we know where there is)**. . . the existence of which we have  
**There's so much to do, it's a . .** no knowledge. We then go to  
**waste of time to run around . .** a store that might carry  
**the house writing twelve-tone . .** such things and discover to  
**music. And that's the only musical . .** our delight that the tool was  
**way to go now if one's going .** *We go foolishly where angels fear* just invented and is in  
stock.  
**to go in the same direction . to tread (which is not to say that** That was more or less what  
**others go. That was Schoenberg's business. . we do not tremble) and in our** happened to  
the field of music  
. . *foolishness, we make connections* eleven or twelve years ago.  
. . *where there had been separateness.* And that concomitant going  
. . *We take things that were together* makes us sometimes say that  
. . *and pull them apart. We remove* things are in the air. Or  
. . *the glue but build invisible bridges.* the Lord is working or some  
. . *For the field is not not a field* such statement. The less we

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**Had a musician to choose between . of music, and the acceptance is hold**  
onto our going, the more

**death, deafness,  
and blindness, .**  
**not just of the  
sounds that** this  
mysterious  
stream of gifts  
**which would he  
choose? . had  
been considered  
useless, ugly,**  
surrounds us or  
comes our  
**Death's  
inevitable, does  
not . and wrong,  
but it is a field**

way. Say then  
that we are  
**sting, and time**  
**shows it's good .**  
*of human*  
*awareness, and*  
*the* generally  
active but not  
specifically  
**for music.**  
**Blindness would**  
**cer- . acceptance**  
*ultimately is*  
doing jut this but  
able to employ  
**tainly sharpen**  
**his sense of Say**  
*I've accepted two*  
*invitations and*  
*they're of oneself*  
**as present**  
*mysterious-* for  
no purpose  
whatever comes  
our way.  
**hearing.**  
**Deafness...well...**  
*both for the same*  
*time. In certain*  
*ly,*  
*impermanently,*  
*on .*  
**Beethoven. The**  
**lake up above**  
*cases, I could*  
*speed up, as it*  
*were, and this*  
*limitless*  
*occasion. .*  
**Where we live**  
**used to be a**  
**town. accept**  
*both, spending*  
*less time with . .*  
**When the**  
**people who live**  
**there each. In**  
*another case, it*  
*would be . .*  
**were told to**  
**leave because**  
**the physically**

*impossible to go  
to both, in  
which . . .  
waters were  
being let in,  
they, case a  
choice would  
have to be made.  
**Shall I give up  
mushrooms  
and . . .  
most of them,  
did leave. A few  
One obligation is  
then dropped  
and everystudy  
the trees? By all  
means. They** We  
are inclined to  
think that  
**insisted on  
staying and had  
thing goes  
smoothly. How,  
however,***

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*go together almost alarmingly* things are done better when they're  
**to be rescued from the roofs** *do we regain the sense of duty? I told clearly. What dogged  
determination* done the first time. That, for  
**of their homes by policemen** *her several times I'd bring her mushmade my mind shuttle  
back and* instance, as we go on doing  
**in rowboats. On the north** *rooms; why is it I never have? forth on one track? We only* the  
same thing, it gets worse  
**side of this lake there were here .** *make choices when it's absolutely* rather than better. So  
many  
**and there grapevines, not wild, .** *necessary. If we have something* things in history  
exemplify  
**but wildly growing, excellent for .** *to do, we don't question whether* this deterioration in  
going.  
**jelly. One year I made, if I .** *it is worth while, we just do it.* However, when our eyes get  
do say so, good grape jelly . *The reason we waste our time so* used to the dark, we see that  
from those grapes. Next year . *willingly is that our ideas about* it's not so bad after all.  
**I gathered a greater quantity .** *usefulness were so limited.* We enjoy hearing about night-  
**although I was told by an .** *When someone with his nose to the* mares but we feel we are  
**inspector that it was against .** *grindstone tells us we needn't bother* going along in  
sunlight doing  
**regulations. Anyway, while cooking, .** *to do such and such, we get the* the things we do.  
He said,  
**I got something else on my** *We will not go unless we have no alterimpression that's  
something might* when I explained that formerly

**mind and the jelly burned--** *native. They were the wrong ages and related.*  
*interest us. We study how not to* I had to keep my house and

**not with the  
sugar in it**  
*The doctor  
who gave  
the  
adjustment  
butchered  
stick to our  
work. Of  
course, if  
desk in  
order and  
that my  
but before,  
when I was  
the deer. It  
was an  
invention?  
The we have  
too much to  
do, first  
work each  
day  
consisted  
expressing  
the juice.  
**Now, of  
telegram  
arrived but  
never  
departed.  
studying  
being  
interrupted,  
we try first  
in copying  
over neatly  
the  
course, all  
the vines  
are gone.**  
*The picture  
on the front  
page has no  
caption. to  
do  
everything,  
and if we**

work of the  
previous  
day--  
**They're  
putting in a  
parking .  
can't, then,  
as a last  
resort,** he  
said, "That's  
the way I do  
**lot and a  
beach for  
swimming**  
*He told me  
about the  
seeds that  
whirl we  
choose, not  
so much  
what* it  
now." But I  
made a  
**so that two  
thousand  
people can  
and showed  
me one; I  
think he  
we'll do as,  
regretfully,  
what**  
sweeping  
gesture  
around  
**swim at  
once. We  
do not** *said*  
*they were  
from the  
tulip tree-we  
won't. But  
this choice  
is* the room  
suggesting  
the  
**determine  
where we  
go by** *and in  
the wind, he  
said, they go  
great not*



*made on  
any basis  
such  
embrace of  
the chaos  
that one  
where we'd  
like to go.  
We are  
distances. I  
looked out  
the window  
as "What  
would  
please us  
the most?"  
could see  
there. The  
house-  
too aware  
of  
everywhere.  
just now.  
They  
suggest an  
innovation  
in toys.  
There  
again, what  
we find  
most keeper  
does nothing  
about  
That is,  
woods, for  
instance. .  
pleasing is  
that our  
tastes are it  
because he  
is instructed  
any woods  
will do for  
my . not  
limited the  
way they  
were. not to  
touch any  
papers.  
wandering  
in them,  
and*

. *They're getting catholic, we might* There are advantages and  
nothing could be more . *say. Naturally, we don't want* disadvantages. It takes time  
frustrating than our necessary . *to kill ourselves. At the same* to find something you're  
long trips that takes us quickly . *time, we realize we're on a sinking* thinking of, but in  
the course  
over large territories, each . *ship. We come up with a version* of looking for it all sorts of  
square foot of which would . *of the Golden Rule, but we're not* things come up that one  
was  
be suitable for exploration. . *certain how we'd like to be done* not looking for. You might  
Need I say?--Not only woods, but . *by. We suspect, rather we know,* call living in chaos  
an  
sounds, people, hook-ups, protests. . *there are pleasures beyond our* exteriorization of the  
mind.  
. . *cautious past experience. If they* It is as though the things in  
. . *say, for instance, "That music hurt* the room, in the world, in the  
. . *my ears," we immediately think it* woods, were the means of thinking.  
. . *probably didn't, that what were hurt* .  
In a grand sense, I do what you . *were mental attitudes and feelings, and these* .  
do and you do what I do. . *makes us rampant. Traffic continues.*

.  
Thus it is economical for each . . .  
one of us to be original. We get . . .  
more done by not doing what . . .  
someone else is doing. This . . .  
way we can speed up history-- . . Originally we had in mind what  
the one we're making. No need . . you might call an imaginary  
for competition, even with . . beauty, a process of basic  
oneself. After all, we're all . . emptiness with just a few  
the same species and we live on the . . things arising in it. What we  
sample planet. And I am not who I was. . . had there in mind was not  
. *We are trying to go fast enough* . so much ours (but we thought  
. *to catch up with ourselves. This* . it was) as it was something  
We were artisans; now we're *helps to keep us ignorant of* . like those Japanese gardens  
the observers of miracle. All you *knowing where we are going.* . with a few stones in  
them.

have to do is go straight on,  
*Things come in and we send*  
. .  
And then when we actually  
*leaving the path at any moment,*  
*answers. By slow and fast mail,*  
. .  
set to work, a kind of  
and to the right or to the left,

*telegram, and telephone. Now and*

.  
avalanche came about which  
**coming back or never, coming**  
*then we appear in person to one*

.  
corresponded not at all  
**in, of course, out of the rain.**  
*another. An announcement arrived.*

.  
with that beauty which had

.  
*There she was with her back to me painting*

.  
seemed to appear to us as an

.  
*with a stick as long as that of a broom.*

.  
objective. Where do we go

.  
. .  
then? Do we turn around?

.  
. .  
Go back to the beginning and

.  
. .  
change everything? Or do

.  
. .  
we continue and give up

.  
. .  
what had seemed to be

.  
. .  
where we were going? Well,

.  
*Those signs that are misplaced--*

.  
what we do is go straight

.  
*the ones on the street over to the*

.  
on; that way lies, no doubt,  
. *left--the one-way street (there*  
. a revelation. I had no idea  
. *are two signs, each saying "One way,"*  
. this was going to happen. I  
. *and they point towards one*  
. did have an idea something  
. *another--that is, they are at cross*  
. else would happen. Ideas  
. *purposes): were they misplaced by*  
. are one thing and what  
. *children? and is that what was*  
. happens another. At this  
. *meant by the Scripture, that we would*  
point again space between  
. *be led by children? I asked*  
. things is useful. But we  
. *the man at the toll booth*  
. are not going into retirement.  
. *what would be my best bet:*  
. If we are islands, we are  
. *he said just go straight ahead.*  
. glass ones with no blinds  
. *I noted that the road shortly*  
. but plenty of old shoes  
. *became very confusing. He said,*  
.

lying around. Also these

.  
*"Why should it?" A car behind*

.  
islands are not cubes but

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.  
*made me proceed against my*

.  
are spheres: we go out

.  
*better judgment. We purposefully*

.  
from them in any direction,

**The weather's changing. We are**  
*do what is unnecessary. And*

.  
not just north, east, south,

**busy doing what we do. We take**  
*we have the brass to say that*

.  
and west. Field therefore is

**time, now and then, not to see what**  
*that is exactly what had to be*

.  
not explicit as a term of

**someone's doing but what he did.**

*done. We have come (or are we*

**I must say I was surprised**

description. And thus a piece

**We see that to look at an object,**

*still going?) (someone wrote that*

**to read that he had no interest**

of paper also falsifies the

**a work of art, say, we have to**

*we've touched bottom--an imper-*

**in food. If I hadn't been told,**

situation. One way or another,

**see it as something happening,**

*manent bottom, he hastened to add, but*

**I would have surmised that he**

we are obliged to be able to go in all directions.

**not as it did to him who made it,**

*then added that we truly have*

**was a gourmet. Not at all. It**

.  
**but as it does while we see it.**

*touched bottom as far as our*

**appears that he preferred food to**

**We don't have to go anywhere:**  
*knowledge and tools are concerned).*  
**be the same (providing he found**

**it comes to us. Its' a bright**  
*As I was saying: we have come*  
**some he enjoyed), the same each day.**

**sunny day, but that man's**  
*(or are we still going?) to a*

**windshield-wipers are working.**

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*point where it is necessary to*

**We who**  
**speak**  
**English were**  
**so**

**It looks as**  
**though I will**  
**one day**  
*speak at cross*  
*purposes with*  
*what*  
**certain of**  
**our language**  
**and that**

**be able to**  
**look at a tree**  
**and speak its**  
*we are saying.*  
*It is because*  
*what-*  
**we could use**  
**it to**  
**communicate**  
We are still  
going and we  
are  
**name, and if**  
**that happens,**  
**going**  
*ever we were*  
*saying so*  
*failed to*  
**that we have**  
**nearly**

**destroyed**  
certain that  
we will never  
get there.

**along with it  
will be a  
change**

*hit the mark.  
Now at last  
we know that*

**its potential  
for poetry.**

**The**

It is just as I  
thought: the

**of attitude  
towards**

**winter, just  
saying one  
thing requires**

*saying*

**thing in it  
that's going**

**to save**

children are  
out playing  
and

**as fungi have  
given me a**

*the opposite  
in order to  
keep the*

**the situation  
is the high**

**percentage**  
the rest of us  
are running  
the

**change of  
attitude**

**towards rain.**

**Getting**

*whole  
statement  
from being  
like*

**of consonants  
and the**

**natural way**  
danger of not  
being able to  
**rid of leaves**

**makes trees  
visible.**  
*a Hollywood  
set. Perhaps it  
would*

**in which they  
produce  
discontinuity.**  
do what we  
have to do.  
And

.  
*be better to be  
silent, but a)  
someone*

.  
so, to put it  
bluntly, what

.  
*else would be  
speaking; and  
b) it*

.  
will we do if  
we cannot

.  
*wouldnt' keep  
us from going  
and we*

.  
go on with  
what we are  
doing?

.  
*would  
continue  
doing what  
we*

.  
I congratulate  
myself that I

.  
*are doing. I  
remember  
once his*

**What do we  
like? We do  
not like**  
had the good  
sense to put  
the car in a  
garage.



.  
saying: "But  
this opens up  
**to be pushed  
around  
emotionally  
or to**

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.  
.  
*an entirely untouched field*  
**have impressive constructions of re-**

.  
.  
*of poetry." And to this day*  
**lationships push us. We can**

.  
.  
*neither one of us has budged*  
**manage to do something with**

.  
.  
*to move into that untouched*  
**such situations (if we have to**

.  
.  
*open field. I put it away.*  
**be present) such as pinning our**

.  
.  
*Today in the newspaper they*  
**attention to some natural event**

.  
.  
*bring up the subject, but con-*  
**which is either in the work**

.  
.  
*tinue: "Persons who threaten to*  
**or ambient to it but irrelevant**

.  
.  
*take their lives and are picked*  
**to its intention. I was asked about**

.  
.  
*up by the police here will*  
**the music for the Candlelight Concert**

.  
.  
*not be jailed any more, but*

and I remarked that it would

*will be taken to the hospital instead."*

be a pleasure to hear the

motets and the Christmas carols

but that excerpts from the

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*oratorio were too much. The*

*reply was, "But don't you enjoy*

*being moved?" (I enjoy being*

*interrupted but not pushed.)*

*Other people came and some left*

**Dropping everything and going is not**

*and in the conversation my*

**as simple as it sounds. You find**

*answer was given to a person*

**you forgot to go through your**

*who had not asked the question.*

**pockets; and then again that if**

*I quoted: "The purpose of music*

.  
you didn't actually take something  
. *is to sober and quiet the mind,*  
. **along, that something stuck to**  
. *thus making it susceptible to divine*  
. **you that you failed to notice.**  
. *influences." Shortly three of us left*  
. **One might say, "Well, let it, since**  
. *and were out in the sharp*  
. **everything goes and there is no**  
*We are doing only what is necessary.*  
**clear winter night. We walked**  
. **question of value, etc." But**  
*Once when I thought I was going east, I*

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*along and then into the apartment*  
. **here is a rub: that is only**  
*went west. Do I assume the microscope will be*  
*(not the air-conditioned one) and*  
. **the case when somehow you've**  
*ruined? Poison ivy this time but not the other.*  
*I asked whether they had music*  
. managed to drop everything. Do  
*The appointment is for 9:00 A.M. Friday.*  
**in their Quaker meetings and of**  
. **we do it and then go? Are our**  
. *course they don't. And yet his*  
. **means suitable for this objective?**  
. *ears are marvelously open when*  
. **Examine them carefully with accuracy.**  
. *we walk in the woods. He hears*  
.

Repeat the examination daily. This

*the different sounds the wind*

brings up the subject of anonymity.

*makes, up at the top of the*

I was absolutely amazed to hear

**But it can be dropped. Here I am.**

*ridge and down by the stream and*

him describing to me the beauties

**My work is something else.**

*in different trees. He hears them all*

of the long line in music, and

*together and distinguishes them. He*

lamenting its absence in the

*told me about the suit he was wear-*

pulverized, fragmented modern

**We are losing our sense of values**

*ing, a hand-woven tweed, and the*

music. And I was amazed

and we are getting increased awareness.

*difficulties attached to finding a*

too that when the nature

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**We are giving up pride and shame and**

*tie that had the rust color*

of the pulverization was pointed

**getting interested in whatever comes**

*of one of the threads in the*

out, that he continued to

**our way or to which we get. Who knows?**

*material. His daughter sent*

say something was missing,

**If, after thought, I come to the con-**

*him a tie recently, and since*

namely the long line.

clusion that *Cantherellus umbonatus* grows

.  
*she has a fine sense of color, it*  
(She too had said, "Give me a  
**most plentifully where there is not**

.  
*matches perfectly, but the suit*  
line and I'll be able to hang  
**only the hair-capped moss but also**

.  
*is wearing out. The cleaner in*  
anything on it.") But the  
**young junipers, dampness, and some**

.  
*fact said there is nothing more*  
other one, she who came  
**sun, how do you explain that to-**

.  
*to be done to save it. Before I left,*  
from India, was grateful  
**day in a more or less open field**

.  
*they brought out a dress from Guatemala.*  
for silence. She could see  
**we were stepping on them? To be**

.  
easily the possibility of the  
**sure there was moss, but it was a sit-**

.  
omission of a constant  
**uation like ones in which I'd only met**

.  
connective. Nothing needs  
**with failure. While we're on the sub-**

.  
to be connected to anything  
**ject, how is it I lost interest in the**

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.  
else since they are not  
**Greeks? Now they interest me**

.  
separated irrevocably to begin  
**very much. It seems they weren't**

.  
with. Past appearances are  
**so devoted to the gods after all. Tragedy?**

.  
to some blinding and to others

.  
clarifying. Right now perhaps

.  
again the children are teaching

.  
*We are going into the field of frequency*

.  
us. They have no conception of

.  
*and that doesn't mean that we are*

.  
a long line. They have only

.  
*leaving the notes of the major and minor*

.  
a short attention span. And

.  
***scales and the modes, for they are***

.  
the mass media--they take it

.  
***in the field we're going into. The***

.  
**for granted that we, like**

.  
*same holds true for the field of*

.  
children, need to have every-

.  
***amplitude, the field of timbre, the***

.  
thing constantly changing. I

.  
*field of duration, the field of space.*

.  
can find no example now

.  
*Though we are not leaving any-*

in our consciousness of  
.  
*thing, our notations are changing*  
.  
the necessity in us for a long  
.  
*and sometimes even disappearing.*  
.  
line outside of us. (She called  
.  
*Usefulness is uppermost in our*  
.  
it the uncommitted void.) If  
.  
*minds. We begin to be certain*  
.  
we were really prepared we would  
.  
*that we never were where we*  
.  
need not only boots but roller  
.  
*thought we were, that not only*  
.  
skates too. Then we could visit  
.  
*were mistakes made on occasion,*  
.  
the museums with the long halls  
.  
*noticeable wrong notes, but that the*  
.  
lined with art. Do you suppose  
.  
*whole kit and caboodle was a mis-*  
.  
that eventually they will clear  
.  
*take. The Cuban boy is partly German.*  
.  
everything up? Enough so that  
.  
.  
.  
the children will have to stop  
.  
.  
.  
playing? There is a fear too  
.  
*Our sense of whether or not we did*  
.  
.

there that an idea which is

·  
*what we said we would do is slipping.*

·  
not in line will somehow

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·  
***What will we do now? I noticed, magnificent***

·  
cause one to lose the thread.

·  
***as he is, that he can't tell where he's going.***

·  
What results is work without

·  
·  
·  
interruption, apologies for

·  
·  
·  
absence of quality, and shortness

·  
·  
·  
of quantity and complaints

·  
·  
·  
that they did something to

·  
·  
·  
it which was not part

·  
·  
·  
of the original intention.  
·  
·  
·  
·  
·  
·  
·  
·  
·  
·  
·



.  
. .  
. .  
. .  
. .  
. .  
. .  
. .  
. .  
. .  
*We will change direction constantly.*  
. .  
. .

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*People have arrived from out of town.*

.  
. .  
. .  
*We are  
having two or  
three  
gatherings at  
once.*  
. .  
. .

*It was before  
dawn: I  
looked out*  
. .  
. .

*the window  
and there he  
was*  
. .  
. .

*walking down  
the street in  
the dark.*  
. .  
. .

*It turned out  
he was not in  
town at*  
. .  
. .

*all. I had seen  
someone else.  
We celebrate.*

.  
**Between 1930  
or say 1929  
and 1942**

.  
*We don't have  
to make  
special  
arrangements.*

.  
**I moved  
around a  
good deal.**

.  
**I got the  
impression  
that I**

.  
**never stayed  
any place  
more**

.  
There is a  
story that is to  
the  
**than a year. I  
was full of**

.  
point. A man  
was born in  
**purpose. Ask  
me what it  
was**

.  
Austria. When  
he came into  
**and I  
couldn't  
really tell  
you.**

his  
inheritance, he  
gave all  
**Jobs.**  
**Actually, I**  
**still have**  
.  
.  
his money  
away. He  
engaged

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**the same goal in mind. What**

.  
.  
in a wide variety of activities  
**I've always wanted and still want**

.  
.  
one after the other. When  
**is a Center for Experimental Music.**

.  
.  
the War came along, he went  
**Perhaps, some day, maybe when I**

.  
.  
into it. He continued his  
**can just barely whisper in accept-**

.  
.  
activity during the War and  
**ance, they'll say, "Why! of course**

.  
.  
even his correspondence. Later  
**you can have it. Here it is,**

.  
.  
he moved back and forth between  
**a big, beautiful Center for Ex-**

.  
.  
more or less the same countries  
**perimental Music, replete with**

.  
.  
and, as I say elsewhere, he  
**Festivals of Contemporary Music**

.

.  
started at different times  
**that'll make America look as**  
. .  
different schools and repudiated  
**wide awake as Europe. Make**  
. .  
both of them which is only  
**any sounds you like: loud-speakers,**  
. .  
partly true. He moved around  
**tape machines; that's nothing,**  
. .  
a good deal and even came  
**you can have a super synthe-**

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***I know that if I managed to tell you***

.  
to America and then he went  
**sizer. What more do you**  
*where we are going, it wouldn't*  
. .  
back; he had been at one  
**want? You can have it." Well,**  
*interest you, and it shouldn't except*  
. .  
time in Ireland and he  
**every time I moved, I used to**  
*as conversation. (But I am going*  
. .  
began to more and more  
**look through my papers, letters,**  
*alone; in the Martian anal-*  
. .  
include it in the places  
**music, and so forth, and I threw a-**  
*ysis we are all one happy*  
. .  
to which he went and he  
**way whatever I thought I could**  
*family.) I mentioned, that nothing*  
. .  
included Norway. He found  
**just to lighten the travel. That**  
*seemed irrelevant and he said, "Yes,*  
. .

a rare mushroom and since  
**way I threw away all my**  
*we see more and more connections."*

.  
it was in a dry season he  
**earliest work. There used to**  
*But we are doing something else:*

.  
built a protection for it  
**be, for instance, some settings**  
*we are putting separations between*

.  
and provided it with water.  
**to choruses from The Persians by**  
*each thing and its other. And why is it, when*

.  
Fulfilling other commitments  
**Aeschylus and an Allemande. But**  
*we have no silence, they say, "Why didn't you?"*

.  
and yet studying the growth  
**before that there were some**

.  
of the fungus, he involved  
**short, very short, pieces composed**

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himself in many trips of 250 miles  
**by means of mathematical formulae.**

.  
each. Is that what we are doing?  
**What do you think, moving off**

.  
as we might, all of us, to the

.  
moon, might we not all of us look through

.  
our papers? Father's foot: twice he

went out to pick flowers for Mother

We will never have a better  
**and wounded himself seriously, once**

idea of what we're doing than  
**up a tree, cutting nearly through his**

we do right now. It is not  
**wrist; lately in a back yard a**

in the nature of doing to  
**thorn pierced the flesh of his ankle.**

*It is interesting when we hear*  
improve but rather to come  
**It's been a year and a half going on two years.**

*that someone has traveled to a*  
into being, to continue, to

*foreign country, one he was never*  
go out of being and to

*in before. It is also interesting*  
be still, not doing. That

*when we hear that someone has*  
still not-doing is a

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*homes in various places all*  
preparation. It is not  
**What are we doing about technique?**

*over the world. And if we hear*  
just static: it is a quiet  
**We can use it or leave it alone.**

*that someone does not travel*  
readiness for whatever and  
**We can remember the old ones and**

.  
*at all, or very little, that too is inter-*  
the multiplicities are already  
**invent new ones. If you are o-**

.  
*esting. We heard that they might have*  
there in the making. We watch  
**bilged to whistle and can't, there**

.  
*gone to Finland but didn't; that*  
for signs and accept omens.  
**remains the possibility of buying**

.  
*was not interesting. We, too,*  
Everything is an omen, so  
**a whistle which you can surely**

.  
*have not gone to Finland, and*  
we continue doing and changing.  
**blow. We are not bound hand**

.  
*what will be interesting is news*  
Do we have, if not ideas  
**and foot even if we were never**

.  
*that someone's actually gone there.*  
about what we're doing,  
**taught to sing or to play an in-**

.  
*In our own experience, we some-*  
feelings about our actions,  
**strument. We can be silent and**

.  
*times have the impression that*  
what we've made? We're  
**so forth. In fact, technically speaking,**

.  
*we are the first ones to ever*  
losing them because we're  
**we are in possession of a vast**

.  
*be in a particular place, but*  
no longer making objects  
**repertoire of ways of producing**

.  
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.  
*we do not trust this impression.*  
but processes and it is easy  
**sound. What is it that makes**

*We feel it rising up like an*  
to see that we are not separate  
**anyone say, "I can't? Busy doing**

*atmosphere around to and we*  
from processes but are in them,  
**something else? Shall we then**

*find it a kind of hallucination*  
so that our feelings are not  
**all gather at the River? Stick**

*which does not let us see clearly*  
about but in them. Criticism  
**together? We have multiplied**

*where we are. If we want to go*  
vanishes. Awareness and use  
**ourselves geometrically and our**

*where no one else has ever gone*  
and curiosity enter into  
**inclination is to be alone when-**

*(and still not go out into space ),*  
making our consciousness. We  
**ever possible, except when loneliness**

*we will have two good bets :*  
are glad to see that we are  
**sets in. Sixty people all singing**

*areas environmental to highly*  
noticing what happens. Asked  
**in chorus like angels only make**

*attractive points which are*  
what happened, we have to  
**us pray that once in Heaven,**

*exceedingly difficult to get to,*  
say we don't know, or we  
**God lets us anarchistic be! Why**

*and areas which are unattractive,*  
could say we see more  
**did we go in our arts to order and**

*period. It is these latter that are*  
clearly but we can't tell you what we see.  
**many people doing the same thing**



*so useful: a) because they're all*

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**together, when, given an opportunity**

*around us (Americans); b) because we can*

**for a vacation, we look for a spot**

*actually go to them instead of just*

**where we know (statistically) no**

*talking about going (as we might*

**one we know will be? We go**

*have to do in the other case );*

**into a crowd with a sharp**

*c) because the experience erodes our*

**awareness of the idiosyncrasies**

*preconceptions about what attracts*

**of each person in it, even if**

*us. Nevertheless we would still like*

**they're marching, and we along**

*to have a Center for Experimental Music.*

**with them. We see, to put it**

*We can tell very easily whether*

**coldly, differences between two things**

*something we're doing is con-*

**that are the same. This enables**

*temporarily necessary. The way*

**us to go anywhere alone or with**

*we do it is this: if something*

**others and any ordinarily too**  
*else happens that ordinarily would*  
**Will we ever again really bother**

**large number of others. We could**  
*be thought to interrupt it*  
**to describe in words or notation**

**take a vacation in a hotel**

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*doesn't alter it, then it's work-*  
**the details of something that**

**Times Square. But what we do**  
*ing the way it now must. This state-*  
**has not then yet happened? Many**

**see is that we have to give up**  
*ment is in line and can be illustrated*  
**will do this and the changes in sol-**

**our ideas about where we are**  
*by former statements I have*  
**fège that will soon take place in**

**going since if we don't, we**  
*made about painting and music*  
**the schools are alarming just to**

**won't get anywhere. If you'd**  
*but here extend to doing: that*  
**imagine. There will be an**

**asked me a few years ago**  
*is (about painting): if the*  
**increase in the amount of time**

**or even just last year whether**  
*work is not destroyed by*  
**we spend waiting--waiting for**

**I'd like to live in an air-**  
*shadows; and (about music):*  
**machines to do what we planned**

**conditioned suite where I**  
*if the work is not destroyed*  
**for them to do, and then discovering**

**wouldn't be able to open the**

by ambient sounds. And so  
**a mistake was made or the**

.  
**windows, I would have given you a flat No.**  
*the doing not destroyed by*  
**circuits were out, and finally**

.  
*simultaneous simisituated*  
**getting an acceptable approximation.**

.  
*action. It must then have no*  
**This is not unrelated to thinking**

.  
*objective, no goal. Time must be of*  
**the recording, say, of the sound**

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.  
*little--I was going to say*  
**of a gong is the sound**

.  
*no--consequence. (I pray one*  
**of the gong when it isn't recorded.**

.  
*day I may.) But other*  
**It is at this crossroads that**

.  
*prayers would be: Dear Lord,*  
**we must change direction, if,**

.  
*let me not run out of ink*  
**that is, we are going where we**

.  
*(I have committed myself to*  
**are going. (I know perfectly**

.  
*quantity); and Dear Lord, do*  
**well I'm wandering but I try to**

.  
**If we really did change, we wouldn't**  
*let me catch up, otherwise*

*see what there is to see and*

**have to bother about practicing. Of**

*I will have to become not*

***my eyes are not as good at***

**course, we'd gradually slip out of doing**

*contemporary (in my terms)*

***they were but they're improving.)***

**all the things we practiced. And then when**

*but ancient (in my terms)*

***We make then what we do***

**we started going, it would be in a**

*working like a monk in*

***virtually unnoticeable, so that***

**state of not knowing. We would be**

*a tower with a princess*

***you could even have missed***

**as interested as anybody else. Have**

*of his own imagination.*

***the point of its beginning and***

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**painters always been looking? *I refuse art if that is what not be certain about the events***

**Musicians, *mirabile dictu*, are just it is but unless I am cautious (whether they were "in" or "out" of it) to**

**beginning to listen. (It was some- *that is precisely what it will say nothing of its ending.***  
***Nothing***

**thing else to say it's a good thing the *become (mine, I mean: He came special. Nothing predetermined. Just***

**children, aged five and seven, are being *in and warned me; and then something useful to set the*** I have just ascertained that

**taught solfège.) Are we on foot *another and thanked me for thing going. We could say to the clock is twenty-five minutes fast.***

**or in the air? That's an important *Mallarmé and job; and then ourselves: "Beware of setting*** That means that I still have

**question when it's a question of *I sneezed). I am not obliged out in search of something time, probably not enough to***

**going. By what **bleak chain** to tell you all of this: *I am interesting"; and, "Beware of doing*** finish what I'm doing but

**of events did we exchange the *obliged to speak to you and special things to make two time. It is extremely unpredictable***

**chain store for the market place? *that is what we (you and I) are things more different than they*** what will happen next and

**Conversation, the food itself, these and doing.** And now I've just heard **are**"; **"Beware in fact of the** that, of course, is largely  
**how much else down the drain?** about Marchetti. They've made **tendency to stop and start.**" **"But** due to the weather. We made  
. a mistake. I do hope it isn't **we must have something to do!"** our arrangements very early  
. a mistake. Hidalgo's gone to

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. in advance and they even  
. *Paris and Marchetti's gone to* . include dinner (I have no  
. *Milan and Spain is left without* . idea what we'll eat or  
. *anyone. What we need now is not* . indeed whether I'll get there  
. *disarmament and people marching in* . and whether the plans still  
. *the streets but someone, someone* . hold and whether if they do  
. *active active in Spain interested* . hold I'll be able to get every-  
. *in modern art. Why do they all* . thing done that I have in  
. *leave it? What is wrong with Spain?* . mind to do. This is our  
. . . immediate and permanent  
. . . condition and we just fail  
. . . continually to notice it even  
. . . when we think we agree.  
. . . If, for instance, as may well  
. *What's doing? (Never a dull moment.)* . have been the case, if someone

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. *It's snowing. It began in the night.* . procrastinated, then what?  
. *The roofs and eaves of the houses* . the obstacles I foresee to the  
. *are white and the natural* . fulfillment of my obligation  
. *tendency of the ends of the* . which is what we are doing  
. *branches of the hemlocks to* . are only a few. Why don't  
. *droop has been encouraged. The* . I see the others? Don't I  
. *traffic continues more or less as* . have eyes and a head and  
. *doggedly as it did yesterday. Are* . ears? They are not as good  
**What we need are machines that will people the way "their land and air** . as they were  
and also the  
**enable us to do all the things we could is"** *If so, should they not have* . metabolism and  
perhaps they're  
**do before we had them plus all the four or five purposes (instead of one)** . getting worse.  
We are now  
**new things we don't yet know we and let those interpenetrate with** . told we'll be able to  
get so  
**can do. Perhaps you would say we one another in some interesting** *So often we think that*  
**something** far but no further and a  
**are going mad. We are certainly natural way? For instance: this needs to be devious, so**  
**that we** day ago we were told it would  
aimless or you might say that is

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*snow is not a proper winter* **go to no end of trouble to do** be impossible to go in that

our aim. We are needlessly finicky snow. It seems more like the something that could be done direction because there was no when it comes to our notice that last one does just before spring straightforwardly. (In this particular money. There was money for somebody else did it before we arrives. But the caretaker who case I am obliged to do four the eyes but no money for did it. And generally speaking, it swept the sidewalk is already times as much work as I would the ears. They're going to do does come to our notice. A little thinking of the ice to come. in a conventional fulfillment of the it anyway and just let the bit of the scientific attitude, however, "Those stones are mighty slippery! same duty.) (Furthermore, I've committed ears go along with the eyes and you soon see that what was There'll be more than one person myself to thoughts about relevancy in a kind of slapdash way. just done was not at all what falls down this winter!" Bird and irrelevancy in addition to Where is their sense of urgency? was done before except as regards maddened by the length of its stories and subjects and where . the general situation. There was, by own winter. But now (as I are we going and what are we doing.) . way of example, a discontinuity of say elsewhere) the trees are changing I thought, for instance, when I . particles, then there was emptiness me-my attitude towards winter first saw the book that it was . (which now seems like a melody). is changing because of the way probably out of print even . Just now there was raw material. Repetition? one can see the trees in the winter. though they told me it wasn't.

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. What I assumed took place I looked for it in bookstores . Is there a story in the fact that we in spring has already and never wrote to the publisher. . call someone to discover that there taken place: the buds are Nor did I ask anyone to write . is no answer? And would you say there on the trees already. With for me. However, when I met . such a story would be relevant our eyes and our ears, we do someone who lived in the town . or irrelevant to our subject: Where more by doing nothing and just where the book is published . are we going? Now we have the giving attention to the natural I asked him if he'd mind . example of a young composer busyness. Was what I did going to the publisher's office . going into the army at a point interrupted by what happened? and finding out whether the . in his life when going seemed If so, it was not contemporary book was available. I did say, . really unfortunate. And yet it doing. And equally, it works "Don't take the trouble until you . has worked out extraordinarily equally the other way: Does hear from me." Before writing .

well: a great deal of music *what I do interrupt the to this person, I finally wrote* .  
has been written, lectures given, changes in weather? This is *directly to the publisher*  
*and* .

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and article written and perform- *a corollary to Satie's statement a week or so later the*  
*book* .  
ances, live and broadcast, given. *about the necessity for a music finally arrived. Now the*  
*question* .  
And a raise, which involved *which would not interrupt the arises (which I find more and*  
*carrying a gun which however sounds of knives and forks and more ridiculous, because*  
*the* .  
is never used and rarely, *for the conversation of friends at table. answer could be this or*  
*that and* .  
that reason, requires cleaning. *Put the two together and you it could be refused or*  
*accepted* .  
He had done what he could to keep *have an American Picnic. by something no more*  
*solid than* .  
*from getting in it. But once in, You know what this absence of a whim): the question*  
*arises:* .  
going along as usual with *boredom does? It turns each What can be said to be* .  
changes, very interesting changes. *waking hour musical just as irrelevant and what can*  
*be* .  
We are going in such a way that *for years now (on the street), in said to be relevant and*  
*what* .  
even if we do what we would *the woods, wherever (I remember keeps a story from*  
*becoming a* .  
if we liked (as though entranced), *pavement waiting for a bus), each subject and indeed*  
*vice versa?* .  
our activity meets with alter- *place is an active exhibition. . .*  
ation. It is entirely possible that I .

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..  
cross the room to burst a balloon . . .  
which when I was not looking . . .  
was removed. In such a case, . . .  
would it not have been more . . .  
realistic of me to have gone . . .  
across the room with nothing in . *We cannot know now* .  
mind about balloons and burst- *whether we are continuing or* .  
ing them? (They will tell us *whether shortly there's going* .  
in that case that it is not *to be an interruption, after* .  
music but some kind of choreo- *which we will pick up where* .  
graphy.) However, it is music *we left off. We have a way* .  
the way it's apt to be going. *of knowing but we are conscientious-*  
We're not going to go on playing *ly not using it. We are* .  
games, even if the rules are *cultivating disorder in ourselves.* .

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downright fascinating. We re- . *Perhaps this seems ridiculous* .  
quire a situation more like . *but it seems sensible when we* .  
it really is--no rules at all. . *see that the order we cultivated* .  
*Only when we make them . was also of our own making. So* "This has nothing to do with  
it,"

do it in our labs do crystals . *in a sense we are simply doing* we say, but it is descriptive  
win our games. do they then? I wonder. . *what we left undone, but we* of what we are  
doing and where

.  
*are not extending our knowledge.* we are going that we doubt  
. . *We are learning to say, "I don't* whether we could verify our  
. . *know." Another way to say is:* statement. We know perfectly  
. . *"We don't need a release because* well now that this has  
. . *we are in release." We noticed* something very much to do  
. . *in foreign countries a vast* with everything else. That  
. . *difference between occasions, between* that seems gray, undifferentiated,  
. . *strictness and freedom, and we* inarticulate to us only  
.

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. *are something out that difference* repeats what nineteenth-century  
. . *mostly by making things which* criticism had to say for  
. . *seem to be boring. ("They are not* the musics of India and  
. . *boring but very interesting.")* China. Everything is articulated.  
. . *I think the knowledge as it* We don't have to do it. In fact,  
. . *gets extended (and you see that* the sharpness increases as we  
. . *I mean information) will get* lay hands off. There are  
. . *into books that will be read* temptations for us to stop  
. . *not by us but by machines, because* what we're doing and make  
. . *there will by that time be too many.* a connection that will  
. . *As it is now, there is only one* be overwhelming. Well, perhaps  
. . *secretary. When the phone* it is. I haven't seen yet.  
. . *rings, she has to run down* I've seen some. But I'm  
. . *the hall to discover whether* losing my ability to make  
. . *so and so is in or out, and*

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connections because the ones  
. . *then come back alone or* I do make so belittle the  
. . *accompanied as the case may* natural complexity. Now  
. . *be. That is a kind of inefficiency.* and then I'll file things  
. . *The other kind is connected with* away (there is a file and  
. *Another thing we're doing is the fact that the windows* I can use the alphabet, even  
. *leaving the things that are in us cannot be opened. Perhaps telephones* though the  
secretary only  
. *in us. We are leaving our emotions in graduated sizes would solve the problem.* went as  
far as S and since  
. *where they are in each one of us. One of* . she's not English-speaking  
. *us is not trying to put his emo-* . by birth--that is, her own  
. *tion into someone else. That way* . alphabet was different from



. you "rouse rabbles"; it seems on . ours--she's got some of  
. the surface humane, but it . the letters in the file upside  
. animalizes, and we're not doing . down. I can use them, though,  
. it. The cool other thing we . right side up or upside down.

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. are also not doing: that is,  
. When I get everything put  
. making constructions of relation-  
. away, then the housekeeper  
. ships that are observed by us.  
. can come in and dust.  
. That faculty of observing relation-  
. By that time I trust the  
. ships we are also leaving in  
. bulbs will have started  
. us, not putting the observation  
. sprouting. Now they are in  
. of one into the other who, it goes  
. the dark where we are. Satie's  
. without saying, see things from his  
. remark to the tree will do but  
. own point of view which is  
. I am not certain any one  
. different from another's. We  
. of us remembers it. Something  
. can of course converse (and do)  
. about never having done any  
. and we can say: "Stand where  
. harm or any good either  
. I stand and look over there and  
. to anyone. It was while  
. see what I see." This is called  
. he was on one of his return  
. lordly entertainment, but we do

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. nocturnal walks home.  
**Last year I gave a concert and answered not thereby pull ourselves up . . .**  
**questions afterwards. this year some- by our bootstraps nor do we see. . .**  
**one said, "I was present at your lecture Thus in his teaching, he makes . . .**  
**and hope to have the chance sometime to presents silently, and it is only . . .**  
**hear your music." How can you tell because I am slow-witted that, . . .**  
**whether someone's going or staying? in impatience, he gives hints, . . .**  
**If he says, speaking of three things, suggestion. We are all . . .**  
**"Put this in the foreground and the others so busy, we have no time for . . .**  
**in the background," you know he's one another. By keeping things . . .**  
**staying. If, however, he says, in that are in and letting those . . .**  
**"I can't find any place to divide things that are out stay out, a . . .**  
**it; in fact, I don't know how big paradox takes place: it becomes . . .**



. . . can do is this or that at the  
. . . drop of a hat. Actually what  
. . . we do is drop one hat and pick  
. . . up another. It is as though  
. . . we were painting on silk  
. . . and could not erase. And  
. . . yet erasing quite completely

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. . . is one of the easiest things now  
. . . for us to do. Are we then  
**It is not a question of decisions and .**  
. erasing as though it were on  
**the willingness or fear to make them. .**  
. silk? And do we just abandon  
**It is that we are impermanently .**  
. rather than finish a work?  
**part and parcel of all. We are .**  
. It sounds as though that were  
**involved in a life that passes .**  
. what we are doing but where  
**understanding and our highest .**  
. would we go if we abandoned  
**business is our daily life. To draw .**  
. something? We only have to  
**lines straight or curved anywhere .**  
. change our means of measuring  
**does not alter the situation, only .**  
. to see how close we are to what  
**affirms it--if indeed the lines are .**  
. we were doing. It is not an  
**drawn, I mean materially. If .**  
. object; it is a process and it  
**not, they were drawn in a mind .**  
. will go on probably for some  
**to which there is no entry. Let .**

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. time. It is difficult to know  
**mysteries remain. Even in desperation .**  
. whether we will ever forget  
**we fail to convey our thoughts, .**  
. all the things that objects made  
**our feelings. It is because a .**  
. us memorize. However, let us  
**line-drawing mind is one bent .**  
. be optimistic and giddy with  
**on closure whereas the only .**  
. the possibility-the possibility  
**means of getting out (about or .**

. of having everything clearly  
**below) to another is by not** .  
. what it is, going on consuming  
**drawing lines, by keeping the** .  
. and generously giving and  
**doors open, by some fluent** .  
. finding time to find our access  
**disclosure, and then there is no** .  
. to revelation. Now of course  
**desperation. Another way of** .  
. everything is canceled, not canceled  
**saying it is: "Do not be** .  
. but postponed, not on silk  
**satisfied with approximations** .  
. and not erased. There is  
**(or just: Do not satisfied) but insist** .  
. still the question of time and

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**(as you need not) on what comes** .  
. the old and the new and  
**to you." This morning, up neither** .  
. whether we'll get there  
**early nor lat, aware that what-** .  
. where we're going but we'll  
**ever it is still with me--a** *Therefore, perhaps, we make things*  
. never be sure who was coming  
**feeling that flesh around my** *that are irritatingly worse than*  
. in the first place. There'll  
**eyes is swollen--perhaps a** *we would want them to be in our*  
. probably be some new faces. We  
**cold--or the glasses which are** *lives, if therapy, a kind of pre-*  
. want to get together (if not  
**new and which the oculist said** *ventative therapy. And now the*  
. here, in the South) but we're  
**wouldn't be useful after three** *question of structure, the division of a*  
. going in different directions. Do  
**years; at any rate I did get** *whole into parts. We no longer*  
. you suppose anything will get worked out?  
**up and was told the telephone** *make that and I have given our . .*  
**had been ringing and then that** *reasons elsewhere (here too). What . .*  
**a friend was ready and waiting** *it is is a situation in which . .*  
**to go mushrooming. The night** *grandeur can rub shoulders with . .*  
**before I'd scheduled my time for**

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*frivolity. (Now I am speak- . .*  
**not just today but the week** *ing to the man at the . .*  
**and realized clearly that if I'd** *other end of the hall.) At any . .*  
**just stick to it I'd get it done--** *rate, now structure is not put . .*

**this lecture I mean--however, *into a work, but comes up in . .***  
**I called and said, "An egg and *the person who perceives it in . .***  
**then I'm with you." Presently *himself. There is therefore no problem of . .***  
**in the woods and she said *understanding but the possibility of awareness. . .***  
**in a few weeks they'd be in . . .**  
**the Caribbean with all the . . .**  
**children. In my mind's eye . . .**  
**I was hunting for tropical fungi. . . .**  
**Now I'm back working. There . . .**  
**was also a biological puzzle and a dis- . . .**  
**cussion of the proper use of knives and forks. . .**