

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
.
.

.
. .
. .
. .
. .
. .
. .
. .
. .
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
Aeschylos 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. . .