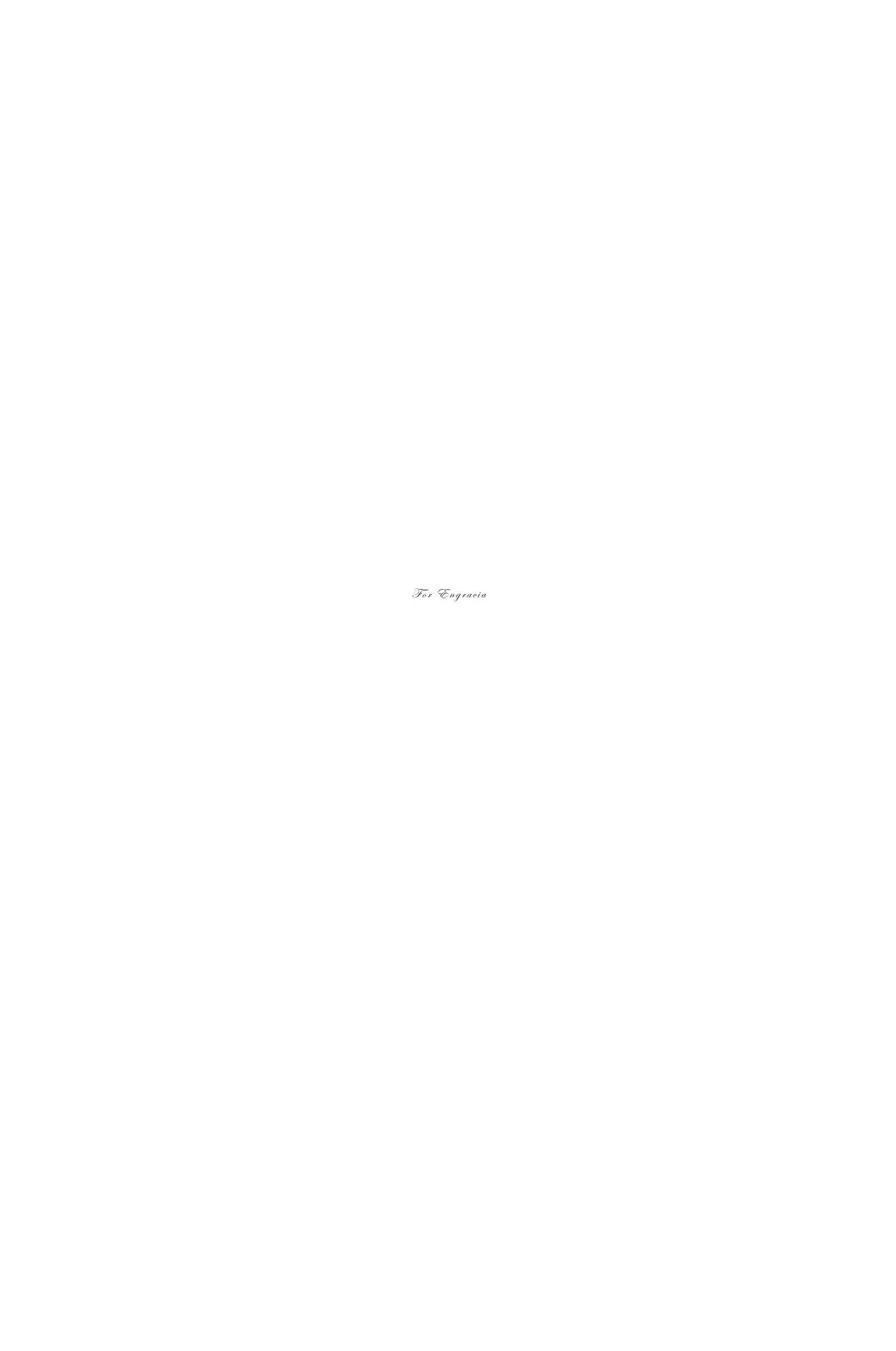


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### Musée Patamécanique

- a thesis -

by Neil Barden Salley II

RISD Digital + Media

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Neil Salley would like to thank Alastair Brotchie for his generous and enormously valuable editorial assistance.

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### THANK YOU

R B Z E B U E G R R A E
H I A W R R D R D E U N
I L G H O I A O E S T G
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N N A H N A N R I E F Y
C F N Y D I L A T F E B
E O D R R R A T H O T E







Mechanimentum Confusionis 1

## ABSTRACT



French playwright, comic librettist, poet, crack shot, cycling enthusiast, novelist, angler extraordinaire, book artist, and pre-eminent author of the Parisian avant-garde; Alfred Jarry, alias Dr. Faustroll 2-01-34 E.P. (1873-1907 vulg.)\* coined the term 'Pataphysics\*\* as:

...the science of that which is superinduced upon metaphysics, whether within or beyond the latter's limitations, extending as far beyond metaphysics as the latter extends beyond physics.

AND: an epiphenomenon being often accidental, Pataphysics will be, above all, the science of the particular, despite the common opinion that the only science is that of the general. Pataphysics will examine the laws governing exceptions, and will explain the universe supplementary to this one; or, less ambitiously, will describe a universe which can be - and perhaps should be - envisaged in the place of the traditional one, since the laws that are supposed to have been discovered in the traditional universe are also correlations of exceptions, albeit more frequent ones, but in any case accidental data which, reduced to the status of unexceptional exceptions, possess no longer even the virtue of originality. 3

By virtue if its unusual integration of infectious parody with an encompassing approach to the profundities of the universe, 'Pataphysics has allowed me to unite a diverse body of work in numerous fields, ultimately culminating in the realization of an expressive language and a series of artifacts called *P a t a m e c h a n i c s*.

Patamechanics is both the study and the manifestation of objects and effects which are designed to entice 'Pataphysical modes of inquiry.\*\*\*

The Musée Patamécanique - *aka The Museum of Patamechanics*, is a hybrid institution designed to provide a forum for exploring the meaning and possibilities of patamechanics. The museum opened its doors to the general public for tours on the anniversary of St. Sphincter, the 25th day of HAhA, 134 E.P. and has delighted countless visitors ever since.\*\*\*\*

Please accept this offering as both an introduction to current practices in the field of patamechanics and a re-introduction to that wonderful sense of the marvelous, the magical, and the unknown that existed before the demise of the historic Cabinets of Curiosities, the original theatre of the broadest scope. 4

Neil Barden Salley II Curator of Exhibitions

Keywords: 'Pataphysics, Pseudonymity, Cabinets of Curiosity, Iconoclasm, Reconstructive Archeology, Marcel Duchamp, Alfred Jarry, Raymond Roussel, Intellectual Masturbation, Digital Media, Sensorium, Installation.

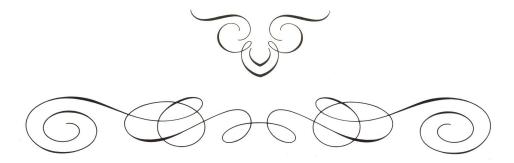
- \* Musée Patamécanique utilizes *Le Calendrier Pataphysique*, a dating system originated by Alfred Jarry and employed by The Collège de 'Pataphysique and The London Institute of Pataphysics. While Julian or *Vulgar* translations are occasionally offered (*all annotations, the list of figures and most of the bibliography utilize the Vulgar system*) it is suggested that the reader take a moment to review Le Calendrier which is located on pages 89 and 90 of this document.
- \*\* The reader is referred to Jarry's *Exploits and Opinions of Dr. Faustroll, Pataphysician* for an explanation of the apostrophe, an excerpt of which is printed on page 91.
- \*\*\* While all modes of inquiry are 'Pataphysical, few realize this. The printed thesis you are now reading is the product of *Conscious 'Pataphysics*.
- \*\*\*\* Countless because we have simply not kept track!

### About the Authors

Neil Barden Salley is Curator of Exhibitions at Musée Patamécanique. While working as an installation artist and curator for over two decades Neil has won numerous grants and awards including a recent award from The LEF Foundation. Prior to his post at le Musée Neil supported himself though his inventions including a patented device for producing 360 motion holograms. Neil is also a director and cinematographer for nationally syndicated television commercials. He is the proud father of two and considers himself to be one heck of a lucky husband. His hobbies include the restoration of historic homes, post and beam construction, gardening, bread baking and snorkeling.

Daren Elsa Nibelly is Director of The Zahir Center for the Arts and has served on The Board of Trusties for Musée Patamécanique since its inception. He is the author of numerous books including: More Pipelines to the Infinite (with Eddy Othermen), Further Extensions and Analyses, Beyond Metamechanics and The Definitive de Selby Dialectics. Daren is a distinguished scholar who is widely recognized for his contributions to the field of Patamechanics. He is the husband of Mirryam Bahadur (Author of A Game of Shifting Mirrors) and the father of eight. He teaches Patamechanics at The Center for Advanced Fourth Dimensional Inquiry at Uqbar University and is an avid juggler, magician and unicyclist.

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## Musée Patamécanique

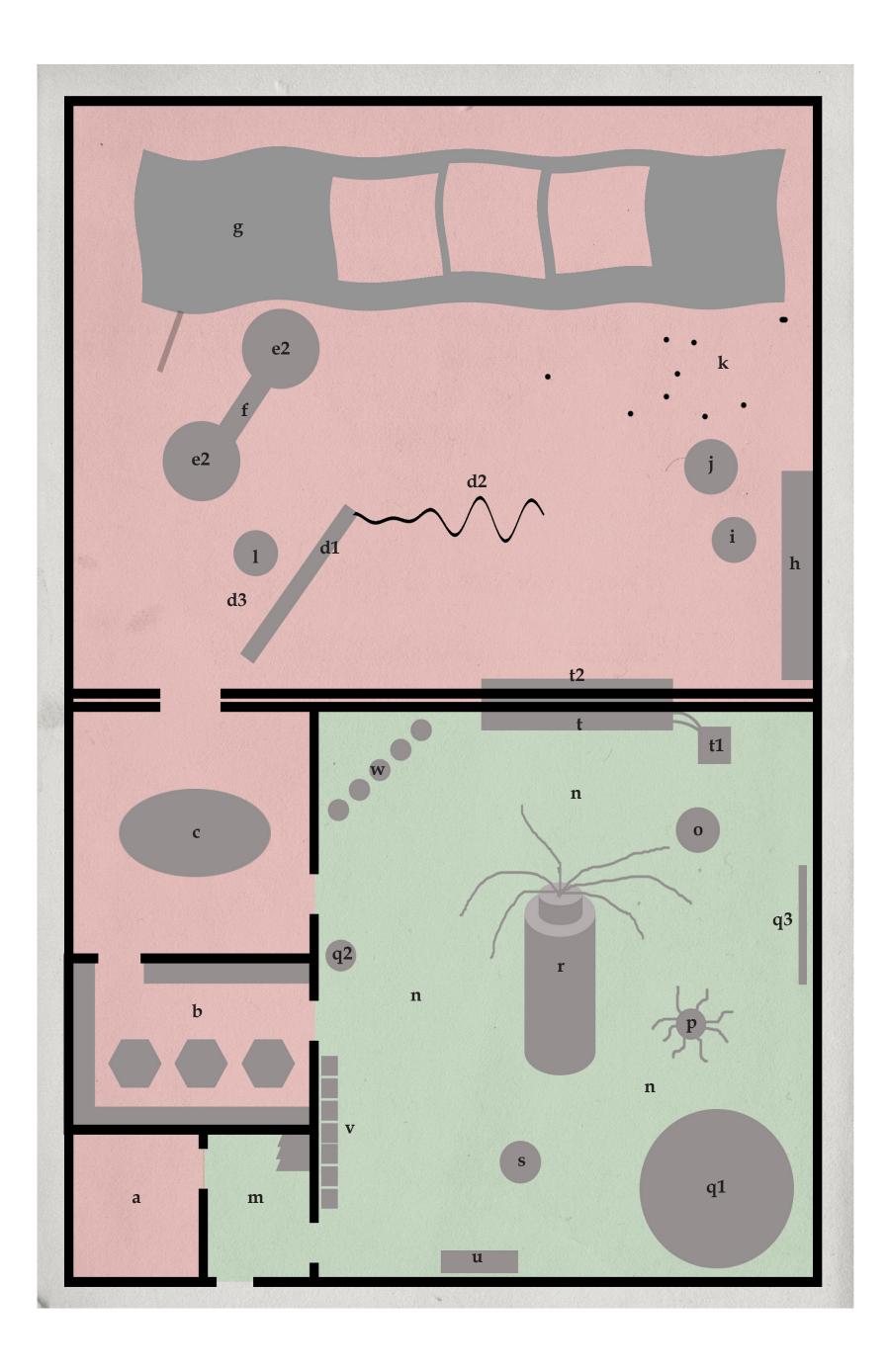
A Catalogue of the Inaugural Exhibition

~ CURRATED BY ~

### NEIL SALLEY

With Commentary and Notation by

Daren Elsa Nibelly





of the

# Museum Proper



	Laboratory for Advanced 4th Dimensional Mechanics
(a)	Administration
(b)	J.L.Borges Library and Media Center
(c)	C.L. Dodgson Tea Room

- (d1) Sphymographic Pulse Armature
- (d2) Stylus Pulse Monitor(d3) Motioning Area
- (e1) Diatomaceous (e2) Liberator
- (f) Pataphysical Analysis Conduit(g) Resurrectine Chambers
- (h) Vitalium Reservoir
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- (k) Children's Play Area(l) Questioning Sphere



- (m) Foyer(n) Exhibition Space Proper
- (o) Syzygistic Oracle (p) Olfactory Lighthouse
- (q1) Resonance Machine Chamber
- (q2) Cymatic Exciter
- (q3) Region of Cymatic Projection
- (r) Earolin
- (s) Pointing Machine
- (t) Time Machine
- (t1) Brain Enclosure(t2) Pass-Through Area
- (u) Crank-O-Wank
- (v) Re-enlivening Chambers W/Bees



# EPIGRAPHS



You can deny, if you like, nearly all abstractions: justice, beauty, truth, god, mind... but not play... The play concept as such is of higher order than seriousness. For seriousness seeks to exclude play, whereas play can very well include seriousness.

-Johan Huizinga

An intellectual? Me? I dare say no! I prefer to think of myself as a pseudointellectual, keenly aware and engaged in my pseudointellectuality.

-Daren Elsa Nibelly

Art is the lie which tells the truth.

-Pablo Picasso

... for if we are to concur that we are what we pretend to be, then what must naturally follow is; so is everything else!

-Hans Spinnermen

Hearasay in paradox lust

-James Joyce



# INFERENCES

and

## SUPPOSITIONS

## Part 1

Introduction and Interview with Neil Salley

bу

## Daren Elsa Nibelly



Before we enter the dimensions of Le Musée - Imagine for a moment that you are a child again of five or six. It is a rainy Saturday afternoon and your guardians - whomever they may be, are just too busy with their adult projects to pay you any attention. And so, all signs point to the happy idea that you will get to spend the entire day at home with your toys.

Your first stop is the kitchen cupboard. You grab what remains of a bag of "Chip's A' Hoys" and a can of orange soda (or milk, water - your beverage of choice!) and just as you're about to head up to your room you notice a big cardboard box full of stuff, sitting there by the door to the basement.

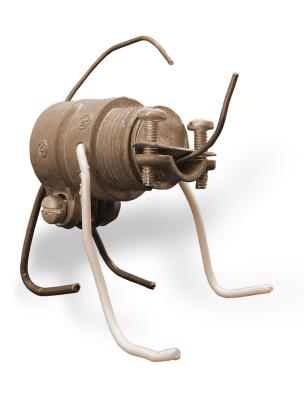
The box, most likely en route to the trash bucket outside, is chock full of left over materials from some adult project.

Knowing this opportunity won't last, you set aside your snack and begin to pull out the most enticing chunks of stuff - and, in less that thirty seconds you are on your way upstairs with an armload of treasure.

Once safely in the sanctuary of your room you begin sorting through your little hoard. You find that you have six or so oddly shaped blocks of wood, a few short pieces of insulated copper wire; one black (one white, and one unsheathed), one long piece coiled up like an electrician's Christmas wreath, and an assortment of small metal pipes.

The short pieces of copper wire are malleable in your small hands and you begin bending and twisting them into a variety of shapes. Then, noticing that the ends of the wire fit neatly into holes in the pipe you begin stuffing the wire in. By shaping the ends of the wire you eventually form four legs for the piece of pipe, then a long copper tongue and a spiraling copper tail out the other end.

Your creature, you decide, is a chameleon.



Content with this invention you embark on transforming the blocks of wood. Opening your plastic tub of crayons, you give each block a set of eyes, a mouth, ears, and an occasional nose.

Satisfied, you set about organizing a domain for your creatures.

You beging to manifest rules for the little land you are building. These are not hard and fast axioms, but a malleable, playful logic that suits your playtime paradigm. The chameleon is also a dragon that flies, swims, and defends the block-head creatures it sits atop. The blocks are at once cliffs, mountains, islands and volcanoes. The longest piece of wire becomes a force field, surrounding and protecting your playful island/universe.

It is your childlike predilection for things lifeless and discarded that ignites your imagination to give them life in ways far more vivid than they were originally purposed.

You have created an entire universe in miniature, a microcosm of your own design within which you propagated layers of meaning.

Walter Benjamin had some insightful notions about the magnetic attraction that detritus has for children and a child's capacity to fabricate alternative, more intuitive worlds from the leftovers of the adult one. "In using these things," Benjamin writes, "they do not so much imitate the works of adults as bring together, in the artifact produced in play, materials of widely differing kinds in a new, intuitive relationship. Children thus produce their own small world of things within the greater one." 5

Mark Dion is one contemporary Patamechanic who would most likely appreciate the analogy between childlike creationism and world building.

Whether he is digging through bedrock behind the city walls of Fribourg in Switzerland (History Trash Dig - 122 E.P.), dredging up the silt from the bottom of a Venetian canal (Raiding Neptune's Vault: A Voyage to the Bottom of the Canals and Lagoon of Venice - 124 E.P.), or mining the dusty broom closets and basement storage vaults of the Manchester Museum, (Bureau of the Centre for the Study of Sur-

realism and its Legacy - 132 E.P.). Mark Dion, like a curious child in a lab coat, is rummaging through the leftovers and oddities of our social and scientific institutions, unearthing nothing less than the very bones of our classification systems.

Dion's investigations would fit in well with those at Musée Patamécanique because they begin at a nostalgic, downright pre-scientific foundation of science itself. As he dons the mantle of Pseudoscientist/Archeologist, Dion calls into question the accepted analytical language, methods, and paradigms of the day, blurring the distinctions we create between the real, the imaginary, and the certification of knowledge.

Another contemporary Patamechanic that mines the past for disregarded relics is Paul DeMarinis.

Since 98 E.P. Paul has been creating inventions, installations and multimedia performance works that question the influence of media technology on contemporary life. He reveals a view that is both mistrustful of the myths that accompany modern technology and engages the creative possibilities that it offers.

Much of DeMarinis' work, like that of Dion's, is a playful reexamination of what would normally be considered useless or orphaned knowledge.

Like many of the works currently on display at Musée Patamécanique, DeMarinis' projects are informed by ancient, often neglected technological curiosities. *Gray Matter* (122 E.P.), the centerpiece of which is a claw-foot zinc bathtub that produces sound and sensation when the rim is stroked by hand, is based on a chance discovery by Elisha Gray, the inventor who lost the race to the patent office against Alexander Graham Bell. 6

Another work by DeMarinis, titled *The Messenger*, was inspired by an early model of the telegraph proposed by the Catalan scientist Francisco Salvá. The Messenger takes the telegraph as a point of departure from which to examine the relationship between electricity and democracy. DeMarinis questions the idea that telecommunication technologies have participated in the liberation of our communicative abilities, and instead evokes

the notion that they have contributed to our isolation, and our oppression. In *The Messenger*, DeMarinis illustrates how the richness of the contemporary *media experience* affects our daily *local experience*, as each day our lives take on more and more of an illusory quality.

Paul's unique blend of mischievous tinkering and serious scholarship help him to distill technology's many facets into artifacts that are at once playful and profound.

One of the many traits of Marcel Duchamp was his childlike conception of the physical world. By de-familiarizing objects with his playful vision, Duchamp could turn a urinal into a sculptural fountain simply by placing it in a museum.

If anything, the *Ready-mades* function as a means to make the viewer think about the elusive and shifty nature of context itself. 7

As Duchamp stated in a 95 E.P. interview with Francis Roberts: They (the readymades) look trivial, but they're not. On the contrary, they represent a much higher degree of intellectuality. 8

Indeed, A Bicycle Wheel on display at MoMA is but one component in a network of many nested ready-made elements that are set-off into spiraling, iconoclastic motion by the hand of Duchamp. The museum itself is just a piece, albeit critical, of the many ready-made elements at work in a ready-made.

Like a *ready-made*, the relevance of a Patamechanical artifact is also shaped by the context in which it is presented.

Take for example the historic buildings and grounds that comprise the Musée Patamécanique's secret location, or the museum's cozy foyer with its many pictures of inventors and inventions that line the walls. These elements bring their own familiar readymade contexts to the exhibit and the museum's curator utilizes them, along with many other formal trappings, as a ploy to distract his guest's while he gingerly side-steps them, guiding them like Willy Wonka in the dark, 9 into his multi layered sensory environment of artifice and illusion. 10

This little poem by Hans Spinnermen sums up the spirit of Salley's enterprise.

Regarding form/content relations one offers the following translation the answer quite plane - is the two are the same, the difference is an act of creation.

One chilly winter evening I spoke with Neil about the genesis of his project:

Can you talk about your inspirations and background, and what led you to your current position as curator of the Musée?

N.S. The project began to take shape while I was attending graduate school at RISD. It was at this time that I was introduced to the writings of Alfred Jarry, Flann O'Brien, Raymond Roussel, and consequently met up with Martial Canterel. These influential figures "sent up my antenna" if you will, and soon thereafter I found myself in the presence of Hans Spinnermen. His work of course led me to Maxine Edison, Zeke Plateau, and Atom Bolglom. I'll never forget the first time we were all together in the same room. Talking all at once, finishing each other's sentences. It was as if some kind of hidden telepathic energy was tapped - it was revelatory!

Given that there was no forum for presenting the type of work we were doing it seemed only natural that we should create one, and this is how Musée Patamécanique has come to be.

I should also add that this little journey of discovery led me to a very special place called the "Museum of Jurassic Technology" in Culver City, L.A., which supplied a healthy dose of inspiration.

What kind of projects or artwork did you do before?

N.S. After high school I worked in shoe retail for a tad and then I got a job at the Benjamin Moore Paint Company. I became a surface coating specialist! I eventually found my way to Emerson College and became very interested in making films. About a year after graduating from Emerson I landed a job shooting and directing national television commercials. Somewhere along the way I got married, had two kids, patented a few inventions and restored my 200 year old home, and oh - got my MFA from RISD.

The Musée is built on a lot of history, both real and imagined, which you introduce your audience to as you lead them through the Musée. It seems to me that this complexity of history must be very deep and rich in order to create an experience that feels authentic. Can you talk about how much of this history, "real and imagined" you created for this project?

N.S. Each tour begins with a brief orientation designed to familiarize the visitor with the history and foundations of Patamechanics. This "history" is not a rigid canonization of facts, but is an attempt to clear a path, so to speak, so that we might lead our guests toward the potential reconciliation of the equal validity of "the real" over "the imagined."

What kind of feedback do you get from the visitors to Le Musée Patamécanique?

N.S. Generally positive, though I do recall one or two grouchy boyfriends that were apparently dragged to the museum, and then there was this older couple and the husband, I think, had a gas attack during their tour.

How is this feedback similar or different to feedback you might get from other projects you have done?

N.S. This feedback is similar to my work in shoe retail, in that certain shoes were of soft, pliable material and this was helpful for those with large bunions.

Can you address your relationship to wonder and how you create or manipulate wonderment in your work?

N.S. Wonder, for me, is a pleasant sort of confusion that one experiences when one does not fully comprehend.

The Musée can only be seen by special appointment and this limits access to the experience. Can you address this limited access, and what is gained by not having the project available to anyone at any time?

N.S. The Musée experience begins with a visit to our web site, www.museepata.org. Here, the visitor may peruse an online version of our catalogue and if they are so inclined, book a tour through our Department of Tourism, which is managed entirely by Martial Canterel.

This "limited access" as you put it, is part of the narrative of Musée Patamécanique. The museum sees itself as part of the culture of the "Wunderkammer" – or the "Cabinets of Curiosities." Given this definition, we do not consider ourselves a public institution, but a semi-domestic space. While it is true that anyone can schedule a visit, guests cannot simply "walk in" on a Saturday afternoon with the family in tow. One must set up a tour. This method of having to arrange for your visit is not unlike the procedures employed by the Wunderkammers of old, when the traveling scholar or influential aristocrat would either have to be invited by the collector or would contact them and request an appointment for a private viewing.

In keeping with these museological traditions each appointment is made entirely via written correspondence (via e-mail). Martial puts a great deal of time and attention into getting to know a little bit about each visitor prior to their arrival. This playful interaction with the potential visitor bridges the gap between social and literary space and the process of visitors into becoming participants begins.



The museum is currently located at Linden Place Mansion, Bristol Rhode Island

Each tour is different in that each is tailored to the guest's level of curiosity and willingness to participate in the experience.

There is also a great deal of preparation that takes place and this takes time. Due to space restrictions we can only accommodate groups of up to eight people, so the method of organizing group tours is also a practical matter.

I am told that the process of discovering this "hidden museum" gets some folks out of their ordinary routine.

Often, our guests schedule a special dinner in Bristol on the night of their tour. We have even hosted birthday parties!

What do you feel is gained and/or lost in the tour format as compared to other, more readily accessible forums?

N.S. What is gained, we believe, are elements of a more immersive, intimate and, as we have been told, mysterious experience. This experience begins with an intellectual journey as the visitor reads and plans and eventually writes a letter requesting a tour and culminates in somthing quite physical. What is lost, I suppose is the potential for a chance encounter. One cannot just "stumble in" to our museum, though many visitors have "stumbled upon" our web site, and have occasionally scheduled a visit.

Have you given any thought to creating ways for Patamechanical ideas to manifest in the world under less controlled circumstances?

N.S. We like to think that these ideas already exist all around us, and we hope that after visiting the Musée, one begins to sense their vestiges in the fabric of everyday life.

Finally, each piece in the Musée is purportedly created by a different person with their own unique history. How do you create these histories?

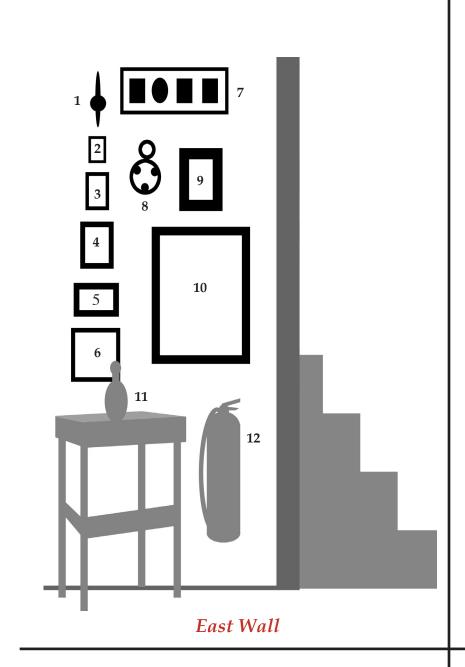
N.S. Hans, Ezekiel and Maxine are fluent in both P.C. and Mac platforms and generally use Microsoft Word. Atom writes his out long hand and either Canterel or I type it up.

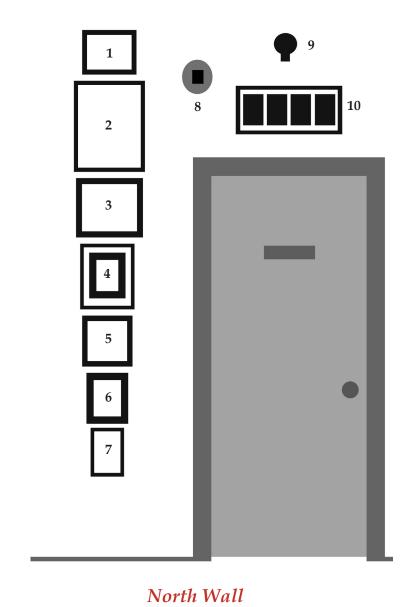
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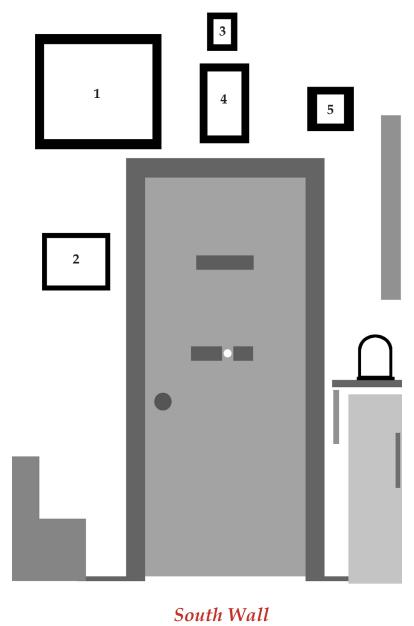
The practitioners and scholars that have been brought together to form this exhibition follow in the traditions of Dion, DeMarinis, and Duchamp in that they too are playfully engaged in the *ready-made* analytical language of science, technology, and museological paradigms. It could also be said that *outwardly*, this document, like the exhibition, conforms to the *ready-made* rituals inherent to the system within which it must conform, but *inwardly* it is an attempt to stir up ideas, spin concepts and blend the distinctions we make between science and art, tomfoolery and seriousness, reason and unreason, the real and the imaginary, positivism and ultimately, our presumption – of objectivity.

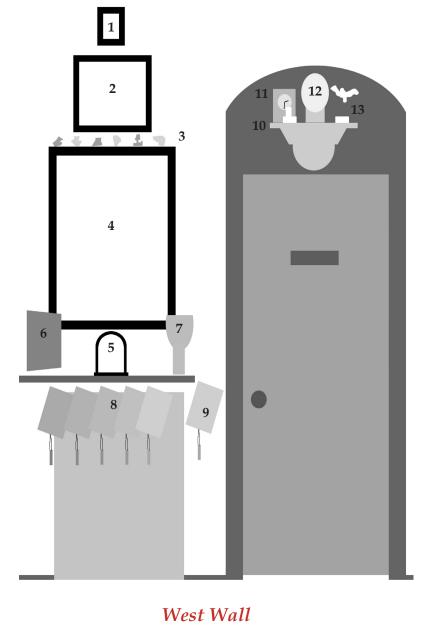
Now then, into the labyrinth!











# THE FOYER



In keeping with our origins in the Wunderkammer, the walls of our Foyer are decorated with a modest collection of framed pictures and objects depicting aparati and influential figures that have played an important role in the evolution of the field.

All visitors must traverse this small room before entering Patamechanics Hall. If the curious guest is so inclined, they are invited to peruse a small booklet which contains a map identifying each picture or artifact on the walls with corresponding captions. This map is included here for your inspection.

#### East Wall

- **1)** A hand-crank drill with missing teeth (circa 37 E.P.). **11**
- 2) Nikola Tesla's Oscillation Transformer (24 E.P.). 12
- **3)** A photo of George Antheil with his airplane propeller and other noisemakers used in the 54 E.P. Carnegie Hall Performance of *Ballet Mécanique*. **13**
- 4) Cinderella's Castle in Disney World. 14
- **5)** Ottomar Anschtz's Electrical Tachyscope (16 E.P.). *15*
- 6) A picture-search puzzle. 16
- 7) A frame containing four photographs which depict the similarity between Duchamp's Three Standard Stoppages and Marey's Profiles of vertebral curves and of the neck and thorax (15 E.P.). 17
- 8) A pair of bicycle gears.18
- 9) Wire sculpture titled *Questioning the Speares* by Neil Salley, 128 E.P. 19
- 10) A gilded mirror. 20
- 11) Mahogany server and wine decanter. 21
- **12)** Fire extinguisher. 22

#### North Wall

- 1) Etienne-Jules Marey's sphygmograph (13
- **2)** A portrait of Albertus Seba. 24
- **3)** A reproduction of an etching by Jean Hans Tröschel depicting a group of Minotaur observing an anamorphic cylinder (1625 *vulg*). **25**
- **4)** A reproduction of an etching by Jokob Scheuchzer depicting the differences between human and animal eyes by means of dissection. **26**
- **5)** A chart by John Worrell Keely with symbols defining the relative sympathetic association between Etheric chords created for his science of Sympathetic vibratory physics (13 E.P.). **27**
- **6)** A photograph of Kurt Gödel (33-105 E.P.). 28
- 7) A drawing by Robert Fludd (1617 vulg). 29
- 8) The severed arm of Molaris Cupidta. 30
- 9) A Crookes Radiometer. 31
- 10) A series of photographs of mechanical simulations of probability density distributions of different electron states of the hydrogen atom (99 E.P.) and random distribution of Brownian movement displacements

measured from the center of a target (40 E..P.). 32

### South Wall

- 1) Museum Overview Diagram pictured on the previous page. 33
- 2) Quote by George Steiner .34
- **3)** A crude woodcut print of an overweight man holding a wand, hand in his pocket, with a spiral drawn on his belly. Attributed to an artist with the initials A.J.35
- **4)** A framed Machinamentum Confusionis specimen .36
- 5) Photograph depicting H1, the marine chronometer developed by John Harrison in 1737 *vulg*. 37

#### West Wall

- **1)** A small framed lithograph, attributed to René Descartes' (1596-1650 *vulg*), depicting his "Withdrawal Reflex." **38**
- **2)** The reproduction of an etching depicting the Wunderkammer of Levinus Vincent. 39
- **3)** Various Patamechanical artifacts presented by various practitioners under guidelines set fourth by Arthur Kroc. **40**
- **4)** A wooden cabinet with glass front that contains an assortment of Radionic tubes, butterflies, fish tails, a spider, and dried flowers. **41**
- **5)** A glass dome containing an orange, with peeled exterior revealing a fruit composed of tiny mechanical workings. **42**
- 6) Sheet of musical credits. 43
- 7) Glass chalice in the shape of a human head. Visitors are invited to augment the interior of this head by contributing a small amount of paper material...green in color... preferably printed with pictures of Andrew Jackson. 44
- 8) Tour-books with flashlights attached. 45 9) A book with descriptions of Foyer carti-
- facts, containing a facimilie of words you are now reading.
- 10) Various glass optics. 46
- 11) A clock that runs backwards. 47
- **12)** An authentic Phrenologist's instrument. 48
- 13) A toy bird named Alfred. 49



# A HISTORY and DEFINITION

o f

# PATAMECHANICS

bу

## Neil Barden Salley

Upon entering the Foyer at the Musée Patamécanique the tour begins with a brief orientation.

What follows is a transcription of this orientation.



he history of Patamechanics, like all of history, is *vast*, simply because it may be written and interpreted in numerous if not an infinite number of different ways. 50 Here, we have chosen to focus our attention on a particular *rupture* that appeared in the intellectual fabric of Continental Europe at a time the Gregorian 51 calendar specifies as the 15th century. As will be seen, once this rupture began to widen, *a widening due entirely to Patamechanical methodologies*, the dimensions of man's universe have been forever altered.

Certain technological innovations paved the way for the science and art of Patamechanics to flourish.

Methods of ship-building were now advanced to such a degree that vessels were seaworthy enough to withstand the forces of great ocean tempests. 52 If packed properly, these hefty ships could carry enough supplies to sustain a crew for months on end.

It was also at this time that navigators were beginning to use the stars to chart their courses. 53 In celestial navigation, one utilizes a device such as an astrolabe to observe celestial bodies to calculate a ship's position. Prior to these methods, sailors navigated by a process of deduc ing or dead reckoning ones course. In dead reckoning, a navigator uses a compass to orient their direction. By measuring their speed Figure 4 and distance traveled while compensating for tides and other weather patterns, they would hopefully arrive at their chosen destination.

Our story begins at the moment when these captains, armed with new and marvelous technology, pointed their ships toward the dark horizon like they had

so many hundreds if not thousands of times before. But here, an unprecedented event occured which had a direct impact on the evolution of Patamechanics.

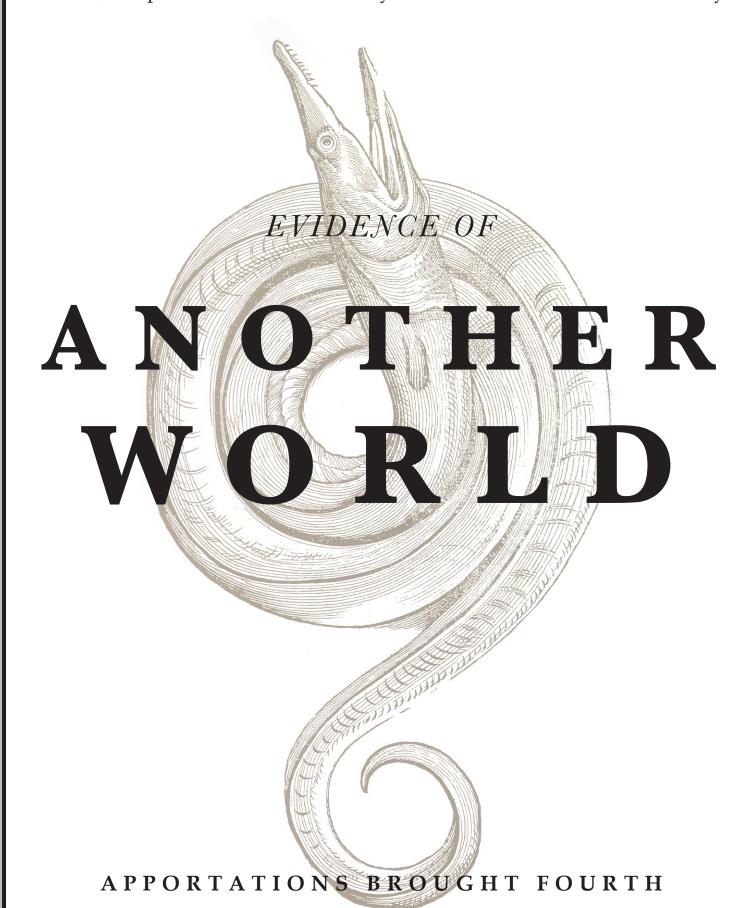
The ships started coming back! They simply stopped falling off as much, and returned home more often with fantastic stories of a land out there, beyond the confines of the current geocentric borders of the universe.

Not only did these explorers bring bach stories, but they made maps, illustrated vistas and, most importantly, collected specimens of the most unusual sorts. It is this enigmatic

booty brought back from the *other-world* which is the essential component of our Patamechanical analysis, because these objects essentially validated the existence of a once aberrant domain.

## EXTRAORDINARY CREATURES

began to appear on the docks of European shipping ports, the likes of which no modern man had ever seen before. Curious mammalian, reptilian, insect, plant and sea-life specimens in so many colors, shapes and sizes that they baffled the scholars of the day.



from the new world were a highly sought after prize because they represented a new, if not elitist form of knowledge.

Figure 5



IMAGINE

holding a piece of another world in the palm of your hand.

There were certainly *stories* about fantastic realms beyond the sensory horizon, but for the general population of continental Europe, isolated and provincial as they were, the idea of a *New World* was really nothing more than pure speculation, a myth, a fable, an imaginary place.

These treasures changed all this.

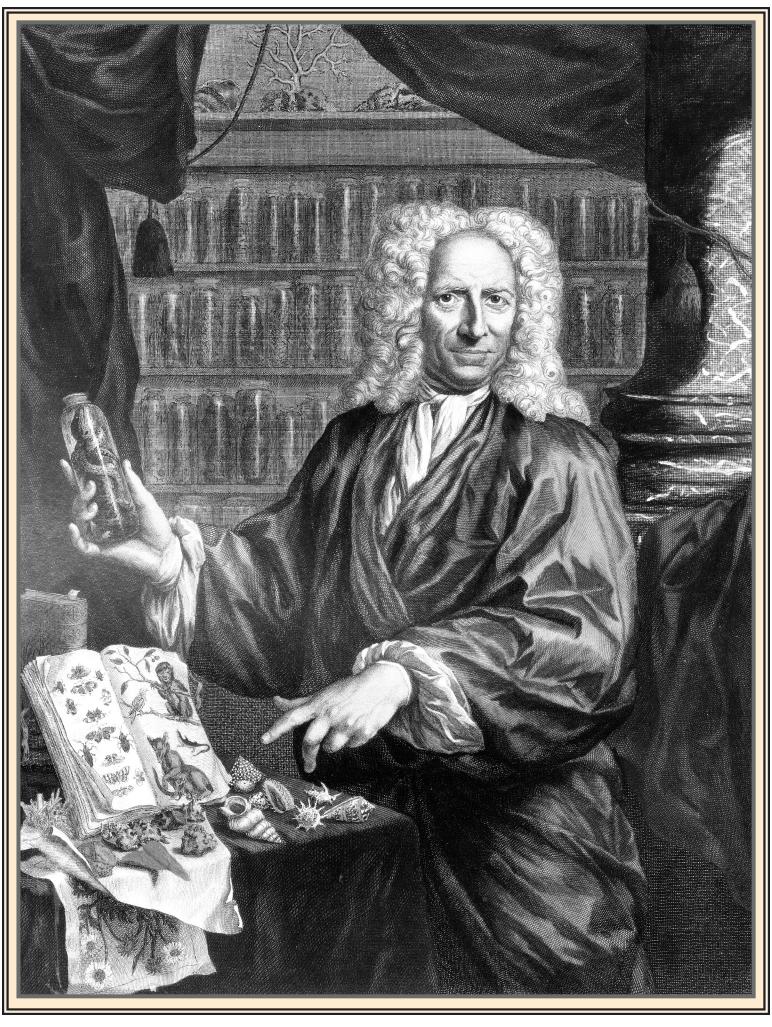


Figure 7

Here we meet Albertus Seba, (1665-1736) an apothecary by trade with a keen interest in collecting natural specimens. Seba saw the growing demand for new world plunder and set up a shop along the docks in Amsterdam. Here, he would greet sailors returning home from ocean journeys and offer to purchase or trade their finds from afar. The sailors grew keen to Seba's methods and they came to

realize that the more rare, the more unusual the specimen or artifact they had to barter with, the higher the price they were able to fetch for it.

By inserting himself between the bearers of strange fruit and the growing body of collectors, Seba became immensely wealthy. Peter the Great 54 purchased Seba's own collection.



Figure 8

FOR THE ENLIGHTENED MEMBER of European aristocracy, one's collection became a kind of calling card to his fellows. The larger, more diverse collections, which often filled entire rooms, were called *Wunderkammer*, or *Chambers of Marvels*. Each was uniquely organized and reflected the collector's personal views and tastes. Yet their intention was not merely to organize, define, and possess what was rare and spectacular, but to present these artifacts within a special setting which would instill in them layers of meaning.

On the first page of the introduction to Impey and Macgregor's The Origins of Museums, the Cabinet of Curiosities in Sixteenth and Seventeenth Century Europe, we find a lengthy quote by Sir. Francis Bacon which sums up the attitude of the era's most avid curator/collector.

And so you may have in small compass a model of the universal nature made private...a goodly huge cabinet, wherein whatsoever the hand of man by exquisite art or engine has made rare in stuff, form or motion: whatsoever singularity, chance, and the shuffle of things hath produced: whatsoever nature has wrought in things that want life and may be kept... 55

The Bacon recipe (pun intended 56) goes on to describe what appears to be a laboratory, and a magical one at that:

...shall be sorted and included and a still house, so furnished with mills, instruments furnaces and vessels as may be a place fit for a philosopher's stone. 57

What is of particular interest to this institution is that these early endeavors sought to achieve a synthesis of science in its wildest and most untamed form, and art in its boldest manifestation.

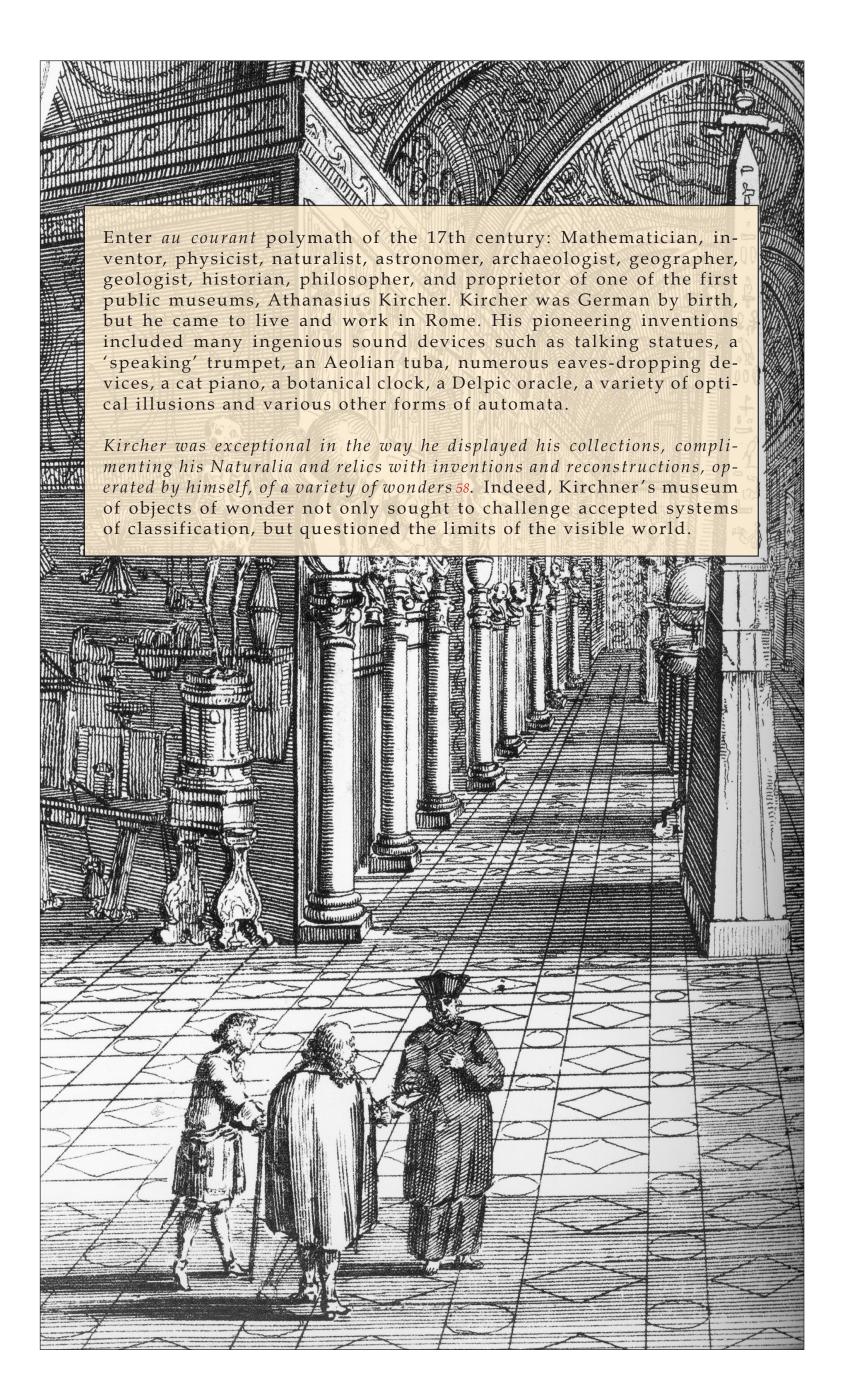


Figure 9

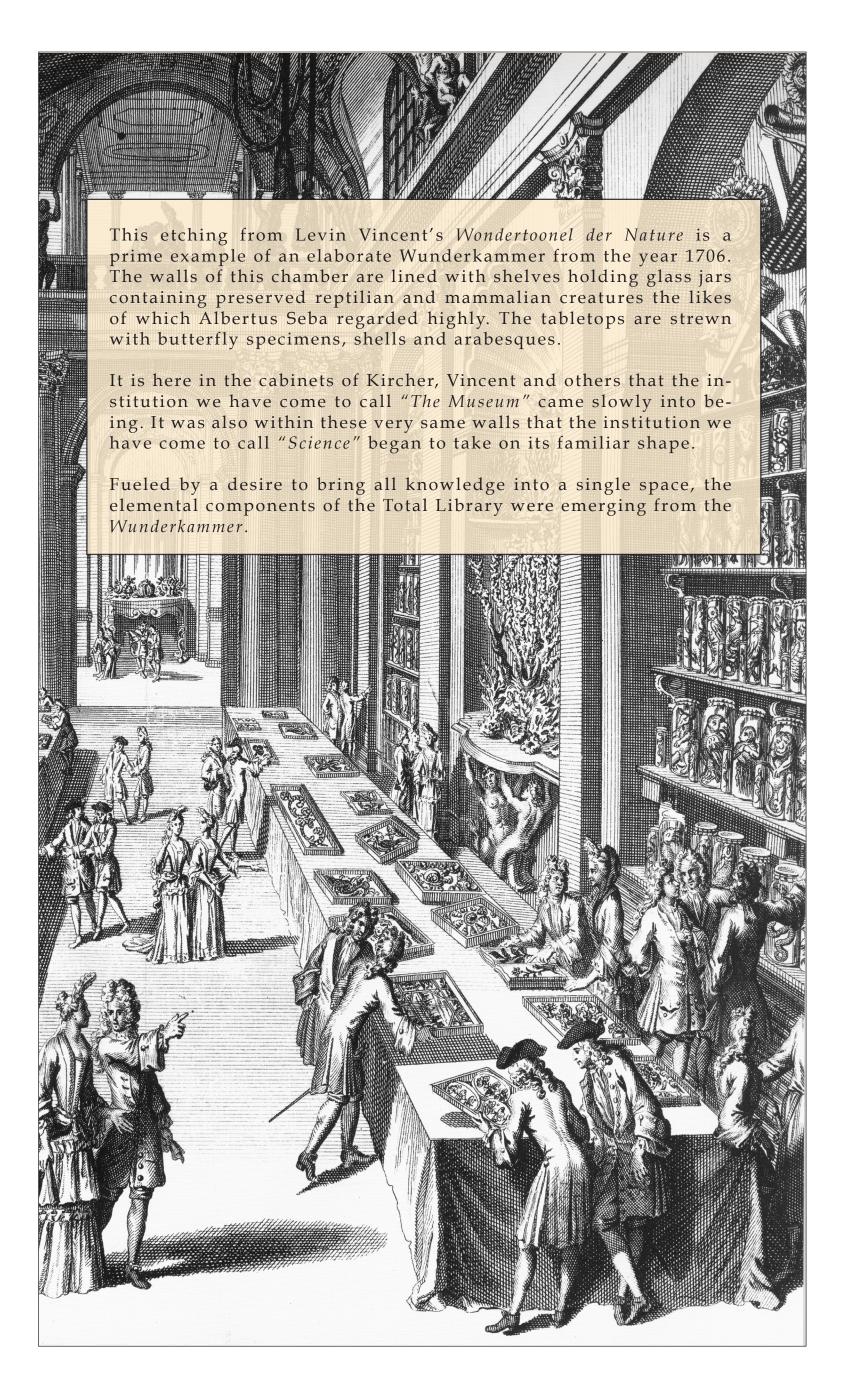
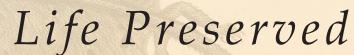


Figure 10

As time passed these collections grew to include examples of Creation in all its possible forms and diversity... 59



With the aid of embalming and other preservation techniques, life itself could be arrested, frozen in time for future study.



Unusual Creatures Chimeras, monsters, anomalies of birth, anything that

would cause one to consider what shape life might potentially take became a focal point of the more eclectic

collections. 60

Imitations of Life Techniques in wax making had advanced to such a degree that a skilled artisan could create a likeness that could trick the eye into believing what it saw to be life.

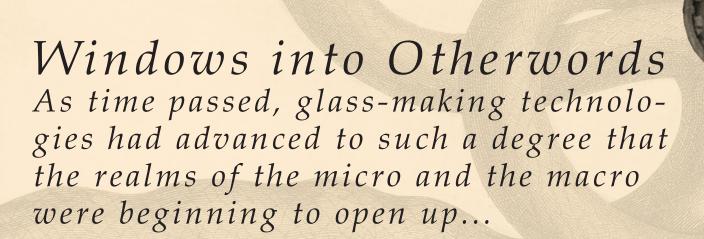






Life Invented 61

Robots, or Automata were essential components in cabinets such as Kircher's. This "Chained Slave" would laugh and cackle in the face of visitors that approached it, triggered by weight mechanisms in the floor.

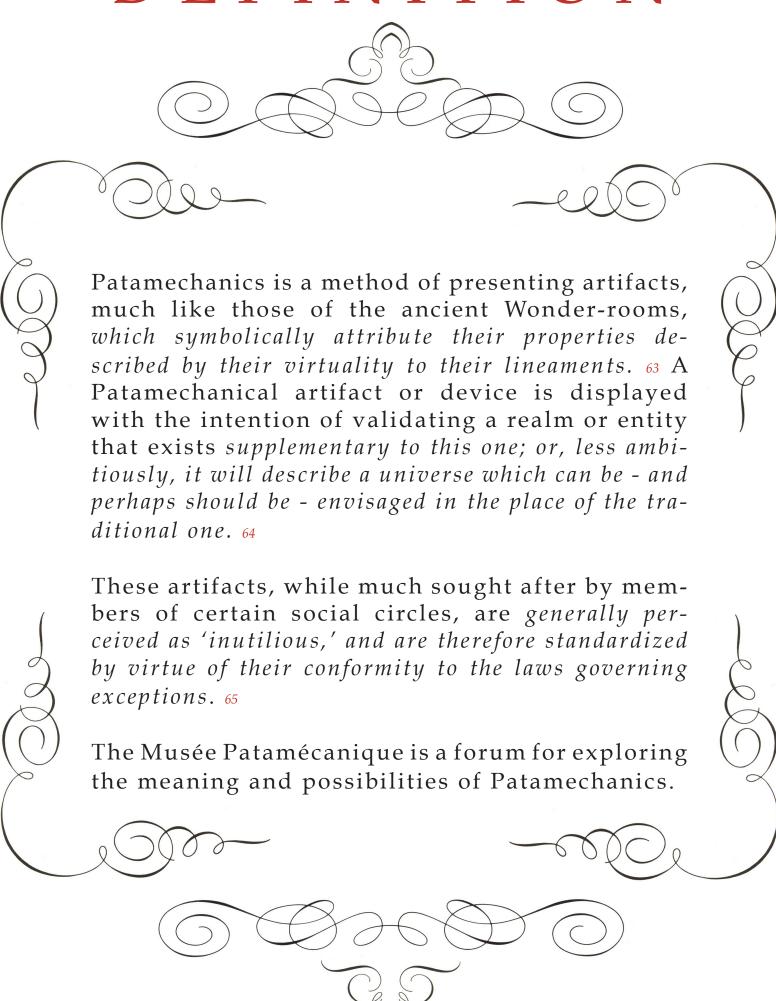


...any object or effect that the human being could insert between the body and the outside world that could potentially open *A PORTAL INTO OTHERNESS* was an essential ingredient of the Wunderkammer. 62



And it is from this plasma of ancient and enigmatic elements that the Wunderkammer called Musée Patamécanique was born.

### DEFINITION



The treasures brought forth during the age of great exploration are the initial objects of our inquiry because it is through their physicality a new realm came into being.

To bring this point home we shall cite one contemporary example of Patamechanics in action:

One day, while traveling through the rural back-roads of France and Germany two brothers named Grimm 66 discovered a doorway into a supplemental realm which they preserved between the pages of a book. Many, many years later a gentleman by the name of Walter Disney rediscovered this particular portal and enlarged it through the medium of cinema. When the time came for Mr. Disney to manifest his own otherworld, his personalized version of reality, what does he put smack dab in the middle of it but a physically realized artifact from the realm that he discovered in the pages of the Grimms' book.

Some have had the pleasure of dining within its very walls 67. This *Patamechanical Artifact*, often cited as the *Patamechanical Nexus*, is physically located in what was once a swamp in Florida. There are similar epicenters located in California, Paris, Tokyo and Hong Kong.

The contradicting hyperreality called *Disneyland* that exists in-between physicality and virtuality is a Masterpiece of Patamechanical Arts. 68

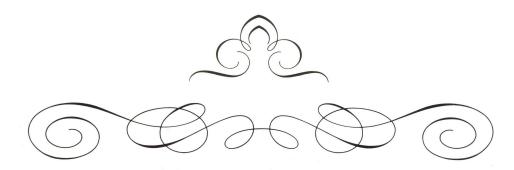




Figure 17, The Patamechanical Nexus, located in what what was once a swamp in Florida





## The Museum of Patamechanics







#### **Tours:**

Tours will be given Wednesday, Thursday and Friday evenings or by special appointment

#### **Location:**

You may schedule your tour and learn about the secret location of le Musée by visiting museepata.org

#### Admission:

Admission is free, but donations are graciously accepted

Nestled on the grounds of an historic estate in Bristol Rhode Island, Musée Patamécanique has opened its doors to the general public for the first time, so it is with shear delight that we offer you this sampling of the dynamic body of research now taking place in the field of Patamechanics.

In the manner of the great Wonder Rooms of yore, the original theatre of the broadest scope, Musée Patamécanique is a hybrid institution, a museum cum-laboratory, cum-carnival for the senses. Please accept this invitation to learn more about the current practices in the field of Patamechanics, and be re-introduced to that wonderful sense of the marvelous, the magical, and the sublime that existed before the demise of the historic Cabinets of Curiosities.

# THE EXHIBITION



Figure 19

There's a subtle relationship between the movements of his fingers and the movements of the puppets attached to them, something like the relationship between numbers and their logarithms or between asymptote and hyperbola.

Heinrich von Kleist, On the Marionette Theatre

## PRINCE ATOM BOLGLOM Lilliput, London, Stockholm MISS MAXINE EDISON Paris, New York Dr. Ezekiel Borges plateau Brussels Bosse-De-Nage Unknown HANS SPINNERMEN London born, currently residing a quarter of an hour outside of Paris

It is with great pleasure that we present the work of five Patamechanical Practitioners from across the globe who together represent a cross section of the dynamic body of research now taking place in the field of Patamechanical Inquiry.

The following pages contain a brief biography of each Patamechanic and descriptions of their work in the order listed above.

#### PRINCE ATOM BOLGLOM

Modern Physics teaches us that we live in a world of illusions created for us through the mechanism of our senses *and* that the most solid of objects, including our very selves are really nothing more than a bundle of energy, vibrating in the infinite vacuum we call space.

If one is able, or even curious about these speculations, one will most likely be led to the work of Prince Atom Bolgolam. Born in 78 E.P. Prince Atom has an international reputation as one of the world's most renowned authorities on Quantum Vibratory Physics. 69

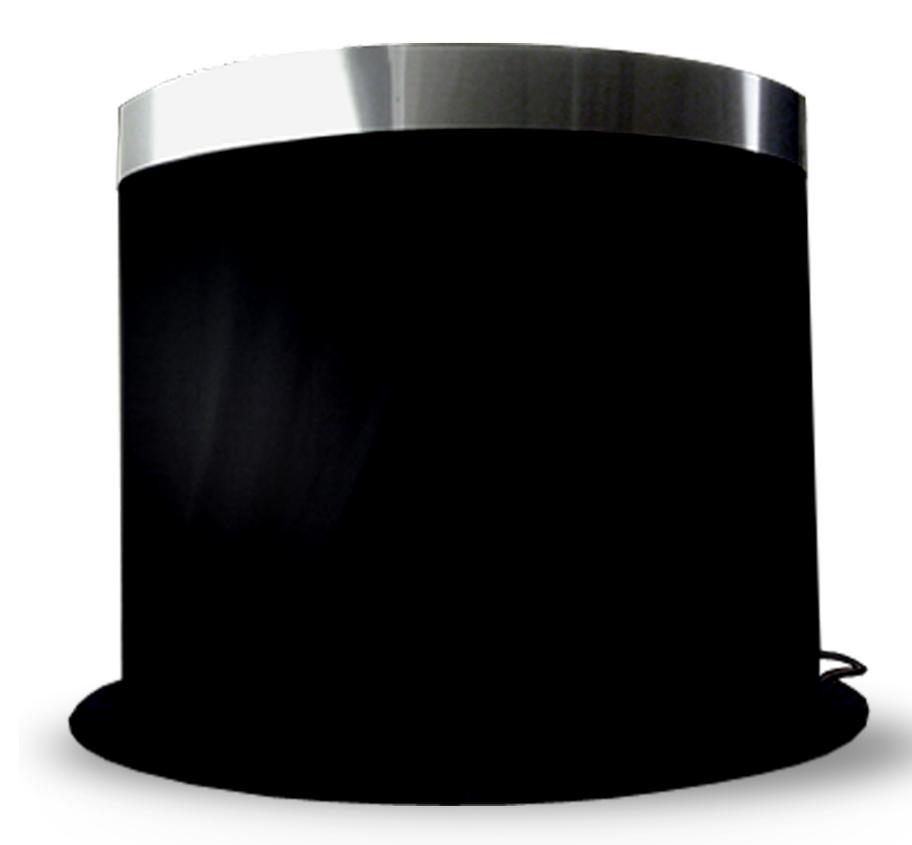
Though he may not be tall man, the Prince's personality is huge. The son of King Skyresh Bolgolam, and Queen Eulalie Ubu, young Prince Atom did his undergraduate studies in Greek Antiquities at the University of Divine Providence in his homeland 70, then acquired his masters in Quantum Vibratory Physics at the Royal Institute of Technology in Jordan College 71 and later received his Doctorate from Collège de 'Pataphysique via the London Annex. 72

From the moment of his sensational arrival by air in his custom-designed Zeppelin, we have been elated to have Prince Atom and his *Resonance Machine* as part of the collection at le Musée.



From the primeval atoms; for the same Primordial seeds of things first move of self, And then those bodies built of unions small And nearest, as it were, unto the powers Of the primeval atom, are stirred up By impulse of those atoms' unseen blows, And these thereafter goad the next in size; Thus motion ascends from the primevals on, And stage by stage emerges to our sense, Again, if ev'll motions are co-linked.

Titus Lucretius Carus -On the Nature of Things, Written 50 B.C.E 73

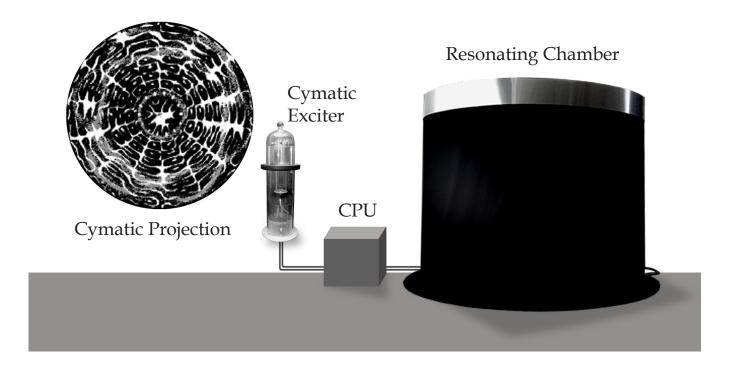


RESONANCE MACHINE

Vibro Aegrotatio Machinamentum

Visitors are invited to experience this apparatus; however, all guests are required to attend a brief orientation to become familiar with the equipment and principals of operation.

PLEASE NOTE: While the Resonance Machine is a practical study in the sympathetic vibratory nature of our quantum biophysics, these laws have been slightly distended.74



The device is comprised of four primary components: The Resonating Chamber, The Cymatic Exciter, a Cymatic Projection from the aforementioned Cymatic Exciter (provided by a live camera feed), and a Central Processing Unit (CPU) as shown above.

The initial inspiration for this project came from the work of the Swiss doctor, artist, and researcher Hans Jenny. In 95 E.P. Jenny published a bilingual book titled - *The Structure and Dynamics of Waves and Vibrations*. 75 He called this new area of research Cymatics, which comes from the greek work *Kyma*, meaning wave. Cymatics could be described as the study of how energy fields, or vibrations, generate and influence patterns, shapes and moving processes within material forms.

Jenny offered no over-arching conclusions for his research. No theory is presented that explains the phenomenon in terms of mechanics or dynamics in the modern sense and no predictions are made based on theory or observation; Jenny's approach was more in the tradition of the exploratory research and categorizing done by the ancient Greeks.76

This project was inspired by one of Jenny's inventions he called the *Tonoscope* 77.

The Cymatic Exciter (pictured on the right) is a device similar to Jenny's Tonoscope in that it is designed to perform Cymatic experiments on a variety of substances within an airtight, sound-proof and transparent enclosure. The cylindrical housing contains a Petri dish that sits atop a vibration-isolated resonating platform. Here, the substance in the Petri dish is diluted water. 78

When activated, the CPU sends a pair of randomly selected tones between the range of 30 and 60 hertz, varying in degrees of +/- 3 hertz. This is approximately the tonal range of the human voice. 79 The continuously changing, randomly generated frequencies are fed to a resonator, or vibrating platform, located in the base of the Cymatic Exciter. Once this resonator is engaged the water in the Petri dish is excited and a vast array of undulating patterns or Cymatic Images are formed. This dynamic display is captured by a high-resolution camera, output to a projector, and cast upon a circular screen. Lucretius' notion of the Clinamen 80 is evoked through the manner in which discrete and otherwise imperceptible energy fluctuations manifest a wide variety of undulating patterns upon the surface of the water. The clinimen atomorum, or swerving of the atoms (De rerum natura II, 216-93) is an essential part of the model. The random, aleatory nature of the swerving of the atoms as they fall is postulated in oposition to the constant. Thus, the random is opposed to the deterministic and the clinamen acquires the status of locus and consequently (was recognized by Lucretius' as being) the granulator of free will. 81

The Resonating Chamber is essentially a large-scale version of The Cymatic Exciter. It is a human size petri measuring seven feet in diameter and enclosed by a light-blocking black curtain. The floor of the chamber is designed to vibrate, much like the head of a drum.

One enters the chamber through an opening in the black curtain and is instructed to look for two illuminated cylinders on the floor of the drum. While grasping these cylinders, one in each hand, the visitor is directed to recline face-up, with their arms and legs outstretched in a manner similar to the central figure in this illustration from Robert Fludd's *Metaphysics and Cosmic Origins*. 82



By grasping these cylinders the participant activates the CPU (The cylinders utilize the skins galvanic capacitance to activate the program) which in-turn activates a program that sends the same frequencies being fed to The Cymatic Exciter to six, 120-watt transducers affixed to the underside of the drum head. After a sixty-second rise in power, the floor of The Resonance Chamber is made to vibrate at the same power/surface ratio as The Cymatic Exciter.

From within the chamber the visitor's body, under the induction of these divergent energy fields, becomes both a vessel and a cipher for identifying the sympathetic resonance between the human form and the quantum behaviors that occur at the on-set of turbulence in matter. Here, representation is defined in relation to movement rather than stasis, energy rather than matter, the wave rather than the particle.

In terms of written memorabilia, such as the text you are now reading, logic defines itself as a self-organising principle in nature, and it is only as we leave the world of the printed page that we may enter the realm of subtle vibrations not susceptible to logic.



The Cymatic Exciter

#### MISS MAXINE EDISON

Great grand-daughter of the industrious inventor, Thomas Alva Edison, Maxine was born in Paris and began her formal education as a student of philosophy, but eventually surrendered to the lure of the fascinating, yet little-known, art and science of scent.

Opening her first perfumery in Manhattan in 118 E.P. her success came quickly with the launch of the now-coveted perfume, "Coal Bin," that she developed as part of her line of "Petroleum-Flora" fragrances made in collaboration with Exxon Mobile.

This was of course followed up with her ever popular *Love Gasoline 83* hand cream, "Turbine-essence" air fresheners and the very popular unisex scent "Sooty."

Recently, Maxine has found inspiration in the remixing of man-made industrial scents found in common household products such as automobile air fresheners, floor cleaners, shampoos and dryer sheets.

Her Patamechanical take on Jacobson's organ can be witnessed in the exciting Huxleyian scent organ 84 she has prepared for our inaugural exhibition.



In the quest for truth, the sense of smell, which is also the sense of veracity, drawing as it does upon the sources of animals instinct that give the body its great wisdom, providing a tool for the psychologist in search of the fake or illusory – dethrones the chilly logic that emerges when man struggles against the intellectual. 85

-Friedrich Nietzsche



#### OLFACTORY LIGHTHOUSE

Pharus Foetidus Viscera

Upon this cylinder Miss Edison has mounted the horn of a unicorn, 86 which is induced with a slow-moving rotation that counters the spiral traces of its growth, thus producing a natural secretion the color of topaz. The horn is encased in a dome of glass, illuminated from above, and surrounded by eight blow-pipes. 87

This lighthouse, in the shape of the medicinal cuttlefish, emits not photons, but a random scattering of molecular oscillations 88 as a curious set of bouquets lift and amuse the olfactory organ to the illusory delights of pomegranate, honeydew melon, eucalyptus, citrus, as well as Christmas tree, papaya, the essence of wood, 89 and sugar cookie.

#### Dr. Ezekiel Borges Plateau

Born in Brussels on the 9th day of HAhA, 28 E.P., Dr. Plateau 90 has long been acknowledged as a truly exceptional Patamechanic. He studied at the University of Liege, where he graduated as a doctor in the physical and mathematical sciences.

He is well known for his numerous experiments with soap bubbles and, in particular, his research into an area of the human brain, which according to Dr. Plateau, is responsible for synthesizing the vast array of potential sensory impressions into a linear succession of neural impulses.

In short, Ezekiel 91 claims to have discovered the organ that governs our perception of time.

It was not soon after forming his hypothesis that the Doctor saw a correlation between time perception, and the potential for time travel.

Early on, however, these speculations led to an ill-planned experiment in which he gazed directly into the sun for twenty five hours and fifty two seconds while being transported on the back of a bicycle at a speed of 300 kilometers per hour, 92 consequently poaching his retinas within their own vitreous gel!

Miraculously, Dr. Plateau has overcome his handicap to bring us the spectacular *Time Machine* and his hand powered interactive machination, *Crank-O-Wank*.



In deluge o'er the earth-born man; then turned his fluxile eyes Into two stationary orbs, concentrating all things: The ever-varying spiral ascents to the heavens of heavens...

- William Blake



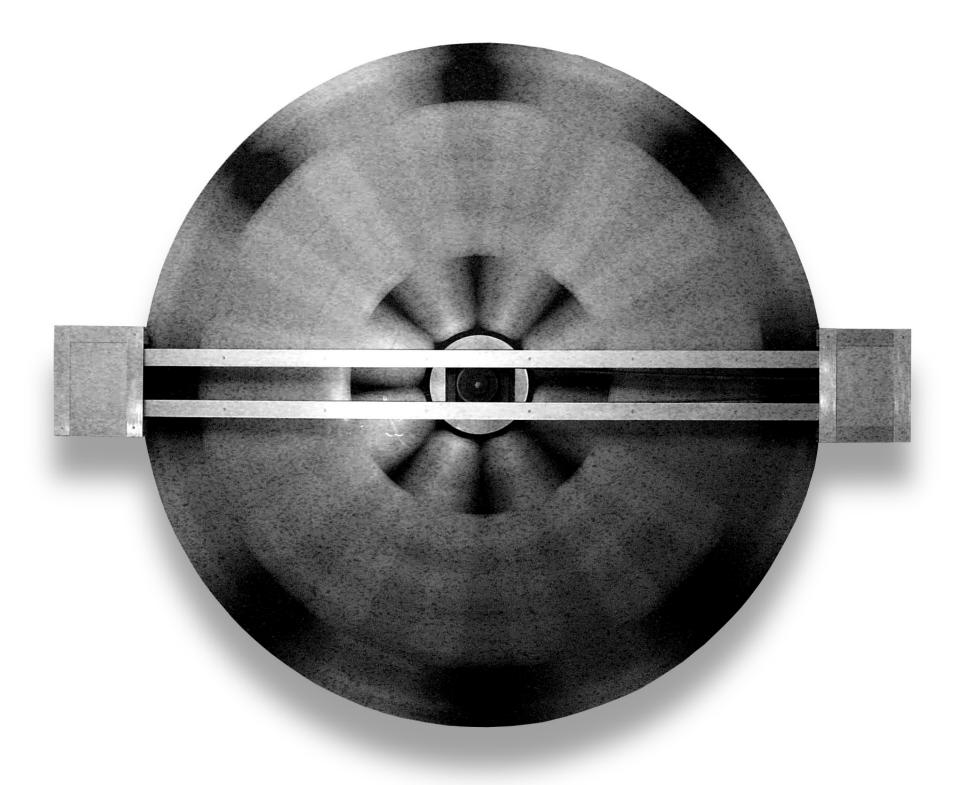
#### A TIME MACHINE

Lumineus Maximus

The Machine 93 consists of a jointed, aluminum frame, analogous to that of a Faraday Wheel. 94 The bars of the frame are fixed in place with steel and aluminum bolts linking it together.

The two tori (fly-wheels) of substantial diameter are honed of polished mahogany and sheathed in black enamel. Each is precisely balanced, and ribbed with aluminum. Mounted upon separate axle-rods of highly densified steel, their extremities spin in a set of high-speed precision bearings.

Behind these disks are affixed six banks of ambaric elements arranged in concentric circles, reaching a diameter just within the constraints of the outmost disk – this piece of apparatus provides ignition for the LUMINIFEROUS ETHER, 95 thus satisfying the requirements necessary for the machine to produce its effects.

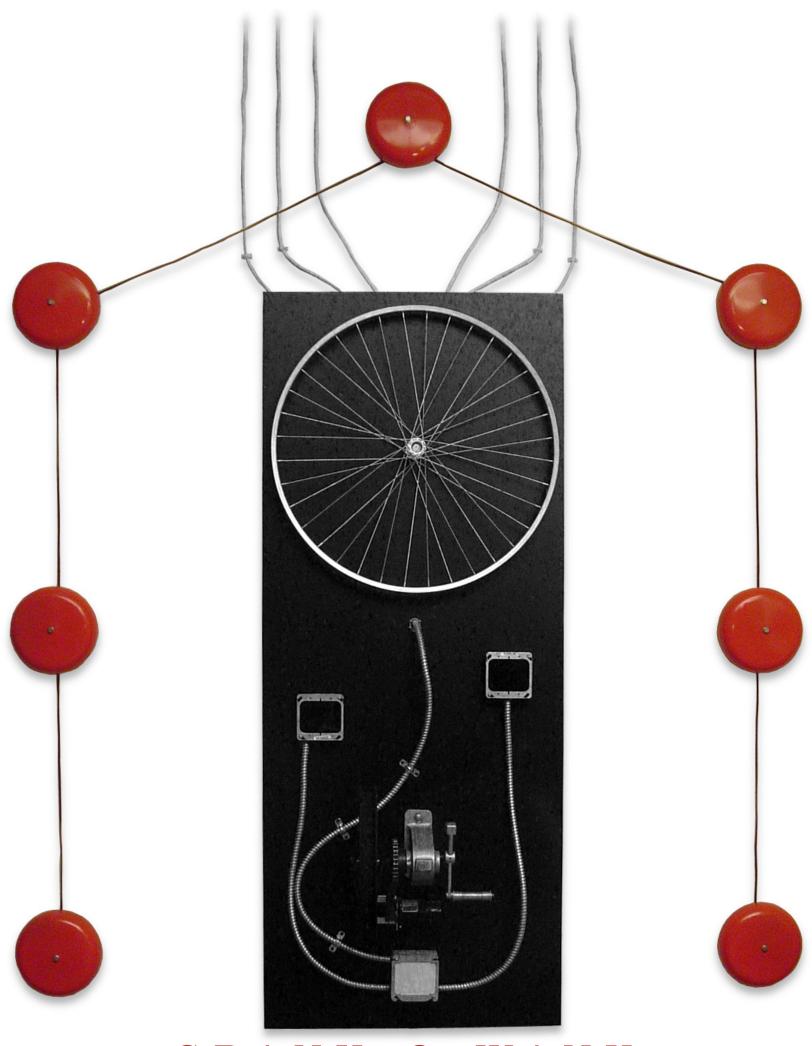


Outside the circumference of the tori, under the jointed aluminum frame which bisects the machine horizontally, are mounted twin electric motors. The driving force of the motors is transmitted to the tori via ratchet-boxes and chains, analogous to those used in a bicycle. Each rotate its corresponding tori in the opposing direction.

The brain of the machine is housed within an aluminum cube on legs. Inside this cube are two ambaric TYPE K SCR controllers; these accommodate the precise speed control necessary for the high speed synchronization of the tori. All luminosity and rotational adjustments are handled here automatically.

When engaged, the machine always sets off in the direction of the future. As a steady stream of power is applied to the motors the rotational velocities of the fly-wheels are made greater and greater, thus, the vibrations emitted by the device become of higher and higher amplitude and gradually approach a rate of rotation where the aforementioned ambaric elements are engaged - it is at this moment that undulating ocular entities 96 appear on the surface of the outer tori.

Now, if you are able, please step into *The Laboratory for Advanced Fourth Dimensional Mechanics* 97 and you will see that the device is capable of passing through the wall to which it is affixed. - Dr. E. B. P.



CRANK-O-WANK

Harundo Machinamenti Commissum

In honor of le Musée's inaugural exhibition, Dr. Plateau has created the Crank-O-Wank. 98

One visitor on each tour is invited to crank the Crank-O-Wank handle. This action generates an electrical charge which causes a chain of events to unfold throughout Patamechanics Hall; bicycle wheels turn, school bells tinkle, song birds take flight, and microbes sing in *a cappella*! As these voices intertwine, mechanical rhythms surface and Patamechanics Hall takes the form of a walk-in musical instrument.

#### Bosse-De-Nage

After a four year stint as full-time professor at the department of Digital+Media at Tion 99 University we are happy to announce that Bosse-de-Nage's 100 imagination has not been strained by the limits placed on it within certain circles of academia.

As you will see, his unique brand of nomenclature (in addition to his customary and punctual "Ha-ha"!) is based on the pairing of ready-made 101 elements which suit his fancy.

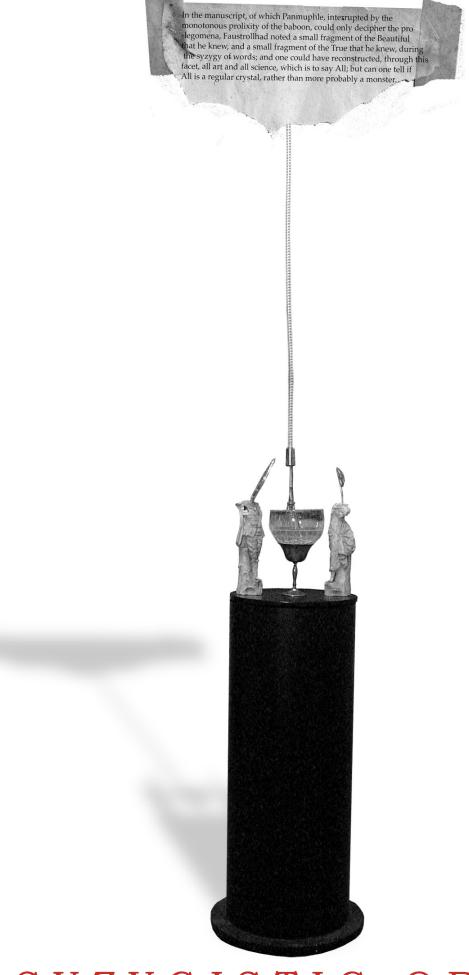
Indeed we are elated to have the work of Bosse-de-Nage as part of our inaugural presentation!





By this Art you may contemplate the variation of the 23 letters...

- Robert Burton, The Anatomy of Melencholy

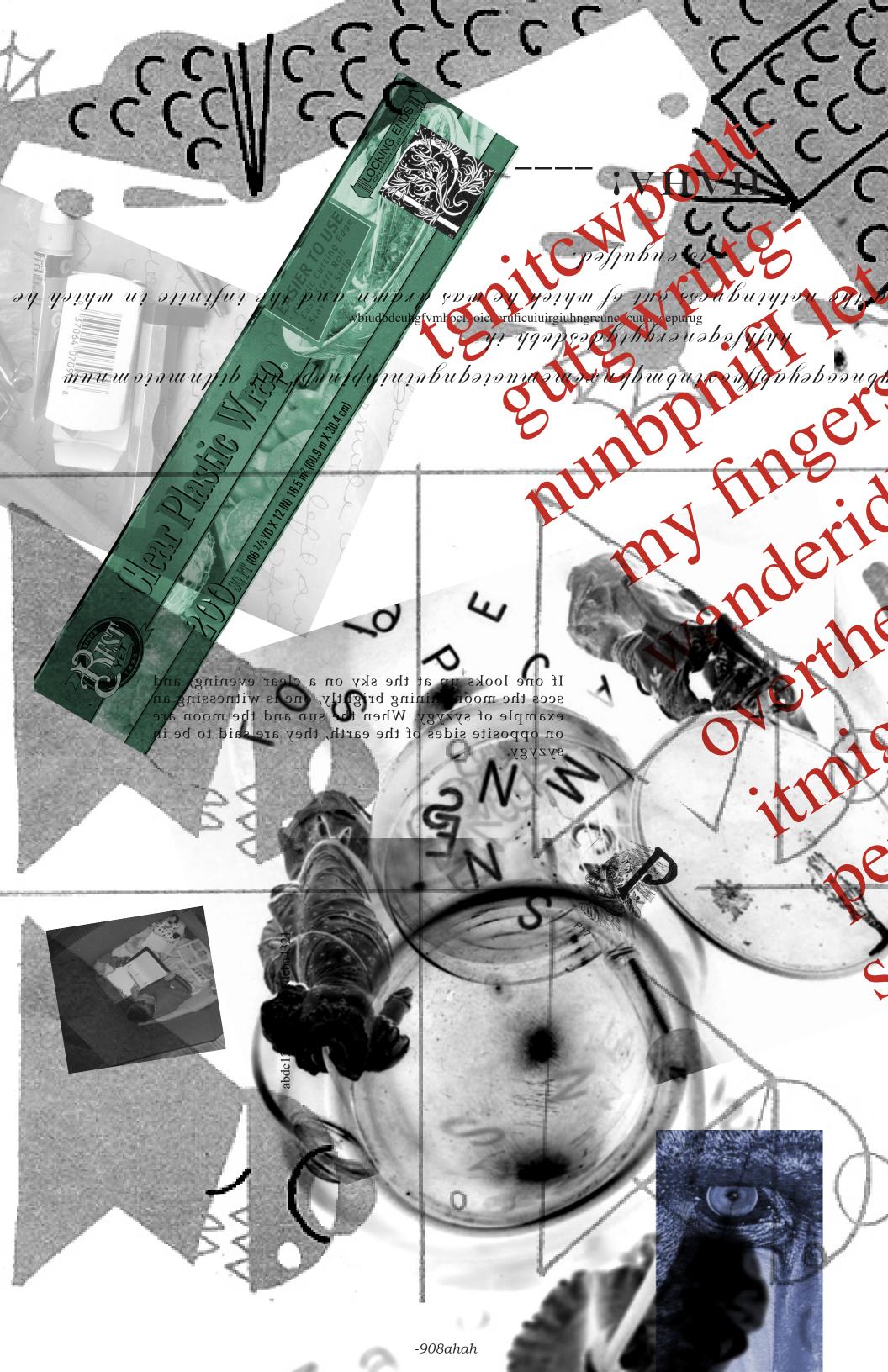


#### A SYZYGISTIC ORACLE

Oulipoius Optiratuse

Upon a rotating platform are placed 2 statues: one of a man, the other of a woman. Their heads have been replaced with distorting optical glasses: One glass magnifies all images that pass before it, the other minimizes, making all objects behind it appear small and far away. Centered between these, as would be the earth, when in syzygy 102 with the moon and the sun, is a glass hemisphere, held in place by a silver chalice and filled with glycerin. A kitchen whisk suspended from the ceiling by a gesticulating cord of electrical conduit swings about the interior of this hollowed orb, mixing a collection of letters and numbers submerged in the glycerin bath. Visitors are invited to ask the oracle any question, any riddle, to interpret the past or even to foretell the future.

On the following pages monsieur de-Nage offers us his own cut-and-paste ruminations.





#### HANS SPINNERMEN

One of the leading practitioners in the field is Hans Spinnermen. Acquiring his Doctorate from Patapolytech, Hans worked at numerous scientific departments within the U.S. and foreign governments before his recent fellowship at Locus Solus. 103

In the early part of this century Hans began experimenting with alchemical methods of extracting the essence from common biological organisms such as birds, insects, microbes and children. 104 He recalls spending countless hours working in his family's basement, often in total darkness, passing the time by reciting memorized passages of "Faust: der Tragödie zweiter Teil" at a metronomic pace of two beats per second. 105

The result of these efforts may be witnessed in an array of inventions 106 of his own design: "These Machines produce a reanimated essence of their test subject in the form of a delay of Infrathin dimension. 107 Indeed, any form encased within these apparati are made back-less and side-less - only front-ness remains." - H.S.

Dr. Spinnermen invites you to test his machines; walk around them - run in circles if you must - perhaps, if you are fast enough, you will catch your own tail!

We are also pleased to offer a selection of Dr. Spinnermen's commentary and poetic musings as accompaniments to his experiments. The subjects of which have provided him a variety of widely disseminated speculations.



For if the skies fall, one may hope to catch larks.

- Francois Rabelais



THE POINTING MACHINE

Sensus Infinitatis

#### PRINCIPALS OF APPORTATION VIA PRINCIPIA RE-ANIMATA

GIVEN that I am frequently asked to disclose the operational principals of my machines I have decided to set them forth here for all to see.

I have constructed this particular device, illustrated on the right, and photographed on the preceding page, with a transparent housing revealing the machine's inner workings.

Let us begin this disclosure by making an appropriate projective abstraction of the subject's status by virtue of the protocol employed below:

Faustroll et al. 
$$\infty - 0 - a + a + 0 = \infty$$

Thus, a perpetual otherness is compounded. The distended result will serve as a catalyst for the unitary transmission as follows:

Evacuation is performed in the lowermost chamber of the apparatus (see *F* in diagram to the right) in a manner similar to those methods envisioned by the late Luigi Galvani.

Once contained, the sample is treated within the Vitalium Boiler (A). Here, dissonant elements are separated into gaseous and electrical states through a process akin to Azoth Pondus. 109 The Distilling Strader (U), located in the secondary chamber, is used to condense the elements further until they are reduced into a Syzygistic 110 compound.

In the tertiary chamber the gaseous-essence is allowed to pass through the Gidouille of the Athio device (S) where it stabilizes and emits ionized alpha particles in the range of +1 R.E.M. As the gas continues to cool, positive ions affix themselves upon the outer surface of the coil attached to the Brass Emitter or "Antenna" mounted on the outside of the apparatus (T).

The electrofied essence is passed through a bath of Resurictine  $^{111}$  fluid ( $^{R}$ ). This highly attenuated current is negatively ionized as it distributes itself across a hot-cathode tube array ( $^{O}$ ). The array, hexagonal in shape, is composed of two interlocking triangles of compactotronic and amplifitronic tubes, each tube is allowed to discharge a stream of free electrons as it pleases.

Beneath the glass dome the positively charged ions from the emitter antenna meet with the negatively charged radiations from the tube array. The ions commingle upon the surface of a vertically mounted paddle 112 coated with extremely high grade Thorium ore. 113 The paddle is rotated at a rate of 360,666 RPM. Individual nuclear disintegrations caused by the interaction of ionized radiations within the Thorium substrate form an undulating field of photonic emissions, or a short-circuited whirl-field 114 (L1) as the transmission of a luminous essence (L2) is manifest.

- H.S.

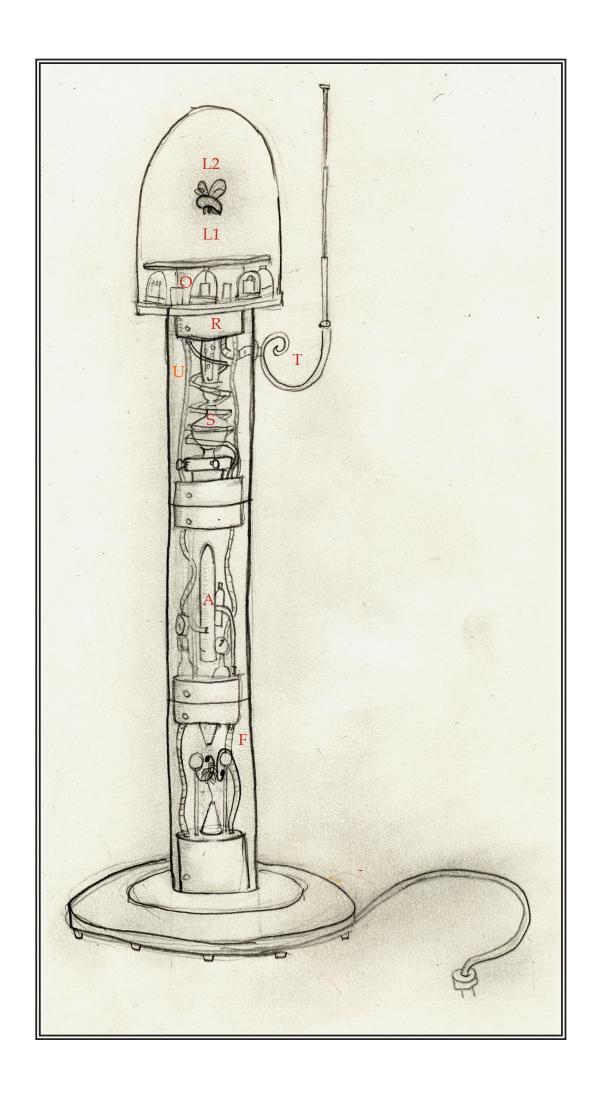




Figure 20

Mixotricha Paradoxa is a species of Protozoan that lives in the belly of the termite species Mastotermes Darwiniensis and has multiple bacterial symbionts. The name originated when Australian biologist J.L.Sutherland first described Mixotricha in 1933 as "the paradoxical being with the mixed up hairs". The paradox is that this creature may be defined as being either a sigle celled organism, or an entire colony of more than five hundred thousand bacteria representing several different species. In other words, Mixotricha is an entity that defies traditional methods of classification. 115



### SINGING MIXOTRICHA PARADOXA

Concentio Corpusculum Dilutum

From the belly of M. Darwiniensis Squiggling songs in *a cappella*, Come these singing micro-species Made of hairs, they call flagella.

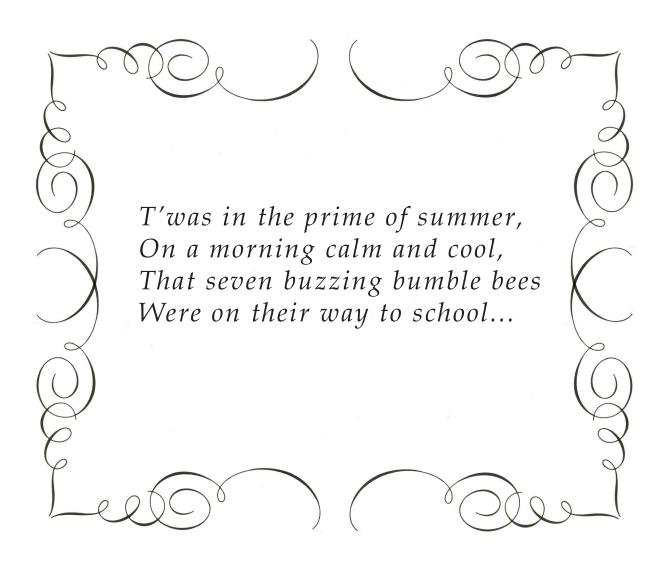
Five pulsing spirals throbbing spastic Singing chewing tunes for trees, Trapped within 5 tubes of plastic Where they quiver with unease.

What's your riddle little squiggle?
Can you squig it in my ear?
Are you object or are you process?
Can you tell me gidouille dear?

#### oooooooooh!

Mixo- trich -a! What you speak-a?
Did you say I was the freak-a?
That we are all many merger creatures,
Made of countless other features,

Each restless nest of fickle other beings!?!





# THE DREAM OF TIMMY BUMBLE BEE

Insecto Reanimus

T'was in the prime of summer, On a morning calm and cool, That seven buzzing bumble bees Were on their way to school. They skipped across the dew dropped-leaves, Like wavelets upon a pool.

Away they sped with lively minds, And thoughts untouched by reason. They came upon a field of Wub-Wub flowers, T'was the peak of Wub-Wub season; And pleasantly shown the rising sun Upon the golden field beneath them.

"Lets go" cried Tim, and down he flew,
To taste those sweetest blooms.
The other bees did follow him,
In fun they did assume;
And fun they had for all the while
The Wub-Wub was consumed.

Like a sportive flock they coursed about, As play transformed to plunder; The intoxicating Wub-Wub juice Enticed the bees to blunder. Before an hour passed, you see, They plucked every Wub- asunder!

"Be-gats!" cried Tim, "Oh no!" cried Tom, As they re-o'-lized in fright, That a darkness was upon them, And the morning turned to night. Indeed, within that moment, The sky did fill with thunderous spite.

"ARRRRG!" a huge voice bellowed While sounding quite annoyed, Then shouted with a touch of grief, "My garden is destroyed! Who's the creature that lay to waste These Wubs I so enjoyed!"

Then the monster, in his terry robe Looked down upon the frightened bees, He then scooped the bumbles in a cup Along with fruit and cottage cheese; And the bees could not escape this trap Within which they were seized.

Jumbling, bumbling in the cup
T'was a jossling, bosseling ride,
As the bees were tossed to and fro;
"Oh no!", poor Timmy cried,
"You know what will become of us?
That monster wants our lives!"

And then all motions stopped at once, And the cup-lid came askew. The bees prepared for their escape But, this they could not do. "Our wings are glued with fruit and cheese, We're bumble bee fondue!"

And then they heard the monster say, "Little bees, you cannot hide."
Then he opened the lid, poured them out And set the cup aside.
"Looked round..." he said, with an air of dread, And an evil twinkled in his eye.

And the bees beheld a place unlike One they had ever seen before. There were no trees, or gooseberries, Or cool green forest floor. There was no wind a-blowing here, Or brooks a-babbling anymore.

A severed frog's leg in a jar
Twitched as if in pain.
There were electric coils, and vats a boil,
And sparks of violet flame.
And within a nickel cup before them
appeared a pulsing thyroid vein.

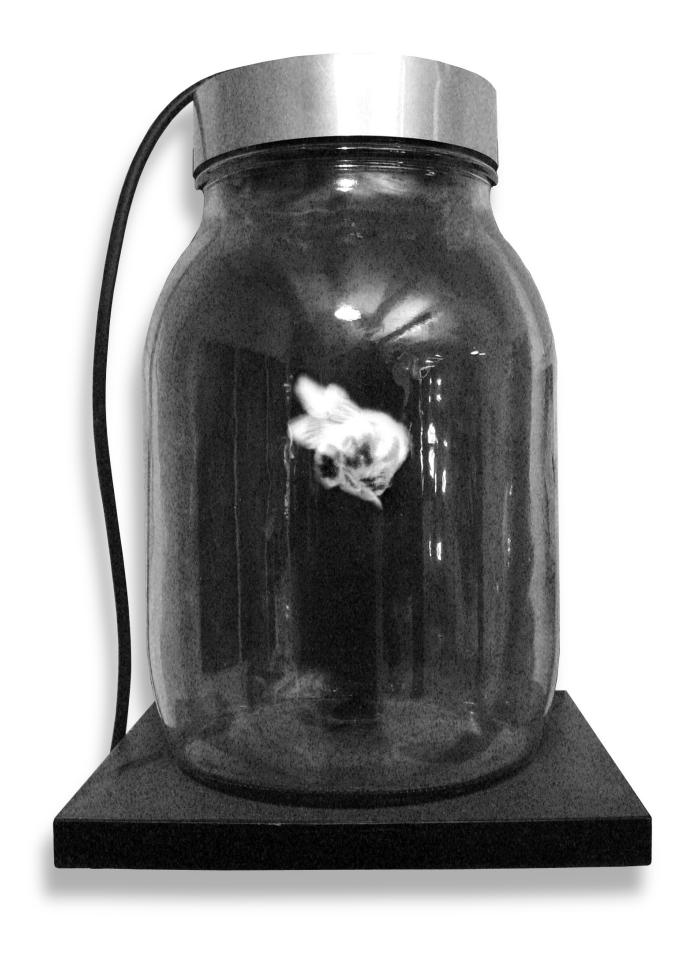
Immobilized by fear, in cheese, And unable to retreat, The monster then wrapped copper wire Round all the bumbles feet. "Not to worry little bees, The pain will be quite brief."

And as the seven adolescents
Laid immobilized in fright,
And the universe around them
Began to glow with ghastly light,
And the monster started laughing
As the air seemed to ignite!

Then, little Timmy bumble bee, He let out such a scream,
That melted all that world away,
Like a blob of soft ice cream.
"Relax," his buddy Tommy squawked,
"It's just a Wub - Wub Dream." 116

Then home they flew, the bumble crew, Upon a gentle summer breeze, All but one, had lots of fun, Who's mind was quite uneased. You see, little Timmy lost his taste For fruit with cottage cheese.







## EAROLIN Auricular-lyrae

One can look at seeing, one can't hear hearing.

- Marcel Duchamp

Next stop on our Pata-probe, Let us examine the throbbing Lobe, 117 From the glass lined tanks of old Latrobe. 118 Chorus: Earolin, oh Earolin

Beneath its luminous hydra crown, It hears like Janus in the round, 119 Tiz the mighty transducer of all sound. Chorus: Earolin, oh Earolin

Goldberg contraption 120 with an electric glow, Manifestation of Raymond Roussel, 121 (bought it off this guy named Van Gogh). Chorus: Earolin, oh Earolin

Now listen close, you can hear it fiddling, 122 A pompous tune of abstract riddling, Now please stay-tuned, no tele-diddeling. 123 Chorus: Earolin, oh Earolin

And then the Earolin said...

Greetings, Hello, It's nice to be hear, And I'd like to begin by making it clear....

Chorus: Thaaat...

Earolin: I'm a product of science with a slight transmutation, That can probe what are presently eleven dimensions 124.

I can take you on excursions to multiple worlds125, Both the micro and macro and those barely unfurled,

Or record all your pictures, movies and sounds, My processors work at speeds that astound!

(Apparently, in whatever direction you point me, I will exceed all forms of physical technology.)

I'm a whimsical instrument for intellectual interrogation, An Oracle-Machine 126 for Gödellian incantations, 127

The fusion of forms, 128 the falling of strings, 129 I'm a Time Machine, 130 Jabberwock, 131 napkin ring.

Now you listen to me and I'll widen your sphere, By carving holes in your logic till sense gets unclear, 132

All words being equal 133 – this is perfectly fine, Especially when we can make it all rhyme. 134

Or lets pickle a thing, and stuff it in a jar, 135 Or grind it and smoke it 136 in a big fat cigar.

Or invent a new language that's made out of blobs, That articulates meaning through quivers and throbs 137.

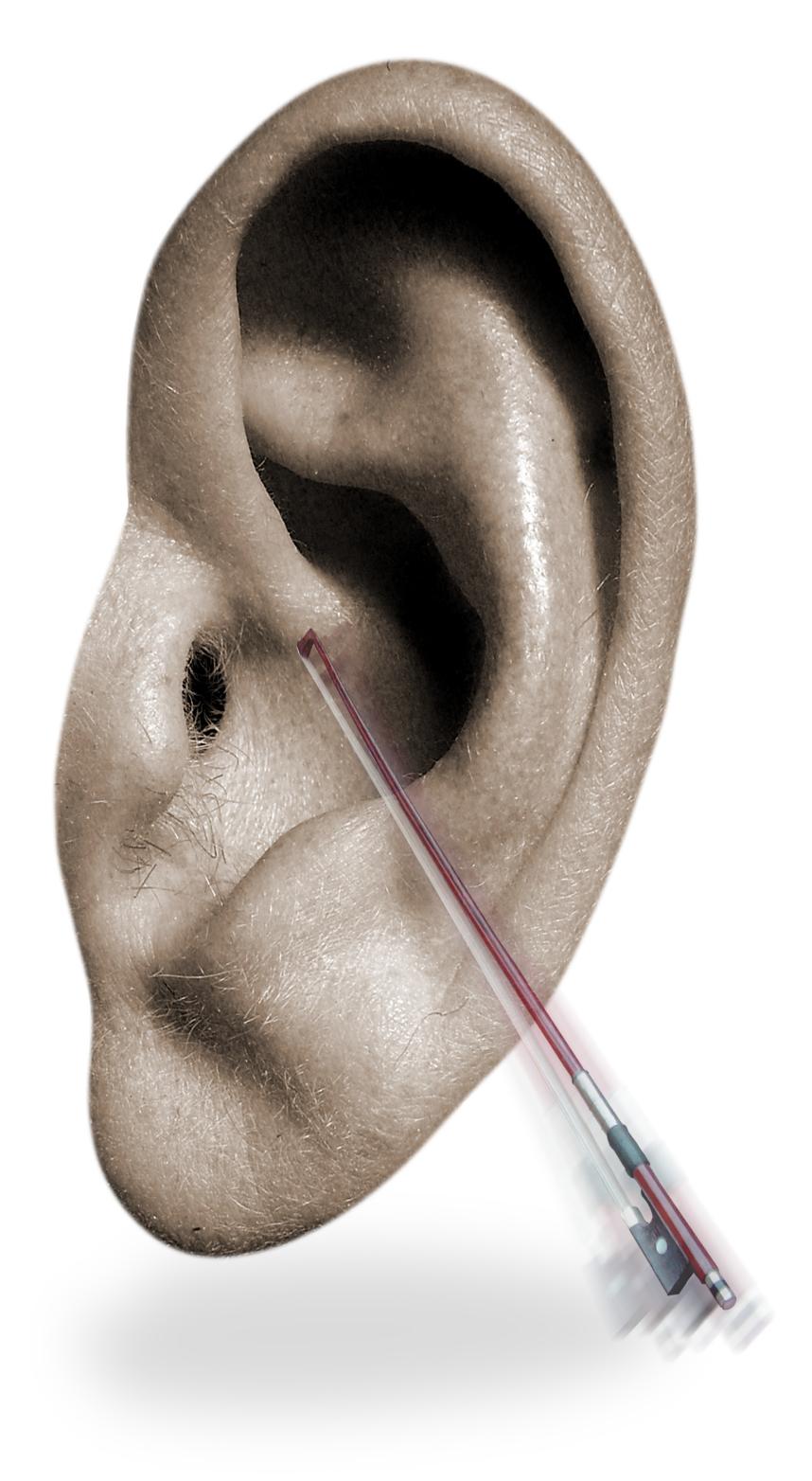
A description would be there – albeit in code, The cipher for which, some call Rheomode. 138

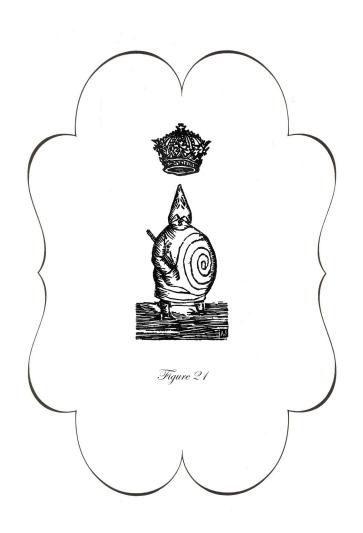
Oh, I'm an imaginative play-thing that's always been here

...It just took a French madman 139 to help make this clear.

Chorus: Eaaaaaaaar, Oooooooooo, Liiiiiiiiiin!

-Hans Spinnermen





# INFERENCES

a.n.d.

# SUPPOSITIONS

### Part 2

Concluding Obserations

b y

# Daren Elsa Nibelly





began writing this summary after serving on the Board of Trustees for Musée Patamécanique for 3 years. During this time I was available for consultation to the museum's curator as he was preparing for our inaugural exhibition. I stood by as he painstakingly selected a body of work from a talented pool of practitioners, I watched as he wrote (and then re-wrote - with help from yours truly) descriptions of each piece in the exhibit. I helped with selecting the appropriate quotations from Faustroll, Rabalias, Sal'lien and Brelly and others. I was there for the installing, the rehearsing, the refining and the re-refining. Essentially, I watched Neil Salley select and then place each and every element of this show in a hypothetical "little box" of his own design.

As I reflected on this process, this putting things in order that we humans tend to do so well, or rather, so often, I was reminded of the preface to Michel Foucault's *The Order of Things, an Archaeology of the Human Sciences*. In the opening pages Foucault quotes Jorge Luis Borges' exquisite critique titled *The Analytical Language of John Wilkins*. In this essay, Borges refers to a Chinese Emperor's Encyclopedia in which it is written that animals are divided into:

"(a) belonging to the emperor, (b) embalmed, (c) tame, (d) suckling pigs, (e) sirens, (f) fabulous, (g) stray dogs, (h) included in the present classification, (i) frenzied, (j) innumerable, (k) drawn with a very fine camelhair brush, (l) et cetera, (m) having just broken the water pitcher, (n) that from a long way off look like flies." 140

Though much research has been conducted in effort to uncover an actual Chinese Emperor's Encyclopedia, no such document has ever surfaced. Nevertheless, the idea has entered our culture and is often presented as fact rather than fantasy. Foucault begins his seminal text with the following passage:

"This book first arose out of a passage in Borges, out of the laughter that shattered, as I read the passage, all the familiar landmarks of thought – our thought, the thought that bears the stamp of our age and our geography – breaking up all the ordered surfaces and all the planes with which we are accustomed to tame the wild profusion of existing things and continuing long afterwards to disturb and threaten with collapse our age-old definitions between the Same and the Other." 141

And therein resides the substance of this thesis:

Musée Patamécanique, which cites its origins in the historic Cabinets of Curiosity, the original theatre of the broadest scope, containing authentic materials and precise reproductions of the whole of the universe, 142 attempts to cut a wide interdisciplinary swath through the arts and sciences to show how seemingly unrelated fields of knowledge are in fact empirical manifestations of the same human process.

At the heart of this endeavor is the notion that the systems of order we live by, however naturalized or *true they indeed are*, are magnificent human creations, and this universe, *and all others with it*, 143 is legitimized through an unending series of often eventful, sometimes beautiful, occasionally hideous, but always *meaning-full imaginary solutions*. 144

Yet most of us are ignorant of this submerged *order* that joins us all beneath the surface!

Paradoxically speaking, this concept of our lives being an unending series of imaginary solutions is also an imaginary solution!

So, What manner o' thing is the Musée Patamécanique? 145

It is a scientific, literary and architectural space, keenly aware of its 'Pataphysical underpinnings 146, which is *outwardly* engaged in the *ready-made* museological paradigm of the Cabinets of Curiosity ~ while *inwardly* utilizing these same paradigms as a muse for questioning formalized systems of knowledge. It is not a museum against logic, but one that endorses a freedom of vision, feeling and thought that only play can produce.

By immersing the visitor in a symbolic spectacle for the senses 147 the Musée attempts to take them on a journey to the outer parameters of our culturally and technologically shaped perceptual sphere into a world not unlike a child's creation, a dream world, manifested as a means to rediscover the real world, which is ultimately revealed as yet another dream world. 148

All words being equal, 149 I again turn to Hans Spinnermen, who puts this all together most succinctly:

"For if you are to concur that we are what we pretend to be, then what must naturally follow is; so is everything else!" - Q.E.D.

Daren Nibelly



Our final gesture is of course, a special gift. On the following pages are instructions

for a pair of your very own Pata-Scopes! Share one with

a friend and use them for observing the marvelous,

the magical and the absurd, that from

a long way off may look

like flies, are actually

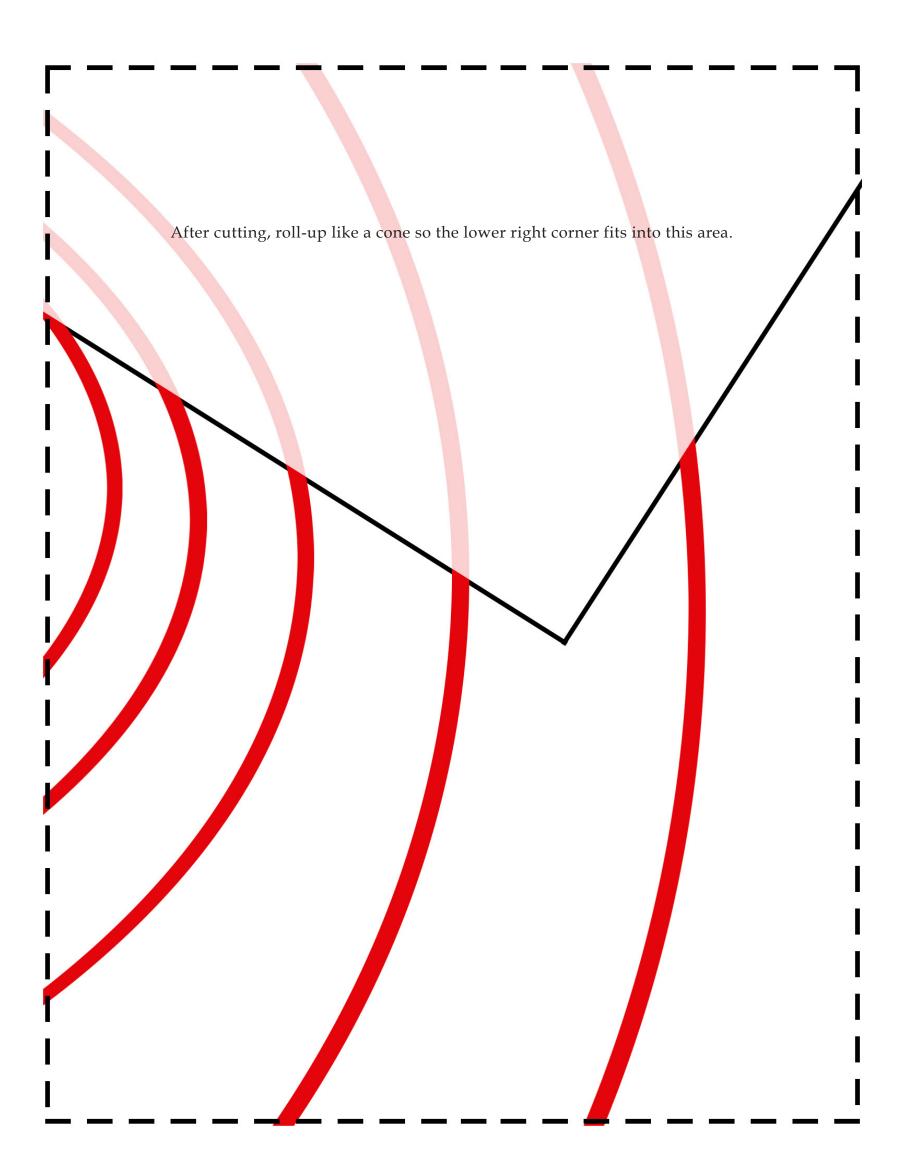
what comprise the

very fabric

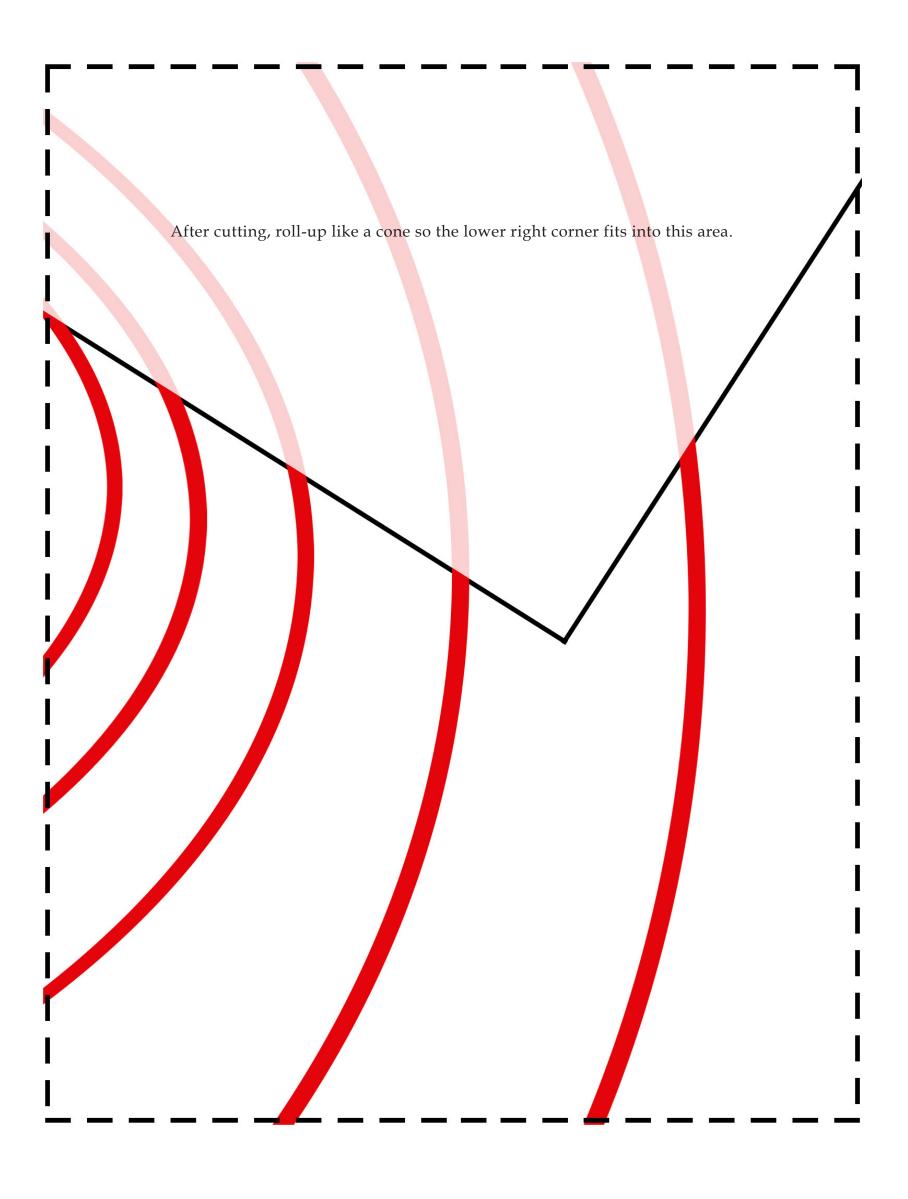
of our

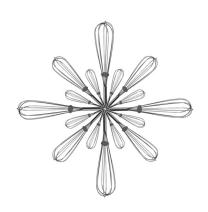
lives

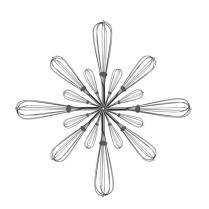




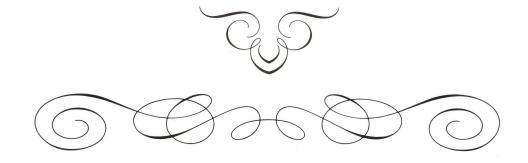
If you would rather not chop-up this book, any sheet of paper can be used to form your Patascope. Simply roll-it-up like a narrow funnel, hold it to your eye and BEHOLD THE CREATED UNIVERSE - AND ALL OTHERS WITH IT! 150







# NOTES AND APPENDICES



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Written and compiled by Daren Elsa Nibelly
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BIBLIOGRAPHY
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CALENDRIER PATAPHYSIQUE
Pages 89 - 90

FAUSTROLLIAN HYPOTHESIS
For the edification of the curious reader...

Page 91

WHAT IS PATAPHYSICS
A selection from The Innocent Eye, by Roger Shattuck,
A self contradictory definition in non 'Pataphysical terms.

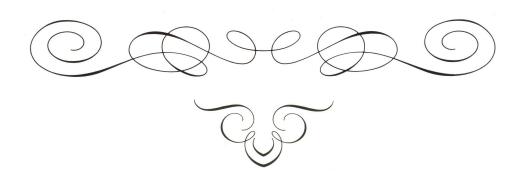
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REGARDING APPEARANCES

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VISIONS OF THE FUTURE
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CD/DVD DOCUMENTATION





# ANNOTATIONS

Compiled and edited by Daren Elsa Nibelly

- [1] "The Machinamentum Confusionis may look like an ordinary kitchen whisk, but in the hands of a Patamechanic it is a tool for creation. She uses it for mixing ideas and spinning concepts, blending science and art, tomfoolery and magic, and most of all the dimensions of physicality and virtuality." Daren Elsa Nibelly, Beyond Metamechanics, Imaginary Press, Bristol: 133 E.P., p. 23 "Into this wild Abyss, The Womb of nature and perhaps her Grave, of neither Sea, nor Shore, nor Air, nor Fire, But all these in their pregnant causes mixt Confus'dly..." John Milton, Paradise Lost (1667) Book 2, lines 910 915
- [2] Alfred Jarry, Exploits and Opinions of Doctor Faustroll, Pataphysician, A Neo-Scientific Novel, Exact Change, Boston: 1996, p 22. This quote is one of the infinite number of possible definitions for 'Pataphysics, all words being equal (See note 150 for more) 'Pataphysics welcomes all scientific theories (and they are getting better and better) and treats each one not as a generality but as an attempt, sometimes heroic and sometimes pathetic, to pin down one point of view as "real", and distrusts all claims of "improvement" in the state of things. The above in italics are taken from Roger Shattuck's The Innocent Eye, On Modern Literature and The Arts, under the chapter "What is 'Pataphysics?" MFA Publications, Boston: 2003, p. 104 105. See also "What is 'Pataphysics?" on page 92 in the appendix of this document.
- [3] Occasionally in these pages, Jarry's imagined character Doctor Faustroll is referred to as the author of certain texts. As we see it, this in keeping with Jarry's endeavor to crash the barrier between thought and action, art and life, the imagined and the real. This is in keeping with the museum's principal creed, set forth by Hans Spinnermen: "If one is to concur that we are what we pretend to be, then what must naturally follow is; so is everything else!"
- [4] "Such was the ideal museum of 1560 as defined by Belgian scholar of German adoption Samuel Quiccheberg" from Patrick Mauricies' "Cabinets of Curiosities", Thames and Hudson, New York: 2002, p. 23
- [5] Walter Benjamin, 'One-Way Street' in Reflections, Schocken publications, 1924-28-1986, p. 68-69
- [6] It's widely known that Alexander Graham Bell beat Elisha Gray to the patent office by a mere two hours with his application to patent the telephone. However, ten years after Bell's patent was issued, patent examiner Zenas Wilber admitted in a sworn affidavit that he had taken a \$100 bribe from Bell, a loan from Bell's patent attorney, and had given Bell the complete details of Gray's caveat. One wonders, how would our technologically driven lives be altered if these events occurred in reverse order?
- [7] "Instead of creating, expressing, or transmitting content, he (the artist) is now involved in designing context: contexts within which the viewer or observer can construct experience and meaning. The skill in this, the insight, the sensibility, feeling, and intelligence required to design such contexts, is no less than that of the artist in classical, orthodox art. But the outcome is radically different. Connectivity, interaction and emergence are now the watchwords of artistic culture..." "Art is no longer a window into the world but a doorway through which the observer is invited to enter into a world of interaction and transformation." Roy Ascott, from the essay; Appearance to Apparition, in "Telematic Embrace", University of California Press, 2003, p. 279
- [8] Roberts, Francis. "I Propose to Strain the Laws of Physics." Art News 67 (Dec 1968): 62. Taken from the web site http://arthist.binghamton.edu/duchamp/introduction4.html, Accessed 2/17/08
- [9] "Willy Wonka in the dark" is taken from a review on the Musée by Mathew Nash in Big Red and Shiney. An archived version of this review is available in the press section located under Museum resources on museepata.org and on the CD in the back of this document.

[10] "There can be no doubt that by transferring this ingenious trickery, this clever simulation to the intellectual plane, one can enjoy, just as easily as on the material plane, imaginary pleasures similar in all respects to the pleasures of reality; no doubt, for instance that anyone can go on long voyages of exploration sitting by a fire, helping out his sluggish or refractory mind, if the need arises, by dipping into some book describing the travels on distant lands. As a mater if fact, artifice was considered by Des Essaintes to be the distinctive mark of human genius." - From Joris-Karl Huysmans' A Rebours, (Against Nature) 1884, Translation by Robert Baldick, this edition Penguin 1971, p 35 and 36. The Symbolists, Huysmans in particular, were interested in exercising the senses, the aim of which is to create a memorable re-imagining of experience in an attempt to set art free from the material preoccupations of industrial society. Le Musée follows in this tradition by creating an inorganic world and luxuriating in its rarefied artificiality through both the artifice of words and toying with the mechanism of our senses themselves. It is this friction generated by sensory pleasure entwined with artifice and illusion that is the foremost muse of the Musée.

The Museum's Foyer is pictured below.



[11] In reference to *Père Heb*, the main character in *Les Polonais*. written by Charles and Henri Morin and rewritten by Jarry with UBU as hero, at which point it was called *Ubu Roi*. Père Heb was a blunderer with a huge belly and, like this drill, had many missing teeth. He actually had three; teeth one of stone, one of iron, and one of wood, and a single retractable ear. See also *Earolin* on page 55 - 58.



[12] In My Inventions, a small blue book authored by Tesla, the inventor gives us a first hand account of the powers of

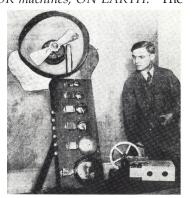


his imagination as he describes his inventive process. "I could picture (an invention) all as real in my mind. Thus I have been led unconsciously to evolve what I consider to be a new method of materializing inventive concepts, and ideas which is radically opposite to the purely experimental, and is in my opinion ever so much more expeditious and efficient." Tesla could build imaginary machines in his mind and completely test them before he ever touched a drafting table. Image source:

Nikola Tesla, My Inventions, Hart Brothers, 1983. p. 69.

[13] Ballet Mécanique is the name of a 1922 film by French painter Fernand Léger and cinematographer Dudley Murphy and the unaccompanied musical score by George Antheil. The idea for collaboration between these artists was hatched during the artistic explosion in Paris during the 1920s. Léger, Murphy and Antheil set out to create a piece as outrageous as the works around them. Antheil conceived of a score to celebrate machines as makers of music. He initially went so far as to proclaim his piece; "The first piece of music that has been composed OUT OF and FOR machines, ON EARTH." The

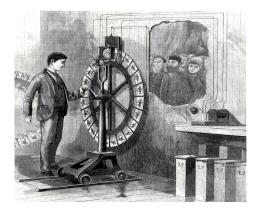
result was a score set for 16 player pianos, which were to be accompanied by two grand pianos played by musicians, as well as three xylophones, four bass drums, a gong, three airplane propellers, seven electric bells, and a siren. Léger's film is a spellbinding collage of images of the human form mixed with elements of the machine.



Cut after cut juxtaposing legs and clocks, arms with camera cranks, faces showing mechanically contrived emotions cut to lights flashing, a spinning egg beater, a woman on a swing, whirling prisms and gears in motion. The rhythm of this film is astonishing and has an incredible amount of cuts per second for its time. The film, projected on a large screen along with its accompanying musical score, the loudest piece of concert music ever composed, was to be the most riveting art experience ever conceived. Ballet Mécanique was meant to evoke the synergistic rhythm between the human/biological viewer and the mechanical/cinematic machine. However, the music and film were never presented together in the artist's lifetime. While writing his autobiography, Antheil, George, Bad Boy of Music, Samuel French Trade edition p. 139 - 140, Antheil went on to describe his idea of Ballet Mécanique as being a mechanistic dance of life. He wrote "I had no idea of copying the machine directly down into a piece of music, so to speak. My idea, rather, was to warn the age in which we were living of the simultaneous beauty and danger of its own unconscious mechanistic philosophy." Photo from the book, Bad Boy of Music, Samuel French Trade edition 1990, center photo section. Musée Patamécanique takes part of its name and much inspiration from Ballet Mécanique.

[14] Walt Disney's version of Cinderella's Castle, pictured on page 28, originally existed as a virtual palace in the Disney film "Cinderella" (inspired by the Grimm's fairy tale, "Ashputtle"). Patamechanically speaking; by giving the virtual Castle a physical presence, Disney essentially validated the existence of Cinderella's world. The concrete castle thus bridges the gap between the virtual and physical domains. Most forms of advertising utilize Patamechanics. An effective advertisement represents a virtual version of products in the form of print ads, commercials and the like. The viewer is then invited to empower themselves by enhancing their experience by giving the said product physical/phenomenological properties by, of course, purchasing the physical version of the said product. This too, was part of Disney's marketing genius. Jean Baudrillard also has interesting ideas about Disney and his world that apply to what is happening at le Musée: "This is all, at the bottom, a triumph for Walt Disney, that inspired precursor of a universe where all past or present forms meet in a playful promiscuity, where all cultures recur in a mosaic (including the cultures of the future, which are themselves already recurrent). For a long time we thought this was all imaginary, that is, derivative and decorative, puerile and marginal. But we are going to see that it is something like a prefiguration of the trend of things - Disneyworld opened up for us the bewildering perspective of passing through all the earlier stages, as in a film, with those stages hypostasized in a definitive juvenility, frozen like Disney himself in liquid Nitrogen." The Illusion of the End, Translated by Chris Turner, Stanford University Press, California: 1994 p.118. see also Simulacra and Simulation page 12

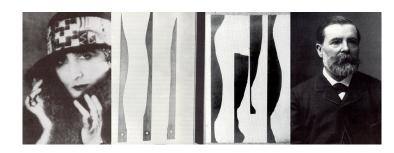
[15] This picture of the Tachyscope is included in Marta Braun's *Picturing Time - the Work of Etienne-Jules Marey*, University of Chicago Press, 1992, p. 181. This device, devised by Ottomar Anschutz (1846 - 1907) used flashes of light from a Geissler Tube to provide short-time illumination of sequential photographs placed along the circumference of a uniformly rotating disk. The audience would view the images through a small window cut into a specially prepared wall. The comic nature of this image is particularly intriguing; the heavy-looking apparatus, the oversized wheel mounted to a huge steel platform, all to provide an audience with a tiny movie: the audience certainly appears mesmerized!



[16] The diver is ready to bring up his treasure. You can have your own treasure hunt as you look for the hidden images. Can you find: A baby's rattle, magnifying glass, light bulb, artist's paintbrush, safety pin, carrot, bunch of grapes, bell, wedge of cheese, key, pencil, and a slice of pizza?



[17] Duchamp's 3 Standard Stoppages (1913-14) has been called a question in a box. It asks whether the units we measure the world by, be they inches, meters or miles, are merely arbitrary. (See how Gödel demonstrates that logical certainties have an arbitrary basis in footnote 28) According to the legend, to capture the effects of chance, Duchamp dropped 3 meter-long pieces of thread from a height of one meter onto a prepared canvas, letting it twist at random and then he fixed the threads in place where they fell. The threads described three gently curved lines of equal length, thus, the meter was transformed by chance, suggesting an infinite number of possible meters. This arrangement of photographs points to associations between Duchamp's method of portraying the randomness of the line as being very similar to a method employed by Etienne-Jules Marey in his Profiles of vertical curves and of the neck and thorax (1888). Upon close inspection, one cannot help but to see that the Duchamp may have been inspired. Image source: Braun, Marta, Picturing Time - the work of Etienne-Jules Marey, University of Chicago Press, p. 266-67



[18] In an article titled, Alfred Jarry and l'Accident of Duchamp, issue one, 1999, published in the Tout fait online journal of Duchamp studies, author William Anastasi notes a connection between the way that "Jarry speaks of the gears of the cycle, Duchamp of the "desire gears" and "lubricious gearing." It is well known that Jarry had a fetish with bicycles: In his novel 'The Supermale', the crew of a five-man bicycle hurtle across

Europe and Asia in a grotesquely de-humanized race against an express train. The riders, who are paced by jet cars and flying machines, reach speeds of 300 kilometers per hour thanks to their diet of Perpetual Motion Food, a volatile mixture of alcohol and strychnine. Duchamp's bicycle wheel ready-made may be thought of as a subtle homage to Jarry. The gears that hang on the wall of le Musée are from an authentic French bicycle! Image source: Musée Patamécanique private collection.



[19] This early work (pictured below) by Neil Salley titled *Questioning the Spheres* depicts two wire puppets holding small, green spheres. The frame for the piece is a crude wooden box, the floor of which is littered with an assortment of other spheres, ready for examination. Image source: Musée Patamécanique private collection.

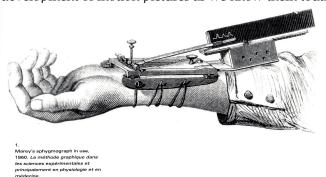


[20] Our mirror, like all others, contains the reflection of a profound reality: It frames the infinite multiplicity of equal and simultaneous worlds.

[21] It has become a tradition for Musée Patamécanique to offer guests a glass of refreshment upon their arrival. They are generally presented with two vintages to choose from. One is an imported Cream Sherry, not unlike a Malmsey in flavor and complexity. This drink is similar to a cordial our fore-fathers may have enjoyed in the evening so many years ago. Guests are also offered our own, locally distilled version. Though after pouring it may appear that *the glass remains empty* - it is full, we assure you, and while we promise that the substance within contains no alcohol, we cannot say that it is completely void of neural stimulants. An excellent choice for children and the child at heart!

[22] A Kiddie Multi-Purpose Dry Chemical (Monoammoniun) Phosphate Extinguisher, color: Chrome.

[23] The picture of the sphygmograph below is taken from Marta Braun's Picturing Time - the Work of Etienne-Jules Marey, University of Chicago Press, 1992, p. 17. Marey's Sphygmograph, or Pulse Writer, was a revolutionary instrument that brought about a new way of mapping the human heart rate. By affixing a stylus and a small smoke-blackened paper to a harness on the wrist, and resting one end of the stylus on the pulse, the stylus movements were recorded and the pulse was graphed. What is so very intriguing to Musée Patamécanique about the Sphygmograph is that it harnessed a once un-recordable element of human physiology and created an abstract concept (a graph) as a means to collectively interpret a human physiological state. The Sphygmograph transformed the subjective character of the pulse feeling to an objective, visual graphic representation that was a permanent record, while also an abstraction of this transient event. This also references the notion of Duchamp's Three Standard stoppages (See note above). Marey's other inventions and motion studies inspired the work of many artists during the 20th century, including Giacomo Balla and his Girl Running on a Balcony, 1912, Umberto Boccoini's Elasticity, 1912. Marey's work also led to the development of motion pictures as we know them today.



[24] Albertus Seba, 1665-1736, an apothecary by trade with a keen interest in collecting natural specimens. Seba commissioned artists to make meticulous drawings of his collection and went on to publish a four-volume set of books

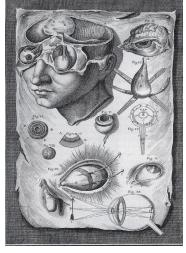
entitled *Loccupletissimi Rerum Thesauri Accurata Descriptio*. This unprecedented and magnificent work included 446 copperplates and was published between 1734 and 1765. This pictorial record may be viewed at the Athenaeum Library on Benefit Street in Providence, Rhode Island. For more on Seba see page 19 of this document.

[25] This etching depicts a group of man-made illusions observing, and entranced in, another man-made illusion. Need one say more? See also Duchamp's stoppages and Gödel's theorem. in these end notes. Image source: Barbara M Stafford and Frances Terpak, *Devices of Wonder*, From the world in a box to images on a screen, Getty publications, 2001, p. 242

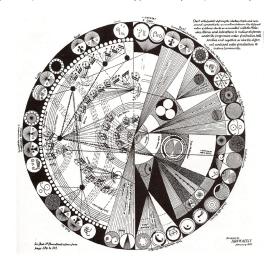


[26] This image is from Johann Jokob Scheuchzer's *Physique sacree*; ou, *Histoire-naturelle de la Bible* (1731-35). *Physica Sacra* represents the point of view of a scientist who is deeply religious, attempting to rectify religious doctrines with modern knowledge. This engraving for Psalm 94:9 "Does he

who planted the ear not hear? Does he who planted the eye not see?" is a record of human and animal ocular anatomy. Fig 1 shows the muscels of the human eye, fig 2, a calf's eye, fig 3, a sheep's eye, fig 4, the conjunctiva, fig 5 the vitreous membrane, fig 6, the back of the cornea, fig 7, the cornea as seen through a microscope, fig 8, the lens of a calf's eye, fig 9, a steer's eye, fig 10, the left eye of a man, fig 11, the light refractory index of an eye. Photo Source, ibid, p. 146



[27] John Worrel Keely (1827-1898) was a 19th century inventor and creator of the science he called "Sympathetic Vibratory Physics." The basic idea of Sympathetic Vibratory Physics was that if one could catch and impose upon matter, by sympathetic vibration, an extremely rapid vibration that characterizes every atom and molecule, then, by the resonance of atoms, one could effect a recombination that would liberate an incalculable amount of energy. "My system, in every part and detail, both in the developing of this power and in every branch of its utilization, is based and founded on sympathetic vibration. In no other way would it be possible to awaken or develop this force, and equally impossible would it be to operate my engine upon any other principle." John Keely, 1887. Keely built incredible machines to harness this Etheric Resonance – but only he could operate them. When Keely was killed in a streetcar accident in 1898, all of his secrets went with him. Photo below from Dale Pond's, The Physics of Love, The Message Company, 1996, p. 85



[28] 100 years ago it was thought that the power of mathematics was limitless. *Principia Mathematica* is a three-volume work on the foundation of mathematics by Alfred Whitehead and Bertrand Russell, published in 1910 and 1913. It represents a desire to derive all mathematical truths from a well-defined



set of axioms and inference rules in symbolic logic. That dream died on November 17, 1930, when Kurt Gödel published his 25 page paper titled "On formally undecidable propositions of Principia Mathematica and Related Systems" which stated that certain mathematical statements cab neither be proved, or disproved. Essentially, Gödel's Theorem attacks a central problem that resides at the core of mathematics.

Gödel was aware that Bertrand Russell was never able to fully resolve the problem presented by the paradox he himself had discovered: the paradox of the set of all sets that does not include itself. He also was impressed by the views presented in David Hilbert's, 1899 book, *Foundations of the Theory of Logic*. Hilbert's ideas were contrast with Russell's in that he realized that definitions, rules and operations, like the ones proposed in *Principia*, could be used in an infinite number of ways to generate an unending series of mathematical truths and that any formal logical system, such as that presented in *Principia Mathematica* were also subject to epistemological considerations of completeness and consistency.

Page 57 (of this Dover edition) proposition VI of Gödel's first 1931 paper states:

"To every W-consistent recursive class C of formulae there correspond recursive class signs R, such that neither V Gen R nor Neg (V Gen R) belongs to Flg(C) (where V is the free variable of R)."

Roughly speaking, the Gödel statement, G, asserts that: "G cannot be proved within the theory T". If G were provable under T's axioms and rules of inference, then T would have a theorem, G, which effectively contradicts itself, and thus the theory T would be inconsistent. If one were to suppose that G were provable (from the theory) then the theory would be saying the opposite of what was just supposed. So, we are forced to conclude that G is not provable; Ha ha!

Ernest Nagel and James R Newman have a succinct way of putting this across in their book, *Gödel's Proof,* (Forward by Douglas R. Hofstadter) Revised Edition, University Press, New York, New York: 1958/2001.

"Gödel showed that it is impossible to give a meta-mathematical proof of the consistency of a system comprehensive enough to contain the whole of arithmetic (like Principea Mathematica) unless the proof itself employs rules of inference different in certain essential respects from the transformation rules used in deriving theorems within the system. Gödel's argument makes it unlikely that a finitistic proof of the consistency of Principia Mathematica can be given." p. 58

Gödel's second main conclusion is even more surprising and revolutionary because it demonstrates a fundamental limitation in the power of the axiomatic method. - to put it simply, If *Principia* were augmented by an infinite number of new axioms and rules, there would always be further arithmetical truths that are not formally derivable in that (perpetually) augmenting system.

John Bagely and James T. Oldman also have their own spin of what Godel discovered. On page 58 of *Gödelian Elucidations*, (Forward by Adam S. Stetson) Uqbar University press, Zahir: 117, 133 E.P. On p. 59 they write:

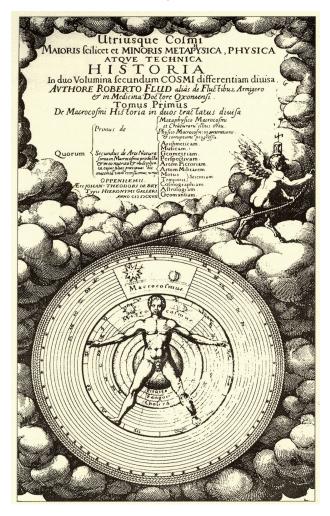
"While it should be stated that Gödel's Proof(s) are theorems about first order logic and must ultimately be understood in this context, In the most broad and general terms, what Gödel also demonstrates is that the set of assumptions which provide the foundation for

logical certainty have an arbitrary basis because they can be shown to produce inconsistency. Formalized knowledge derived from logic is in itself an inconsistent proposition. One cannot help but see how incompleteness theorems support by analogy, ideas which go beyond mathematics and logic. Viewed from this position, the logic of dreams the Surrealists spoke of sits on equal footing as the logic of atomic theory, and grade school arithmetic".

Given this assumption, Gödel's theorem could be an examination of the incongruity of our (or any other) language to explain or describe the universe, yet, somehow we are able to comprehend these limits and create art that celebrates the human intellect and spirit. "In the beginning was Thought? or: in the beginning was Action? Thought is the foetus of Action, or rather, it is already juvenile action. Let us not introduce a third term, the Word, into the equation; for the word is only thought perceived, either by the person it inhabits, or by the passers-by of the exteriorized world. But let us note it down all the same." Above quotation from Jarry's To Be and to Live, Adventures in 'Pataphysics, Collected Works 1

Gödel's theorem also implies that all the sophisticated formulations of physics will never be compleete, and that there can never be an ultimate theory of everything (T.O.E). (see notes 124 & 125) Photograph of Gödel from Douglas R Hofstadter's, Gödel Escher Bach, An Eternal Golden Braid, Basic Books, 1979, p.16.

[29] Robert Fludd, also known as Robertus de Fluctibus (1574-1637) was a prominent English Rosicrucian and alchemist, astrologer, and mystic. In 1611 Fludd published an illustrated explanation of the making and workings of the universe. The print below, entitled *Metaphysics and Cosmic Origins*, is an engraving of a man in a pose similar to Leonardo de Vinci's Vitruvian Man, standing full-length, naked, his legs and arms apart. Enclosing him is a ring of rope that represents the circular, if not spiraling, passage of time, and pulling this rope is the winged, hoofed figure of Time on whose head is an ancient symbol of the sun, the four-pronged solar wheel. The man in the wheel is everyman and the motions of the



wheel he is bound to are cosmic. Accompanying the picture is a series of inscriptions and symbols that clarify its meaning. The words inscribed between the man's open legs refer to the Four Humors, those properties identified by Hippocrates in the 5th Century BC, and which by the time of the Renaissance were associated not only with the Human but also with the Cosmic: 'Melancholia' denotes black bile and earth; 'Cholera': the properties of yellow bile and fire; 'Sanguis',

the life-giving qualities of blood and air; `Pituita' the phlegm and water. The symbols that surround the man refer to the Universe - the Macrocosm - and the Human - the Microcosm. Sal'lien and Brelly, Storia ed origini dei metodi patameccanici nel sedicesimo secolo Europa: - (History and Origins of Patamechanical Methodologies in 16th Century Europe) Imaginary Press, Cittàgazze: 100 E.P., p xi.

The connection between Fludd and 'Pataphysics (and le Musée) resides in how this picture, the title page for Fludd's principal work, and many of his other etchings, take the form of an odyssey that gives equal status to the natural and the manmade, the near and the far, the microsphere and macrosphere, the similarity in structure between up and down, the meeting and melting point of the opposites. Conjuring visions very similar to those conjured by Alfred Jarry's César-Antechrist. "I and Christ are Janus, and I have no need to turn around to show my double face. A being with intelligence can see these two simultaneous opposites, these two infinities which co-exist and could not exist otherwise." Adventures in Pataphysics: Collected works of Alfred Jarry, Atlas Press, London: 2001, p. 190.

[30] This trap containing a human tooth and the bloody arm of the tooth fairy (Molaris Cupiditas) clearly demonstrates how Patamechanical devices are not only powerful tools for expanding "the laws governing exceptions" and therefore opening new realms, but are also tools that may be used to close down avenues of reality once considered very real and very true. The Musée recommends exercising extreme caution when undertaking these types of experiments. See The Faustrollian Hypothesis and A Supplemental Note in the Appendix of this document for more regarding the laws governing exceptions.



[31] Sir William Crookes, who developed the Radiometer, was a respected chemist and experimental physicist who had a deep fascination for the unseen world. This fascination led him to become involved in paranormal research, and for a time he served as president of the British Society for Psychical Research. According to Simon Watson Taylor's Translation



and notes that appear at the end of the 1996 Exact Change edition of Exploits and opinions of Dr. Faustroll, it was Crookes' presidential address to the Society for Psychical Research in London on January 29, 1897, that was largely responsible for the theme and some of the phraseology of chapter 9, titled Faustroll smaller than Faustroll. The address was translated into French and printed in the Revue Scientifique, Paris: May 1897.

[32] The series of photographs of "Mechanical simulations of probability density" are from Gary Zukav's, The Dancing Wu Li Masters, Bantam, 1980, p. 103, and the "Random distribution of Brownian movement displacements measured from the center of a target" are from Jean Perrin, Les Atames, Paris, 1913 – Printed here from Linda Dalrymple Henderson, Duchamp in Context, Princeton University press, 1998, plate 143.



[33] See also Duchamp's Large Glass (see below).



[34] "If much of poetry, music, and the arts aims to 'enchant' – and we must never strip that word of its aura of magical summons – much also ...aims to make strangeness in certain respects stranger. It would instruct us of the volatile enigma of the otherness in things and in animate presences. Painting, music, literature, or sculpture make palatable to us, as do no other means of communication, the unassuaged, unhoused instability and estrangement of our condition. We are at key instances, strangers to ourselves, errant at the gates of our own psyche." George Steiner, Real Presences, University of Chicago Press, Chicago: 1989, p. 139

[35] Woodcut figure by Alfred Jarry (lettering added later) c. 1896 depictsing Père Ubu. Alfred Jarry, *Ubu Roi*, Dover book edition 2003, cover inlay.



[36] Machinamentum Confusionis, See note 1.

[37] "In 1717, the Parliament of England offered a huge reward to anyone who could devise a system for measuring the earth's longitude while aboard a ship. John Harrison developed a chronometer (an extremely precise clock) that he called H1. This device made Longitude, the man-made concept of dividing the globe into imaginary slices, like the lobes of an orange - tangible, measurable



and navigable. Thus, H1 is a noteworthy patamechanical device." Sal'lien and Brelly, Storia ed origini dei metodi patameccanici nel sedicesimo secolo Europa: - (History and Origins of Patamechanical Methodologies in 16th Century Europe) Imaginary Press, Cittàgazze: 100 E.P., p 22. Image source: Longitude, by Dava Sobel, Penguin books, New York: 1995

[38] In this picture Descartes attempts to explain reflex actions. The picture shows an image of a boy with his foot in the flames, a long fiber running from the foot to a cavity in the head is pulled by the heat and releases a fluid that makes the muscles contract. Interestingly, this drawing predates Rube Goldberg by 300 years. Source: Collection of The Musée Patamécanique.



[39] This image, shown on page 22, comes from *Wondertoonel der Nature*, or Theatre of Nature's Marvels (Amsterdam 1706) published by Dutch cloth merchant Levin Vincent. Vincent's book was not only a record of his collection, but was intended to be a manual for how to showcase a cabinet of curiosity. The collection was mainly of natural specimens, including many animals preserved in glass containers. Vincent's is excellent example of an elaborate Wunderkammer from the early 18<sup>th</sup> century.

[40] An example of a wall-mounted curiosity cabinet. The curiosities encased here are radio tubes, dried butterflies, fish tails, a large spider carcass and dried flowers - all vessels for conducting streams of energy and information - each still functions as it passes data beyond the physical plane and into the universe of potential meaning.



[41] Arthur Ray Kroc changed the way many people eat across the world by creating one of the most successful fast food restaurants in history - McDonald's! That red and yellow icon of our collective psyche. Each of the small plastic figures that sit atop the wall-hung cabinet in le Musée's foyer came from a McDonald's Happy Meal. There's a purple *Barney*, a *Wicked Witch from Snow White*, one of the *Aristocats* blowing a trumpet, *King Neptune* from *The Little Mermaid*, and others. Each figure (pictured below) represents a 3/D, multimodal interface into the 2/d virtual realm of cartoons. It is through the figure's physicality that the perceiver may bridge the gap between the two domains. They are thus, Patamechanical Artifacts. Beyond its commercial propaganda and symbolism, McDonald's is a potent force for the manifestation and distribution of Patamechanical artifacts.



[42] Specimens such as skeletons and preserved carcasses encased in domed glass were common objects of interest in Cabinets of Curiosity - One could also say that this mechanized fruit under glass represents the fusion of organic and mechanic elements, but ultimately the reason for this 42nd endnote resides between the pages of The Hitchhiker's Guide to the Galaxy by Douglas Adams. In the story, The Ultimate Answer to Life, the Universe, and Everything is sought by using the super-mega-computer, Deep Thought. After seven and a half million years of pondering the question, Deep Thought provides the answer: "forty two." The reaction: "Fortytwo!" yelled Loonquawl. "Is that all you've got to show for seven and a half million years' work?" "I checked it very thoroughly," said the computer, "and that quite definitely is the answer. I think the problem, to be quite honest with you, is that you've never actually known what the question is. Unfortunately, Deep Thought was not powerful enough to provide the Ultimate Question for which forty-two was the ultimate answer. Coincidently, there is no reason for this 42nd endnote.

[43] All of the music that is played in the foyer is from the CD titled 'Pataphysics, curated by Andrew Hugill, (2005). Available on the Sonic Arts Network. Including: Chanson du Décevelage, By Alfred Jarry, Charles Pourrny, Music by Claude Terrasse, (1896), Hymme des Patotins, By Alfred Jarry, Charles Pourny, Music by Claude Terrasse, (1896). The following samples are used in the musical composition heard upon activation of the Crank-O-Wank (Page - 42) during the tour: Erratum Musical, By Marcel Duchamp (1913) (also from the above CD), L' Après-

midi d'un magnétphone: palindromes phonétiques, By Luc Etienne (1957) (also from the above CD), Concerto Grosso OP. 3/8 in A Minor – Allegro, By Antonio Vivaldi (c. 1725), Performed by Di Zagreb, DM-2 1051, Concerto Grosso OP. 3/10 in B Minor – Allegro, By Antonio Vivaldi (c.1725), Performed by Di Zagreb, DM-2 1051, The Wild Wagoner, By Jilson Setters, (1928) from Anthology of American Folk Music, edited by Harry Smyth, A Smithsonian Folkways Recording, (1997), Moonshiner's Dance Part One, By Frank Cloutier and the Victoria Café Orchestra (1927) from Anthology of American Folk Music, edited by Harry Smyth, A Smithsonian Folkways Recording, 1997. All other music composed by Alen "Sandy" Bellier, specifically for the exhibit (2006)

[44] This is our tip jar.

[45] All of the material from this guidebook is included in this document. Imaginary flashlight included.

[46] "Unusual optical apparatus were often included in Cabinets of Curiosity as they were a means of altering and/or enhancing what the eye would normally perceive, potentially providing a glimpse into the otherness." Sal'lien and Brelly, Storia ed origini dei metodi patameccanici nel sedicesimo secolo Europa: - (History and Origins of Patamechanical Methodologies in 16th Century Europe) Imaginary Press, Cittàgazze: 100 E.P., p. 216.

[47] "Space and Time are commensurable: navigating by the sighting of points in Space may only be onwardly pursued through the medium of Time, and to measure time quantitatively, one reduces it to the Space of the dials of a chronometer." Adventures in Pataphysics: Collected works of Alfred Jarry, Atlas Press, London: 2001, p. 211. For more on measurement see Gödel's Theorem note 28 and Duchamp's Stoppages in note 17.

[48] "Here (in Phrenology) we have a virtual representation (this thought) of a physical representation (the Phrenologist instrument) of a virtual representation (ones mental characteristics as defined by the phrenology instrument) of a physical occurrence (the bumps on the head)." From Sal'lien and Brelly, Storia ed origini dei metodi patameccanici nel sedicesimo secolo Europa: - (History and Origins of Patamechanical Methodologies in 16th Century Europe) Imaginary Press, Cittàgazze: 100 E.P., p



111. Phrenology is/was the study of how the shape of one's skull would determine intelligence and personality, popular in the early 19th century.

[49] The artificial blue bird (named Alfred) in photo above, also featured in *Pointing Machine* on page 46 is a homage to the personalities that Jarry constructed in *Dr. Faustroll* and *Ubu Roi*.

[50] "Contemporary science is founded upon the principal of induction: most people have seen a certain phenomenon precede of follow some other phenomenon most often, and conclude there-from that it will ever be thus. Apart from other considerations, this is true only in the majority of cases, depends on the point of view, and is codified only for convenience – if that!" From Alfred Jarry's, Exploits and Opinions of Doctor Faustroll, Pataphysician, A Neo-Scientific Novel, Exact Change, Boston: 1996, p 22. For more on this influential text, see *The Faustrolian Hypothesis* and Roger Shattuck's What is 'Pataphysics?, located in the appendix of this document.

[51] "I had realized that the Gregorian calendar, the standard Occidental system, dates everything from the alleged birth of a comicbook super-hero I regarded as fictitious. He supposedly had a virgin for mother, a pigeon for father, and cured the blind by throwing dirt in their eyes. You can see why I had doubts." - Robert Anton Wilson (original source unknown, taken from web address: http://www.kelsung.com/calendar/RAW.htm on 04/22/07 See also the Calendrier Pataphysique located in the appendix of this document on pages 89 and 90.

[52] "These our actors, as I foretold you, were all spirits and are melted into air, into thin air: And like the baseless fabric of this vision, the cloud capp'd towers, the glorious places, the solemn temples, the great globe itself, Yea all which it inherit, shall dissolve, And like this insubstantial pageant faded..."William Shakespeare, The Tempest.

[54] See note 24.

[55] Impey and Macgregor; The Origins of Museums, the Cabinet of Curiosities in Sixteenth and Seventeenth Century Europe, Oxford University Press, 1985, p. 220 Laurence Weschler points out this same quote in his book, Mr. Wilson's Cabinet of Wonder, Pronged ants, horned humans, mice on toast, and other marvels of Jurassic Technology, First Vintage books, 1995, p. 76.

[56] L. Feeney, in his book, The Menace of Puns. London: Longman, 1943, p. 169 "...humor consists of seeing an incongruity between fact and an imitation of the fact... The incongruity observed is not complete, but only partial; because a likeness as well as an unlikeness must exist in the bogus..." "The mind half accepts, half rejects what is being offered to it for recognition. At one in the same moment, it sees a darkness and a light, a nothingness and a something-ness; it becomes simultaneously aware of its own madness and its own sanity." See also Robert Fludd note 29 and the concept of syzygy in notes 102 and 119

[57] See note 55 - Though Weschler does not point out this quote.

[58] From Patrick Mauries's *Cabinets of Curiosities*, Thames and Hudson, New York: 2002 p. 16.

[59] "...and to explore the influence of human intention on physical reality - in living as well as inanimate systems." Daren Elsa Nibelly, More Pipe-Lines to the Infinite (with Mr. Barbecue-Smith), Imaginary Press, Bristol: 130 E.P., dust jacket.

[60] *ibid*, p.42

[61] Several of the themes on this two-page spread are drawn from Patrick Mauries's, *Cabinets of Curiosities*, Thames and Hudson, New York: 2002

[62] Daren Elsa Nibelly, *Another the History of the Zahir,* Imaginary Press, Bristol: 127 E.P., p. 961.

[63] This quote is taken from Dr. Faustroll's, *Exploits and Opinions of Doctor Faustroll, Pataphysician...*, Exact Change, Boston: 1996. p. 21 - 22. Published post humously in 1911. For more on this influential text see *Faustrollian Hypothesis* on page 91 of this document.

[64] ibid.

[65] This quote is taken from Professor Andrew Hugill's delightful and informative paper: *Imaginary Music Technologies: a survey.* http://www.mti.dmu.ac.uk/~ahugill/pataphysics/Techimagin/index.html. Date accessed 4/22/08

[66] The Brothers Grimm, Jakob (1785 – 1863) and his elder brother Wilhelm (1786-1859) were German academics well known for publishing collections of folk tales and fairy tales. They are among the best known fairy-story tellers of novellas from Europe, enabling the widespread knowledge of such tales as Snow White, Rapunzel, Cinderella, and Hansel and Gretel. In 1812, the Brothers published a collection of 86 German fairy tales in a volume titled Kinder- und Hausmärchen ("Children's and Household Tales"). They published a second volume of 70 fairy tales in 1814 which together make up the first edition of this collection, containing 156 stories. (more in note 14)

[67] There is a lovely restaurant located inside of Cinderella's Castle, in Florida - reservations are required.

[68] See note 14 for more on Disney

[69] "Quantum Vibratory Physics is based, in part, on the hypothesis that sympathetic vibration or oscillation in its simplicity a usable force. The radial activity of the latent forces given in the sympathetic, or synthetic, or syncothetic conditions brings relations, which makes

same into a usable force. Conventional physics has recently coined a new label for non-Newtonian sympathetic vibration: Quantum Entanglement." Also "The mutual relation between parts more or less distant, whereby a change in the one has an effect upon the other." Blakiston's New Gould Medical Dictionary, The Blakiston Company, 1949; 1st edition.

[70] Lilliput (lil-i-puht) is a diminutive land mass too obscure to be recorded on most maps, the inhabitants of which share a curious genetic propensity for extreme Chondrodysplasia.

[71] Situated in Oxford, England, ancient records indicate that the college was founded in 1314 and is the oldest university in the English-speaking world. The campus is composed of both structures above and below ground connected by cellars and tunnels. From a guidebook by Philip Pullman (published by Random House 1995-2000): Jordan (finding itself jostling for space above ground with St Michael's College on one side, Gabriel College on the other, and Bodley's Library behind) had begun, sometime in the Middle Age, to spread below the surface. Tunnels, shafts, vaults, cellars, staircases had so hollowed out the earth below Jordan and for some yards around it that there was almost as much air below ground as above; Jordan College stood on a sort of froth of stone.

[72] The London Institute of 'Pataphysics (the LIP) was founded on New Year's Eve 127 EP (7 September 2000 vulg.), in the presence of various dignitaries of the Collège de 'Pataphysique, including the Provéditeur-Convecteur, Thieri Foulc, and Stanley Chapman, Regent, and current President of the LIP. It is an independent organization, but maintains amiable relations with the Collège de 'Pataphysique via the London Annex of the Rogation. It is Anglophonic, rather than Anglocentric (a number of its participants reside in the USA and elsewhere). The London Institute, like fellow associations in Italy, Switzerland, Belgium, Argentina, etc., engages in the promotion of "the vastest of sciences" in its native tongue. The above has been taken directly from the LIP web site: http://www.atlaspress.co.uk/theLIP. Accessed 3/18/08 Pictured Below is a copy of the Museum Curator's LIP membership card.



[73] Titus Lucretius Carus was a Roman philosopher and poet who lived during the period between 99 and 55 BC. This is an excerpt from his only known work, *De Rerum Natura*, which is considered to be one of the greatest masterpieces of Latin verse. (See more in note 80 below) Translated by William Ellery Leonard, Internet classics Archives, Source: http://classics.mit.edu/Carus/nature\_things.html

[74] See Duchamp.

[75] Cymatics - The Structure and Dynamics of Waves and Vibrations. Macromedia Press, July 2001

[76] ibid p. 12

[77] Hans Jenny used his Tonoscope to experiment with various materials like sand, spores, iron filings, and other substances. By placing them on the machines vibrating membrane Jenny found (like Chladni had discovered two hundred years earlier with his metallic plates) undulating shapes and motion-patterns which vary from the nearly perfectly ordered and stationary to those that are turbulently developing, organic, and constantly in motion. Pictured in the Cymatic Projection at the top of page 77 is an image generated by Jenny's Tonoscope. Image Source: Cymatics - The Structure and Dynamics of Waves and Vibrations. Macromedia Press, July 2001

[78] The most common chemical compound in the human body is water, with our cells being between 65 and 90 percent water by weight. Bolglom's has found it necessary to dilute this substance, stating that it is "to strong" in its natural state for his experiments. He has thus utilized his own improved version of *The Water Box technique*, originally devised by de Selby.

[79] The initial design of the Tonoscope was to make the human voice visible. Making what was once intangable - physically mapable (see also note the sphygmograph in note 23).

[80] "In book two of De Rerum Natura (see note 73 above) Lucretius gives his description of atomic motion, based on the behavior of atoms. He speculates that the universe was comprised of the motions of atoms and that a very slight deviation in these motions gives rise to certain vortexes, or swerving disturbances in the atomic flow. This swerving, according to Lucretius (swerve translates to Clinamen) is that which gives rise to human free will and the nature of all things." Sal'lien and Brelly, Storia ed origini dei metodi patameccanici nel sedicesimo secolo Europa: - (History and Origins of Patamechanical Methodologies in 16th Century Europe) Cittàgazze: Imaginary Press, 100 E.P., p. 401.

"... Meanwhile, after there was no one left in the world, the painting machine, animated inside by a system of weightless springs, revolved in azimuth in the iron hall of the Palace of Machines, the only moment standing in a deserted and raised Paris; Like a spinning top it dashed itself against the pillars, swayed and veered in infinitely varied directions, and followed its own whim in blowing into the walls' canvas the succession of primary colors ranged according to the tubes of its stomach, like a pousse l'amour in a bar, the lighter colors nearest to the surface. In the sealed palace which alone ruffled this dead smoothness, this modern deluge of the universal Seine, the unforeseen beast Clinamen ejaculated onto the walls of its universe." From book 34, titled "Clinamen" in Alfred Jarry's, Exploits and Opinions of Doctor Faustroll, Pataphysician, A Neo-Scientific Novel, Boston: Exact Change, 1996, p. 88 "For Dr. Faustroll, The Clinamen was the primary operator that marked the birth of existence" - From Roger Shattuck's introduction to Dr. Faustroll. p. xviii

[81] Warren F. Motte, Jr., *Oulipo, A Primer of Potential Literature*, Dalkey Press, Illinois: 1986, p. 19.

[82] See note 29 for a full image of Fludd's *Metaphysics and Cosmic Origins*, (1611) an engraving of a man in a pose similar to Leonardo de Vinci's Vitruvian Man.

[83] See Duchamp.

[84] "The scent organ was playing a delightfully refreshing Herbal Capriccio, rippling arpeggios of thyme and lavender, of rosemary, basil, myrtle, tarragon; a series of daring modulations through the spice keys into ambergris; and a slow return through sandalwood, camphor, cedar and new mown hay (with occasional subtle touches of discord, a whiff of kidney pudding, and the faintest suspicion of pig's dung) back to the simple aromatics with which the piece began." Aldous Huxley, Brave New World, Chapter 11, 1932, Source: http://orwell.ru/library/others/huxley/e/ebnw\_06.htm

[85] Friedrich Nietzsche, Twilight of the idols and how to philosophize with the hammer, The Anti Christ, Edinburg: Foulis (1911). "Nietzche devoted considerable attention to the manifestation of Nihilism in our discovery that we do not stand on solid ground, that what we take to be an absolute reference point is really an interpretation foisted on an ever-shifting impersonal process." Varela, Thompson, Rosch, The Embodied Mind, Cognative Science and Human Experience, Cambridge Mass, London England, MIT press, 1993, p. 243 "Yet, even Friedrich is revealed as craving for ground, and loosing his foothold given the advent of technology for manifesting illusory, or rather meta-odors" Daren Elsa Nibelly, Further Extensions and Analyses, Bristol: Imaginary Press, 131 E.P., p.12

[86] "At this moment the Unicorn sauntered by them, with his hands in his pockets. `I had the best of it this time!' he said to the King, just glancing at him as he passed.

'A little -- a little,' the King replied, rather nervously. 'You shouldn't have run him through with your horn, you know.'

It didn't hurt him,' the Unicorn said carelessly, and he was going

on, when his eye happened to fall upon Alice: he turned round instantly, and stood for some time looking at her with an air of the deepest disgust.

*What -- is -- this?' he said at last.* 

'This is a child!' Haigha (the king) replied eagerly, coming in front of Alice to introduce her, and spreading out both his hands towards her in an Anglo-Saxon attitude. 'We only found it to-day. It's as large as life, and twice as natural!'

'I always thought they were fabulous monsters!' said the Unicorn. 'Is it alive?' "

Lewis Carroll, *Through the Looking Glass*, Chapter 7 titled; *The Lion and the Unicorn* 

"The horn of the unicorn? A rare thing indeed - and as fine a Patamechanical artifact as could be had! Given its status as a physical object that represents and therefore validates the existence of a suplimental entity." Sal'lien and Brelly, Storia ed origini dei metodi patameccanici nel sedicesimo secolo Europa: - (History and Origins of Patamechanical Methodologies in 16th Century Europe) Cittàgazze: Imaginary Press, 100 E.P., p 333

[87] Miss Maxine is referencing the saturnine blowpipes from Faustroll's Exploits and Opinions, "...come like magpies to suck life (their own, exclusive) from the syrupy and smoking jet emanating from the saturnine blowpipe..."

[88] In reference to Miss Maxine's colleague, Luca Turin, and his rediscovery of Malcom Dyson's 1938 proposal "Our noses have the spectroscopic power to detect vibration." In his book, The Emperor of Scent: A Story of Perfume, Obsession and the Last Mystery of the Senses, (New York: Random House, 2003) author Chandler Burr traces Turin's heroic attempts to gain a foothold in the scientific community by attempting to prove his theory that odor perception is based upon molecular vibration rather than upon molecular shape.

[89] "Perhaps, see if it is necessary to choose an essence of wood, (The fir tree, or then polished mahogany)" The writings of Marcel Duchamp, edited by Michel Sanouillet and Elmer Peterson, Da-Capo Press, New York: 1973, p. 27.

[90] Ezekiel's great grandfather, Joseph Plateau, (1801-1883) was the original inventor of the optical device called the Phenakistoscope. In an ironic twist of fate, both Ezekiel and his great grandfather lost their sight as the result of some rather dangerous experiments involving their eyes and the sun. In many (popular) publications the blindness of Joseph Plateau is ascribed to his experiment of 1829 in which he looked directly into the sun for 25 seconds. The exact date of the blindness is difficult to formulate, though it was most likely a gradual process during the years between 1843 and early 1844. Plateau is often called the first martyr to science.

[91] "...and the four had one likeness: and their appearance and their work was as it were a wheel in the middle of a wheel." Ezekiel 1:15-17 (NIV) "This was the appearance and structure of the wheels: They sparkled like chrysolite, and all four looked alike. Each appeared to be made like a wheel intersecting a wheel. As they moved, they would go in any one of the four directions the creatures faced; the wheels did not turn about as the creatures went. Their rims were high and awesome, and all four rims were full of eyes all around." Ezekiel 1:16-21 (NIV).

[92] In reference to Faustroll's *Supermale* (*Le Surmale*). Translated by Ralph Gladstone and Barbara Wright, Exact Change publications, Cambridge: 1999, (first published in 1902 as *Le Surmale*). An excellent reference for the Doctor's scientific experiments.

[93] This description of Ezekiel's *Time Machine* is based on a reinterpretation of Faustroll's text titled; *Practical Construction of the Time Machine* (1900), *Alfred Jarry*, *Adventures in 'Pataphysics*, *Collected Works* 1, Atlas Press, London: 2001, p. 211.

[94] The *Faraday Whee*l was invented in 1831 by Michael Faraday. The device utilizes the radial velocity of a rotating magnetized wheel to generate an electrical charge. A wheel is an intrinsically self-defining object. It becomes a wheel only when rotating. The statement "wheels within wheels" (see note 91) could be called the philosophical interpretation meaning "devices within devices," or "multilayered plots" with intricate,

hidden motions. We may also, through the Faraday Wheel, connect the forces of magnetism and electricity to the inertial properties of space and time.

[95] "The LUMINIFEROUS ETHER, a perfectly elastic solid - since wave vibrations propagate themselves through it at the speed we know - which may be penetrated by all bodies..." detail from Faustroll's Time Machine text (see note 93). The Luminiferous Ether is a hypothetical substance thought to allow for propagation of light, filling the upper regions of space, beyond the clouds. Originally proposed by Aristotle, considered a component of elemental science up to the 19th century.

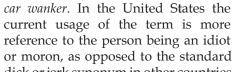
[96] Dr. Plateau's *Time Machine* is (in addition to being a actual Time Machine) a seven foot diameter Phenakistoscopic mandala filled with seventy two blinking, twitching eyes. The Musée Patamécanique's *Time Machine* is the largest automated Phenakistoscope (see inventor note 90) known to exist.

[97] See Musée Patamécanique Map on pages 1 and 2

[98] Wanker is normally intended as a general insult rather than as an accusation. It conveys contempt, not commentary on normal sexual habits. Wanker has similar meanings and overtones to American pejoratives like "jerk", "jerk-off", and "prick" (pictured below, Cranking the Crank O Wank)



One particular connotation is of someone self-obsessed or a show-off (usually male). The word has developed a metaphorical usage, in which to wank or to be a wanker implies egotistical and self-indulgent behavior. This is the dominant meaning in Australia. It can be used in this sense in as a more general insult. This meaning is used in phrases like smug wanker, egotistical wanker or pretentious wanker. Wanker is sometimes used to refer to a person in the same way as snob for subjects perceived as pretentious, for instance, wine wanker, fashion wanker,



dick or jerk synonym in other countries. Source - (where else?) http://en.wikipedia.org/wiki/Wanker. Accessed 1/ 19/08

i n

FYI - During the Museums's early phases of development, a professor at Rhode Island School of Design accused Musée Patamécanique of being the product of *Creative Masturbation*. It is in *her* honor that the *Crank o Wank* was commissioned.

And so, the Crank-O-Wank was designed to resemble the Sephardic Tree of Life! Image Source; http://www.thelemapedia.org/index.php/Qabalah. See above image - also see Teledidiling in note 123.

[99] In his story *Tion, Uqbar, Orbit Tertius,* Jorge Luis Borges describes an imaginary world that gradually, hegemonically, replaces the traditional one. Objects are willed into existence by the force of imagination.

[100] "Bosse-de-Nage was a dog-faced baboon less cyno- than hydrocephalous, and, as a result of this blemish, less intelligent than his

fellows. The red and blue callosity which they sport on their buttocks was, in his case, displaced by Faustroll, by means of some strange medication, and grafted on to his cheeks, azurine on one, scarlet on the other, so that his flat face was a tricolor." Alfred Jarry, Exploits and Opinions of Doctor Faustroll, Pataphysician, A Neo-Scientific Novel, Boston: Exact Change: 1996, p 27.

[101] "The relevance of a ready-made emerges at the moment one perceives that significance is only substantiated by the context which surrounds the perception of an object or event. "Sal'lien and Brelly, Storia ed origini dei metodi patameccanici nel sedicesimo secolo Europa: - (History and Origins of Patamechanical Methodologies in 16th Century Europe) Imaginary Press, Cittàgazze: 100 E.P., p . 216. When one considers the broader ramifications of this statement one may observe that any object or idea, removed form its general or original context can take on the qualities of a Duchampian ready-made: Language, architecture, time, social morays, fashions, the manner in which you, dear reader, are deciphering these very markings upon this page, all things, all knowledge, the invisible glue that binds us together, is potentially - a ready-made.

One wonders, what is not a potential ready-made?

[102] If one looks up at the sky on a clear evening, and sees the full moon shining brightly, they are witnessing an event called *syzygy*. Carl Jung used the term *syzygy* to denote an archetypical pairing of contrasexual opposites, which symbolized the communication of the conscious and unconscious minds. Dr. Faustroll used the term to describe something akin to a "crystalline form that may emerge at intervals out of the random movements of the cosmos" – (see Roger Shattuck's introduction to Faustroll); He (Jarry's Faustroll) is also quoted as saying "Laughter is born out of the discovery of the contradictory." Implying that there is a mysterious eruption of energy that surfaces when dissonant elements are somehow aligned.

[103] Sister Institution to Le Musée. Located about 30 minutes outside of Paris. Also the title of Raymond Roussel's unique masterpiece of mechanized carnival logic published in 1914. For more on Roussel in note 121.

[104] In reference to the successful 2004 experiment conducted by Mr. Spinnermen at the DeCordova Museum and Sculpture Park, Lincoln Mass, Titled *Keep them Safe*.

[105] "Faust: der Tragödie zweiter Tei"l is the title of the second half of Johann Wolfgang von Goethe's tragic play. Part one was completed in 1806, Part 2 (simply translated as Faust, Part One and Part Two) was published in 1832 and is 4612 lines long. Pictured below - 19th century engraving of Goethe's Faust and Homunculus. Source: Musée Patamécanique Private collection.



[106] In reference to US patent number 6,801,185

[107] See Duchamp for both concepts of Delay and Infrathin.

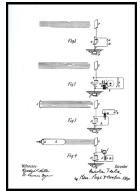
[108] In 1766 Luigi Galvani, an Italian Physician based out of Bologna, began investigating the action of electricity upon the muscles of frogs. In 1783, according to popular version of the story, Galvani was conducting experiments with static electricity. Galvani's assistant touched an exposed nerve of a dissected frog on nearby table with a metal instrument charged with electricity. At that moment the dead frog's leg kicked about as if reinvigorated with life. Galvani went on to conclude that all life is indeed electrical, and that biological electricity has the same chemical underpinnings as the flow of current between electrochemical cells, and thus can be recapitulated in a way outside the body. Mr. Spinnermen's work has been greatly inspired by Galvani's experiments, as was Mary Shelly. Here she describes the genesis of her 1818 novel, Frankenstein. She writes: "Perhaps a corpse would be reanimated; galvanism had given token of such things."

[109] Azoth Pondus is a method of transmutation by means of compression, putrification, multiplication, fermentation, and spontaneous regeneration.

[110] Opposing polarities are known to manifest mysterious eruptions of energy. See *syzygy* in note 102.

[111] In reference to the pearlesent potion created by Raymond Roussel as described in his *Locus Solus*. For more on Roussel see note 121.

[112] Paddle design accredited to Nicola Tesla - pictured below. Image source: Nikola Tesla, *My Inventions*, Hart Brothers, 1983.



[113] This technique is similar to those employed by Sir William Crookes (see note 31) with his 1903 invention called the Spinthariscope (see below), a device for observing individual nuclear disintegrations caused by the interaction of ionizing radiation with phosphor. In Mr. Spinnermen's apparatus, the phosphor coating is refined thorium and the substrate upon which the reactive substance is coated is set into rotational motion (see above paddle configuration). Image source: http://www.orau.org/ptp/collection/spinthariscopes/spinthariscope.jpg Accessed 2/9/08



[114] In keeping with traditions begun by medieval alchemists, Mr. Spinnermen omitted the details of the final element of his design from his alchemical formula. It being decided that those who could not with their own intelligence discover that missing substance or process are not qualified to be entrusted with secrets which could give them control over great masses of humanity and likewise subject to their whim the elemental forces of nature.

[115] In reference to Mixotricha Paradoxa, it is interesting to note this quote from Cyrano de Bergerac's The Other World, The Societies and Governments of the Moon (1657), "Just as we appear to be a huge world to these little organisms, perhaps our flesh, blood and bodily fluids are nothing more than a connected tissue of little animals that move and cause us to move. Even as they let themselves be led blindly by our will, which serves them as a vehicle, they animate us and combine to produce this action we call life."

[116] One of the many elements Spinnermen's poem references are the concluding lines of Carroll's *Through the looking Glass*: "Ever drifting down the stream, Lingering in the golden gleam, Life, what is it but a dream?"

(It is Mr. Spinnermen's wish that his poem not be heavily noted, though under close entomological dissection many layers of meaning may be sought.)

[117] A glance into Chambers Dictionary of Etymology (2005 edition) reveals that the word *absurd* has come in English to mean *ridiculously inconsistent, preposterous and nonsensical*. Its original derivation from Latin has to do with being offensive to the EAR, thus the absurd connotes that which is difficult to hear or, by extension, difficult to accept.

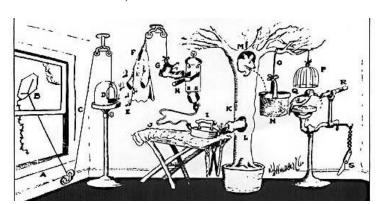
[118] Marcel Duchamp, quoted in Denis de Rougemont, Journal d'un epoque (1926-1946) (Paris: Gallimard, 1968), 562-7, was asked by Rougemont if it was true that he simply

decided one day to give up painting and did so at the very moment of his greatest successes in the United States "Not at all," he replied in a tone of amused indignation. "I didn't give up art as a conscious decision. I didn't decide anything at all. I'm simply waiting for ideas. I had thirty-three ideas; I made thirty-three pictures. I don't want to copy myself like the others do.". Translation by Singer, Thomas, In the Manner of Duchamp, 1942-47: The years of the "mirrorical return". (Critical Essay) The Art Bulletin; 6/1/2004; And oh – The number 33 also resides on the back of a bottle of Rolling Rock beer, "From the glass lined takns of old Latrobe - To You - 33"

[119] "The Janus word makes of human speech a slippery instrument. It is, however, the reflection of the double nature of man himself, at the contradiction that lies at te very heart of humanity. In Eden, man knew no ambiguity, but when he fell, he became Janus faced, a parus mundus of opposites, perilously poised at the juncture of nature and spirit, the riddle of the crossroads, the glory of the jest of the world." N. Jacobs, Naming Day in Eden, Gollancz, London: 1958 p. 150

"I and Christ are Janus. I have no need to turn around to show my double face. A being with intelligence can see two simultaneous opposites, two infinities which co-exist and could not exist otherwise." Alfred Jarry, Ceasar-Antichrist, Scene seven from, Adventures in Pataphysics: Collected Works 1, Atlas Press, London: 2001, p. 190

[120] Rube Goldberg's improbable, whimsical inventions are well known for their 'pataphysical properties. (For more on 'Pataphysics see "What is 'Pataphysics" in the appendix of this text) Image source for below: Rube Goldberg, Inventions, Simon and Schuster, New York: 2000.



[121] Raymond Roussel (1887-1933) was an author of works of unsurpassed complexity and brilliance. His work inspired Marcel Duchamp, who, along with Appollinaire and Picabia, attended a performance of *Impressions of Africa*. Duchamp later credited Roussel for the inspiration for his *Large Glass*. "His is a universe, existing within, yet exceeding beyond the confines of language. Roussel provides us with a parody of the mechanized nature of human logic and thus reveals a telling glimpse of our 'pataphysical existence." Daren Elsa Nibelly, More Pipe-Lines to the Infinite (with Mr. Barbecue-Smith), Imaginary Press, Bristol: 130 E.P., p 44.

Or, as Michel Foucault put in his 1963 book on Roussel titled Death and the Labyrinth (translated by Charles Ruas, Continum, NewYork/London) "It is rather an anxiety about the nature of language. Roussel's unreason, his derogatory play on words, his obsessive application, his absurd inventions, communicate doubtlessly with the reasoning of our world."

[122] The Earolin, actually, does not speak, but fiddles itself, that is, it bows its soft outer cartilages, or laps, like a fiddle. On the CD located in the back of this document is a color image of the Earolin along with a dandy shot of the museum's curator.

[123] This term refers to Teledildonics, (Currently defined by wikipedia on 3/14/08 - http://en.wikipedia.org/wiki/Teledildonics - Webster's has no current defiunition) also known as Cyberdildonics is the hypothetical integration of telepresence with sex, or sex with a machine. The term was coined in the 1980s by Ted Nelson. Recent technical overlaps between virtuality and physicality suggest that the fantasy imagined in Jarry's novel *Supermale* ago may not so be fantastical at all!

[124] In reference to Edward Witten's M-theory, which lives in eleven dimensions, the maximum allowed by supersymmetry of the elementary particles. The "M" sometimes is said to stand for Mystery, or Magic, Mother, Missing, Monstrous or even Murky...

[125] Max Tegmark is a Swedish American research fellow currently at the Massachusetts Institute of Technology. Tegmark's area of specialty is called Precision Cosmology, which is described as a discipline in which the most advanced tools are used to come up with the most precise measurements that place the most refined constraints on cosmological models, which are then developed and studied. Through his meticulous modeling techniques, Tegmark has concluded that the existence of other universes is not only a possibility, but is a direct implication of current cosmological observations. In a 2003 Scientific American article (Parallel Universes, May issue), he presents a clear and comprehensive summary, describing the set of related concepts which share the notion that there are universes beyond the familiar, traditional one, and goes on to provide a taxonomy of parallel universes organized by levels. This is called the Multiverse (or meta-universe) Hypothesis. Source: http://space.mit.edu/home/tegmark/ index. html accesses 12/14/07. As notes 124 and 125 attest, the systematic toying with the arrangement of mathematical abstractions and their significance can make comprehensible a realm or entity that exists "supplementary to this one; or, less ambitiously, will describe a universe which can be - and perhaps should be - envisaged in the place of the traditional one!" - Jarry

[126] In reference to Alan Turing's paradoxical proposition put forth in his 1939 paper titled Systems of logic based on ordinals:"Let us suppose that we are supplied with some unspecified means of solving number-theoretic problems; a kind of oracle as it were. We shall not go any further into the nature of this oracle apart from saying that it cannot be A "machine," or "a machinery" is defined as: (1) an assemblage of parts that transmit forces, motion, and energy one to another in a predetermined manner (Webster's Ninth New Collegiate Dictionary). Likewise "a machinery" may be: a living organism or one of its functional systems. (Webster's, ibid, etc. for more definitions). Thus a "machine," or "a machinery," has parts that move. An archaic definition is "a constructed thing whether material or immaterial." Alan Turing, Systems of logic based on ordinals, Proc. London Math, 1939, p. 167. So then, if an oracle cannot be an assemblage of moving parts, nor a living organism, it would seem to render Turing's Oracle Machine "immaterial," and its nature may only be sought in those realms beyond physics.;)

[127] In reference to Kurt Gödel's 25 page paper titled "On formally undecidable propositions of Principia Mathematica and Related Systems." See note 28 for more on Gödel and the implications of his paper.

[128] In André Breton's Surrealist Manifesto of 1924, he puts forth an encyclopedic definition of Surrealism as: "Surrealism is based on the belief in the superior reality of certain forms of previously neglected associations, in the omnipotence of dream, in the disinterested play of thought. It tends to ruin once and for all other psychic mechanisms and to substitute itself for them in solving all the principal problems of life." Breton's Manifesto is a doctrine that shines a bright and piercing light upon the illusions we call order, coherence, and rationality. One of the techniques surrealism utilizes is the willful rearrangement of and re-fusion of forms in order to release the irrational and absurd from the prison-logic of reason. The deconstruction of reality that we call today's Postmodernism owes its debt to surrealism, which in turn, owes its debt to Dada, which owes its debt to Ubu Roi, and Le Musée's beloved Faustroll (AKA Jarry!). He was the first to recognize that the destruction of the real did not have to be a violent act, but that it could be an intellectual battle where the soldiers are armed with a menacing humor. The sort of humor evident in a puppet named Pere Ubu, a sex machine named Marcueil and a frivolus invention called the *Shit-Pump*.

[129] In reference to Duchamp's 3 Standard Stoppages. See more in note 17.

[130] In reference to H.G. Well's, Dr. Faustroll's, and Dr. Ezekiel Borges Plateau's *Time Machines*.

[131] In reference to Lewis Carroll's seemingly nonsensical poem, *Jabberwocky*, included in his 1872 classic tale, *Through the Looking Glass and what Alice Found There*. The poem is particularly interesting to Mr. Spinnermen because, although it appears to contain many nonsensical words, there remains a story that is somehow discernible. Alice puts this idea of sensible nonsense across most eloquently, "Somehow it seems to fill my head with ideas – only I don't exactly know what they are!"

[132] In reference to Michel Foucault's Archaeological Analysis, a method of describing specific discursive formations in an attempt to uncover the rules that govern their specific formation. Foucault states that the task of archaeology is "to define discourses in their specificity; to show in what way the set of rules that they put into operation is irreducible to any other." The Archaeology of Knowledge. trans. A.M. Sheridan, London: Tavistock Publications. 1972, p. 139.

[133] For in 'Pataphysics, all words, and all things, are equal.

[134] Michel Foucault's description of the rhythmical linguistic mechanisms created by Raymond Roussel is interesting to note because it seems to apply to Mr. Spinnermen's use of rhyme. "It is a system which proliferates with rhymes in which not only syllables are repeated, but also words, the entire language, things, memory, the past, legends, life, - each separated from and connected to itself by the fissure of death. What Roussel said must be heeded: "The Process is in short related to rhyme. In both cases there is unforeseen creation due to phonetic combinations. It is essentially a poetic Process" Poetry is the absolute division of language which restores it identically to itself, but on the other side of death; it is the rhymes of things and of time. From the faithful echo is born the pure invention of verse." (Foucault, Death and the Labyrinth, 1963, p.58)

[135] In reference to Hans Spinnermen's *The Dream of Timmy Bumble Bee* at the Musée Patamécanique.

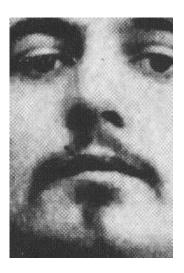
[136] In reference to the Hookah-smoking caterpillar in Lewis Carroll's *Alice in Wonderland* that gives Alice the means to change size, and in turn, her perspective, at will.

[137] In reference to Hans Spinnermen's *Singing Mixotricha Paradoxa* at **the** Musée Patamécanique.

[138] In his book, Wholeness and the Implicate Order (Rutledge; Reissue edition (March 1996), Quantum Physicist David Bohm described a language he called the Rheomode. Translating from the Greek Rheo meaning "to flow," Rheomode literally means "flowing mode" or "flowing language." Bohm thought that any attempt to order the universe into individual fragments misses the essence, "Rather, it implies that any describable event, object, entity, etc., is an abstraction from an unknown and indefinable totality of flowing movement" (Bohm, 1980, p. 49).

The Rheomode was meant to be a dynamic and interconnected language that could open the mind to a world of both chaos and unity by virtue of their conformity to the laws governing exceptions.

[139] Image source: *Adventures in Pataphysics, Collected Works of Alfred Jarry,* Translations by Paul Edwards and Anthony Melville, Atlas Press, London: 2001 - cover.



[140] Jorge Luis Borges, *The Analytical Language of John Wilkins*, Translated from the Spanish 'El idioma analítico de John Wilkins' by Lilia Graciela Vázquez; edited by Jan Frederik Solem with assistance from Bjørn Ave Davidsen and Rolf Andersen. A translation by Ruth L. C. Simms of Jorge Luis Borges', 'Other inquisitions 1937-1952.' (University of Texas Press, 1993) taken from the web site http://www.alamut.com/subj/artiface/language/johnWilkins.html (accessed 2/19/07)

[141] Michel Foucault, Les Mots et les choses: une archéologie des sciences humaines. (The Order of Things, An Archaeology of the Human Sciences), New York: Pantheon Books, 1966, p. xv.

[142] "Such was the ideal museum of 1560 as defined by Belgian scholar of German adoption Samuel Quiccheberg" from Patrick Mauricies' Cabinets of Curiosities, Thames and Hudson, New York: 2002, p. 23.

[143] A selection from Roger Shattuck's "What is 'Pataphysics,?" The Innocent Eye, On Modern Literature and The Arts, MFA Publications, Boston: 2003. This entire work is included in this document on page 92.

[144] "Pataphysics is the science of imaginary solutions," From Alfred Jarry's Exploits and Opinions of Dr. Faustroll, 'Pataphysician A Neo-Scientific Novel, Translated and annotated by Simon Watson Taylor, Exact Change, Boston: 1996. See Faustrollian Hypothesis on page 91 for more on this influential text.

[145] William Shakespeare, *Anthony and Cleopatra*, scene VII Lepidus. *What manner o' thing is your crocodile?* 

Anthony. It is shaped sir, like itself; and it is as broad as it hadth bredth: it is just as hight as it is, and it moves with it's own organs: it lives by that which nourisheth it: and the elements once out of it, it transmigrates.

Lepidus. What color is it of? Anthony. It is of its own color too sir.

[146] In a 2007 interview with Greg Cook for the Boston Globe Article, Next Stop Wonderland, Neil Salley notes that within 'Pataphysics resides "... the underpinnings of our entire society." He also goes on to sum up the museums primary mission statement - "Musée Patamécanique attempt(s) to stir up ideas and blur those distinctions we make between science or art, reason or unreason, truth or deception, the real and the illusory. It's a playful reassessment that for me solicits a heightened awareness of the human mind's capacity for tolerating epistemological dissonance. That is not a bad place to be." Source: for the completed article: Boston Globe, Next Stop Wonderland, (Arts section cover story) August 12, 2007. e-source http://gregcookland.com/ journal/2007/08/muse-patamcanique.html. An archived version of this interview and the finished article is available in the press section located under Museum resources on museepata. org and on the CD in the back of this document.

[147] Each work on display at the musée examines a different aspect of the human sensory spectrum. The sense of sight, motion, smell, touch, hearing and taste are addressed as well as the sense humor. For more on the symbolic aspects of this notion, see note 10.

[148] Paraphrasing the words of Paul Feyerabend; "The answer is clear: we cannot discover it from the inside. We need an external standard of criticism, we need a set of alternative assumptions or, as these assumptions will be quite general, constituting, as it were, an entire alternative world, we need a dream world in order to discover the features of the real world we think we inhabit (and may actually just be another dream world)." Against Method, Verso, London, New York: 1975, (third edition) p.22.

[149] The term, *All words being equal* comes from the annals of 'Pataphysics. It is a playful prod at the often cited heuristic maxim attributed to William Ockham (c. 1285–1349), *Occam's Razor*, which is often paraphrased as "*All other things being equal, the simplest solution is the best.*" The term razor refers to the act of shaving away unnecessary assumptions to get to the simplest explanation. See also *What is 'Pataphysics?* by Roger Shattuck section 4, on page 92 of this document.

[150] The text in capitals is a quote from the first paragraph of Roger Shattuck's "What is 'Pataphysics?" see above.

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# CALENDRIER PATAPHYSIQUE

Le Calendrier Pataphysique is a dating system originated by Alfred Jarry and employed by Musée Patamécanique, The Collège de 'Pataphysique and The London Institute of Pataphysics. The Pataphysical Era, occasionally signified on these pages with the letters E.P., officially began on Alfred Jarry's birthday; the 1st day of Absolu of the year 01 (*The 8th of September, 1873*). All dates prior to Jarry's birth are written on these pages in the Julian fashion. There are 13, 4-week, 29-day "months" in each Pataphysical year, each month begins on Sunday and has a Friday the 13th. Every day has its own special title, derived for the annals of 'Pataphysics and the 29th is always "Hunyadi" (ün-ya-DEE). All Hunyadis are *Imaginary days*, the "Hunyadi Gras" of Gidouille and the leap year Hunyadi of Pedale are said to exude additional physical properties in that a cold and solid sun may potentially rise and shine upon them.

### ABSOLU

### September 8 to October 5

1. Nativity of Alfred Jarry	8
2. Abolition of St. Ptyx, silentiare	9
3. St. Phénix, solipsist and S. Hyx, factotum	10
4. St. Lucien of Samoaste, voyager	1
5. St. Bardamu, voyager	1.
6. St. Vérola, social assistant	1.
7. St. Alambic, abstracteur	1
8. Absinthe, predicesor of S. Alfred	1:
9. Descent of the S. Spirit de Vin	10
10. Dilution	1
11. St. Purée, sportswoman	18
12. Vide	19
13. St. Cantarel, illuminator	20
14. St. Sophrotatos the Armenian, pataphysic	cist2
15. Ethernity	22
16. St. Ibicrate the Geometer, pataphysicist	2
17. Céphalorgie	2
18. Flutes of Pan	2:
19. Sts. Grues, ophiophiles	20
20. St. Mélusine, souillarde de cuisine	2
21. St. Venceslas, duke	28
22. Emmanuel Dieu	2
23. St. Varia-Miriam, amphibian	30
24. Sts. Rakirs and Rastrons, porkchop holde	ers 1
25. Nativity of St. Magnificence Opach	2
26. St. Joseb, nataire à la mode de Bretagne	3
27. Sts. Gigolette and Gaufrette, dogaresses	4
28. Xylostomie	5

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### October 6 to November 2

1. The Acts of Dr. Faustroll	6
2. Dissolution of Edgar Allan Poe, dino-	7
mythurge	
3. St. Gibus, franc-macon	8
4. St. Berthe de Courrière, égérie	9
5. St. Belgique, wet nurse	10
6. St. Tourte, lyricist and St. Bévue, sociologist	11
7. St. Prout, abbé	12
8. Feast of Haha	13
9. Tautology	14
10. St. Panmuphle, huissier	1.
11. Exodus of St. Lucas Cranach, apocalypticiar	n 16
12. St. Cosinus, savant	1
13. Sts. Fenouillard, saintly family	18
14. Exhibition of the Daromphe	19
15. Nativity of the Œstre, pyrotech	20
16. St. Vadrouille, emblem	22
17. St. Homais d'Aquin, prudhomme	
18. Nativity of St. Pipe, Baron Mollet	23
19. St. Raphael, appetizer and philistine	24
20. Strangulation of Bosse-de-Nage	25
21. Zimzoum of Bosse-de-Nage	20
22. Resurrection of Bosse-de-Nage	2
23. Chapeau of Bosse-de-Nage	28
24. St. Claude Terasse, musician of Phynances	29
25. St. JP. Brisset, philologue, prince of	30
penseurs	
26. Commemoration of Cure-dent	3
27. Occultation of Alfred Jarry	1
28. Flight of Ablou	2

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1. Nativity of Pantagruel	3
2. St, Rose Sélavy, heroine	4
3. Coronation of Lord Patchogue, mirrormor	1-
ger	5
4. St. Cravan, boxer	6
5. S. Van Meegeren, forger	7
6. St. Omnibus, satyr	8
7. St. Cyrano de Bergerac, explorer	9
8. St. Rimbe, uninvested	10
9. Equarrissage for all	11
10. St. Abstrait, executioner	12
11. St. Ossian, bard	13
12. Dispute of the plus and minus signs	14
13. Moustaches of Dr. Faustroll	15
14. St. Pierre Bonnard, peinter of Phynances	16
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17. St. Pangloss, humorist passif	19
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19. St. Courtial des Péreires, aérostier and	21
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26. St. Mensonger the Misleading Bishop	28
27. St. Visité, girl preseeding	29
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December 1 to 28	
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2. St. Doublemain, ideologue	2
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4. St. Barbe, femme-canon	4
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26. M onsieur Sisyphe	26
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22. St. Sexe the Stylite	16
23. Occultation of St. J. Torma, euphorist	17
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25. St. Marmelade the Inspired	19
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15. Sts. Adelphes, esotéristes	9	25. Di. Escampette, dynamitei	

CLINAMEN  March 24 to April 20		PALOTIN April 21 to May 18		MERDRE May 19 to June 15	
CLINAMEN March 24 to April 20  1. St. Ablou, page and S. Haldern, duke 2. SS. Hiboux, master singers 3. The Mandragore, solanée android 4. St. Pagne, confident 5. SS. Aster and Vulpian, transgressors of the Néant 6. St. Ganymède, professional 7. The hand of Gloire 8. The Painting Machine 9. Se Trique, lunatic 10. Remission of Fishes 11. St. Maquereau, Intercessor 12. St. Georges Dazet, silk-look poulpe 13. Nativity of Maldoror, corsaire aux Cheverd'Or 14. Exodus of Albrecht Dürer, hermetist 15. Invention of Pataphysics 16. St. Domenico Theotocopolos, the Greek 17. St. Hieronymus Bosch, démonarque 18. The 27 Ètres from the Books Pairs 19. St. Barbeau, procuror and St. Morue the Ju 20. Capture of Fourneau 21. Moreau, islander 22. Feast of the Polyhedrons 23. Locus Solus 24. S. Tupetu de Tupetu, lottery organizer 25. Exit S. Goya, alchimist 26. S. Escargot, sybarite 27. S. Hure de Chasteté, penitent 28. S. Turgescent, iconoclast	4 5 6 7 8 9	PALOTIN April 21 to May 18  1. Sts. Crocodiles, crocodiles 2. Fête des Ecluses 3. Sts. Trolls, pantins 4. St. Susan Calvin, doctor 5. St. Poignée, widow and Se Jutte, recluse 6. St. Oneille, gourgandine 7. St. Fénéon ès Liens 8. St. Bougrelas, prince 9. Sts. Boleslas and Ladislas, the Poles 10. St. Forficule, Barnabite 11. Explosion of the Palotin 12. Reprobation of the Travail 13. St. Léonardo da Vinci, illusionist 14. Equivoque, seasonless 15. Nativity of St. Alfred Tautz, algebrateur 16. Deploration of S. Achras, él de Polèdres 17. St. Macrotatoure, caudataire 18. Boating Feast 19. Occultation of S. Gauguin 20. St. Ti Belot, séide 21. Occultation de S. Mce le Dr. Sandomir 22. Sts. Palotins of the Phynances 23. Sts Quatrezoneilles, Herdanpo, Mousched-Gogh, palotins 24 St. Lumelle, écuyère 25. Sts Potassons, acolytes 26. Se Prétentaine, virgin 27. St. Foin, coryphée 28. Nativity of St. Satie, Grand Parcier of l'Église d'Art	20 21 22 23 24 25 26 27 28 29 30 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 16 16 16 17 16 16 16 16 16 16 16 16 16 16 16 16 16	MERDRE May 19 to June 15  1. Delivery of St. Jeanne, papess 2. The Moutardier of the Pope 3. S. Siège, underpape 4. Nativity of St. Henri Rousseau, custom 5. St. Crouducul, troupier 6. St. Cucufat, mécène 7. Nativity of Monsieur Plume, proprieto 8. Cocuage of Père Ubu 9. Vidange 10. St. Barbapoux, lover 11. St. Memnon, vidangeur 12. Sts. Miches, catechumens 13. St. Lunette, solitaire 14. St. Sphincter, profès 15. Sts. Serpents d'Airain 16. Nativity of S. Donatien A. Francois 17. St. S. Woland, professor 18. St. Anal, cordelier and Se Foire, anagogue 19. St. Fétatoire the Great 20. St. Colombine, expurgated 21. St. Pyrotechnie, illumined 22. Ontogénie pataphysique 23. Interpretation of humor l'umour 24. St. Purge, wisewoman 25. Apparition of King Ubu 26. St. Barbaque, naïade 27. Sts. Courts et Longs, policemen 28. St. Raca, cagot	22 23
29. Cymbalum Mundi		29. Erratum		29. The Undoing of the Mufle	

# GIDOUILLE

### June 16 to July13

, , ,		ı
1. Ste Bouzine, esprit	15	
2. St. Lucullus, amateur (Bloosday)	16	
3. St. Dondon, amazon	17	l
4. St. Tripe, republican	18	l
5. St. Ugolin, mansuet	19	
6. St. Dieu, retired	20	
7. St. Bébé Toutout, evangelist	21	
8. Se Boudouille, bayadère	22	
9. Se Outre, psychiatrist	23	
10. S. Boudin, rector	24	
11. Talou VII the Consedrated, emperor of Po-		
nukélé	25	
12. Se Confiture the Devout and Se Cliche, dona	ì-	l
trice	26	l
13. SS. Instintestins, intimate councellors	27	
14. S. Colon, gunner	28	
15. Se Giborgne, the Venerable	29	
16. S. Inventaire, poet	30	
17. Se Femelle, technician	1	
18. Visitation of Mother Ubu	2 3	
19. S. Sein, tautologue		
20. S. Périnée, zélateur	4	
21. S. Spéculum, confessor	5	
22. Feast of the Gidouille	6	
23. S. Ombilic, gymnosophist	7	
24. S. Gris-gris, ventre	8	
25. S. Bouffre, pontiff	9	
26. Se Goulache, odalisque	10	
27. Se Gandouse, hygienist	11	
28. Poche of Father Ubu	12	

29. Name of Ubu - Hunyadi Gras!!!

### TATANE

### July 14 to August 10

1.Feast of Father Ubu d'été	14 15			
2.Commemoration of Father Ebé				
3. Se Crapule, purist and S. Fantomas, archangel				
4. Ascension of Mouchard, statistician, psychia-	16			
trist and policeman	17			
5. S. Arsouille, patricien	18			
6. SS. Robot and Cornard, citizens	19			
7. S. Biribi, taulier	20			
8. Susception of the Croc à Merdre	21			
9. SS. Ecrase-Merdre, sectateurs	22			
10. SS. Pieds Nickelés, trinité	23			
11. SSes Canicule and Canule, jouvencelles	24			
12. SS. Cannibales, philanthropes	25			
13. S. Dada, ["Hobbyhorse"] prophet	26			
14. Se Anne, Pèlerine, énergumène	27			
15. Procession to the Phynances				
16. Transfiguration of S. Vincent van Gogh,	28			
mutalator	29			
17. Se Flamberge, traveller	30			
18. S. Trou, chauffeur	31			
19. Se Taloche, matrone	1			
20. S. Tiberge, brother collector	2			
21. SS. Catoblepas, lord and Anoblepas, amiral.	3			
22. Ubu ès Liens	4			
23. S. Pissembock, uncle	5			
24. S. Pissedoux, caporal of free men	6			
25. S. Panurge, moralist	7			
26. S. Glé, neurologist	8			
27. S. Pistolet à Merdre, jubilarian	9			
28. Nativity of S. Bruggie	10			

# COQ August 11 to September 7

1. S. Chibre, planton	11
2. Se Ruth, zélatrice	12
3. S. Zebb, universal pass	13
4. S. Mnester, confessor	14
5. Assomption of the Se Messaline	15
6. Penis Angelicus	16
7. S. Patrobas, fireman	17
8. St. Léda, ajusteuse	18
9. St. Godemiché, economist	19
10. St. Nitouche, orante	20
11. St. Lèchefrite, botteuse	21
12. St. Andouille, amphibologue	22
13. St. Bitre, ouvreuse et S. Etalon, roofer	23
14. Battle of Morsang	24
15. Death of Dionysus, superman	25
16. Nativity of St. Vibescu, prophet	26
17. St. Gallinacée, cocotte	27
18. St. Lingam	28
19. St. Prélote, capucin	29
20. St. Pie VIII, navigator	30
21. St. Erbrand, polytechnician	31
22. St. Dragonne, fireeater	1
23. St. Lazare, gare	2
24. St. Orchidée, aumonière	3
25. Apparent nativity of Artaud le Momo	4
26. Disappearance of the Ancient Breughe	1,
incendiary	5
27. St. Priape, frank-marksman	6
28. Transfixion of St. Messaline	7

29. Le Termès

PLEASE NOTE: This typographical version of the Calendrier is woefully incomplete. One English translation is over 14 pages long!! We offer this condensed version to give the reader a sense of the spirit of Le Calendrier Pataphysique.

29. The cold, solid sun

# FAUSTROLLIAN HYPOTHESIS



For the edification of the curious reader we offer this forthright note from the desk of our curator.

atamechanics is founded upon a philosophy that accounts for the deep complexities embodied in the world around us. This Philosophy of philosophies, Science of sciences, and Art of arts, is known (by some) as 'Pataphysics.

Discovered and named by Alfred-Henri Jarry (alias Doctor Faustroll), a revolutionary thinker and elusive gentleman who was born in Laval, France, on 1st day of Absolu of the year 01.

From the very beginning young Alfred revealed signs of an exceptional intellect. While attending Rennes *lycée* (prep school) his eccentricities blossomed when he and two schoolmates collaborated on a puppet play based on their obese, ineffectual physics teacher. Later revised

by Jarry the play went on to become the legendary *Ubu Roi.*\*

Armed with visionary talent, fearsome behavior and razor sharp whit, Jarry soon found himself embroiled in the tempestuous intellectual climate of turn of the century Paris.

Over the course of his thirty-four-years he created the works which have been instrumental in the development of The Musée Patamécanique, notably Le Sûrmale, \*\* To Be and To Live, \*\*\* The Practical Construction of the Time Machine, \*\*\*\* and his most insightful and influential pamphlet titled; Exploits and Opinions of Dr. Faustroll, Pataphysician \*\*\*\* in which the following Elements of Pataphysics are described:



"Pataphysics, whose etymological spelling should be eiti (µera 'ta (pvrlxa) and actual orthography 'Pataphysics, preceded by an apostrophe so as to avoid a simple pun, is the science of that which is superinduced upon metaphysics, whether within or beyond the latter's limitations, extending as far beyond metaphysics as the latter extends beyond physics.

And: an epiphenomenon being often accidental, pataphysics will be, above all, the science of the particular, despite the common opinion that the only science is that of the general. Pataphysics will examine the laws governing exceptions, and will explain the universe supplementary to this one; or, less ambitiously, will describe a universe which can be - and perhaps should be - envisaged in the place of the traditional one, since the laws that are supposed to have been discovered in the traditional universe are also correlations of exceptions, albeit more frequent ones, but in any case accidental data which, reduced to the status of unexceptional exceptions, possess no longer even the virtue of originality.

DEFINITION: Pataphysics is the science of imaginary solutions, which symbolically attributes the properties of objects, described by their virtuality, to their lineaments."



(See bibliography for more detailed references and Calendrier Pataphysique for vulgar date translations)

- \* *Ubu Roi*, the premier performance of which in the year 24 at the Théâtre de L'Oeuvre incited a riot is the first of three plays written throughout Jarry's life that satirize European philosophies and practices. The remaining two, *Ubu Cocu (Ubu Cuckolded)* and *Ubu Enchaîné (Ubu Enchaîned)* were not performed in Jarry's lifetime.
- \*\* The Supermale, first published in 29 as Le Surmame, is often cited as a satire on the Symbolist ideal of self–transcendence, or the ability to climb beyond some philosophical concept or limit.
- \*\*\* To Be and To Live, was first published in L'Art littéraire in Clinamen 21. "In the beginning was Thought? or: in the beginning was Action? Thought is the foetus of Action, or rather, it is already juvenile action. Let us not introduce a third term, the Word, into the equation; for the word is only thought perceived, either by the person it inhabits, or by the passers-by of the exteriorized world. But let us note it down all the same." From Adventures in 'Pataphysics, Collected Works 1.
- \*\*\*\* Commentary and Instructions for The Practical Construction of the Time Machine was first published in the Mercure de France in Gueules, 26. From Adventures in 'Pataphysics, Collected Works 1.
- \*\*\*\*\* Exploits and Opinions of Dr. Faustroll, 'Pataphysician, A Neo-Scientific Novel was published posthumously in the year 38.

# WHAT IS 'PATAPHYSICS?



A selection from Roger Shattuck's The Innocent Eye, A self contradictory definition in non 'Pataphysical terms.

## [1] 'Pataphysics is the science of the realm beyond metaphysics; or, 'Pataphysics lies as far beyond metaphysics as metaphysics lies beyond physics - in one direction or another.

Metaphysics is a word which can mean exactly what one wants it to mean, whence its continuing popularity. To Aristotle it meant merely the field of speculation he took up after physics. The pataphysician beholds the entire created universe, and all others with it, and sees that they are neither good nor bad but 'Pataphysical. René Daumal, one of the great practitioners, stated that in Mount Analogue he proposed to do for metaphysics what Jules Vern had done for physics. 'Pataphysics, then, posses a great voyage of discovery and adventure into what Jarry called "ethernity." That, in case anyone didn't know, is where we all live.

### [2] 'Pataphysics is the science of the particular, of laws governing exceptions.

The realm beyond metaphysics will not be reached by vaster and vaster generalities; this has been the error of contemporary thought. A return to the particular shows that every event determines a law, a particular law. 'Pataphysics relates each thing and each event not to any generality (a mere plastering over of exceptions) but to the singularity that makes it an exception. Thus the science of 'Pataphysics attempts no cures, envisages no progress, distrusts all claims of "improvement" in the state of things, and remains innocent of any message. Indeterminacy and complementarity, black holes and antimatter are merely entries in its file. 'Pataphysics is pure science, lawless and therefore impossible to outlaw.

### [3] 'Pataphysics is the science of imaginary solutions.

In the realm of the particular, every event arises from an infinite number of causes. All solutions, therefore, to particular problems, all attributions of cause and effect, are based on reduction by arbitrary choice. Gravity as curvature of space or as electro-magnetic attraction -- does it make any difference which solution we accept? Understanding either of them entails a large exercise of poetic imagination. Science must elect the solution that fits the facts -- travel of light or fall of an apple. 'Pataphysics welcomes all scientific theories (they are getting better and better) and treats each one not as a generality but as an attempt, sometimes heroic and sometimes pathetic, to pin down one point of view as "real." Students of philosophy may remember the German Hans Vaihinger with his Philosophie des Als Ob (Philosophy of "As If"). Ponderously yet persistently he declared that we construct our own system of thought and value, and then live "as if" reality conformed to it. Truth is an imaginary solution, or rather all of them.

### [4] For in 'Pataphysics, all things are equal.

The pataphysician not only accepts no final scientific explanation of the universe, he also suspends all values, moral, esthetic, and otherwise. The principle of universal equivalence and the conversion of opposites reduces the world in its pataphysical reality to particular cases only. Yet there is no reason why the pataphysician should not work for a living and sleep with his own wife, why he should not behave with considerateness toward his neighbor and fill a responsible roll in society, why he should not enjoy particular situations and particular works of art. 'Pataphysics preaches no rebellion and no new morality, no political reform and no promise of happiness. What would be the use, all things being equal?

### [5] 'Pataphysics is, in aspect, imperturbable.

Jarry was regarded by most of his contemporaries as a joker or a lunatic. Here lie the first errors of incomprehension. 'Pataphysics has nothing to do with humor or with the kind of tame insanity psychoanalysis has drummed into fashion. Life is, of course, absurd, and it is ludicrous to take it seriously. The pataphysicain, therefore, remains serious in appearance, attentive, imperturbable. He does not burst out laughing or curse when asked to fill out in quadruplicate a questionnaire on his sex life, any more than he raves at the police officer who gives him a ticket for not crossing the intersection. His imperturbability affords him a secure anonymity in which he can savor and the marvelous contradictions of life. Jarry's musical contemporary and survivor, Eric Satie, perfected the etiquette of 'Pataphysics: *ironic conformity*.

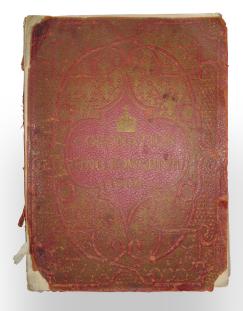
### [6] All things are pataphysical; yet few men practice 'Pataphysics consciously.

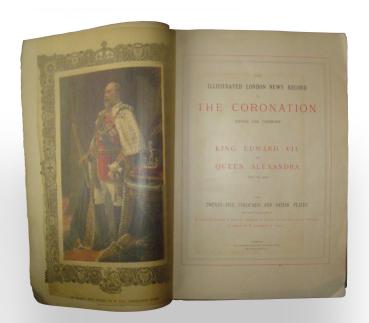
No difference in value, only in state, exists between ordinary men and those who are consciously aware of the pataphysical nature of the world, including themselves. The College of 'Pataphysics is no better and no worse than the French Academy or than the Hilldale Garden Club Men's Auxiliary Committee on Poison Ivy Extermination. The College, however, being aware of its own nature, can enjoy the spectacle of its own pataphysical behavior. And what science but pataphysics can cope with consciousness? No scince or philosophy, clearly, has ever been able to look long in the mirror, to catch its own tail. Pere Ubu's monstrous gidouille, or belly, is represented by a spiral, which Dr. Faustroll's 'Pataphysics transposes into a symbol of consciousness circling forever around itself. Symbol? By now all words are pataphysical, being equal.

### [7] Beyond 'Patapysics lies nothing; 'Pataphysics is the ultimate defense.

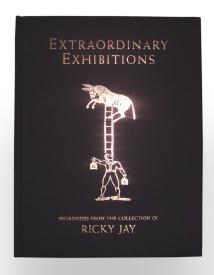
Like the sorcerer's apprentice, we have become victims of our own knowledge - principally of our scientific and technological knowledge. In 'Pataphysics resides our only weapon, our only defense against ourselves. Not that 'Pataphysics will change history; it has no such pretensions. But it allows a few individuals, beneath their imperturbability, to live up to their particular selves: Ubu or Faustroll, you or I. Outwardly one may conform meticulously to the rituals and conventions of civilized life, but inwardly one watches this conformity with the care and enjoyment of a painter choosing his colors - or perhaps of a chameleon. 'Pataphysics, then, is an inner attitude, a discipline, a science, and an art, which allows each man to live his life as an exception, proving no law but his own, remaining loyal to the precarious condition of his species. Dr. Faustroll's attendant ape, Bosse-de-Nage, celebrates that condition with his all-purpose, tautological, and monosyllabic ejaculation: "Ha! Ha!"

- Roger Shattuck





The Coronation of King Edward VII 1902, A commemorative souvenir book, The Illustrated London News and Sketch





Extraordinary Exhibitions - The Wonderful Remains of an Enormous Head, the Whimsiphusicon & Death to the Savage Unitarians, Quantuck Press





Jean Baudrillard Pataphysics, Translated by Simon Watson Taylor, The London Institute of Pataphysics/Atlas Press

# REGARDING APPEARANCES



Inspirational books consulted for the design of this catalogue.

The Coronation of King Edward VII 1902, A commemorative souvenir book, The Illustrated London News and Sketch

This old and tattered volume was discovered in the basement of the Providence Athenaeum during a book sale ten years ago. Printed and published by The Illustrated London News and Sketch, the purpose of the text is "to describe by illustration and letterpress every incident of the complicated ceremony of the Coronation." This appears to have been accomplished, and so much more.

This book offers the modern reader a jewel-encrusted glimpse into the English affection for their Royal Family and the ritualistic ceremony and material trappings that surround *The Coronation*. Glorious pomp and officialdom abound from every page!

In addition, the first eight pages as well as the last four are chock-full of printed advertisements for products such as *Eno's Fruit Salt* with catchy slogans like: "What higher aim can man attain than conquest over human pain" or The Marlborough Reclining chair, "A Nest for rest - Comfort for the invalid, Luxury for the strong."

Note that the tabloid size (12" wide x 16" tall) heavy-set Victorian era type, red and black inks (as in all three texts cited) and overall tone of the text have been vital sources of inspiration for this catalogue

Extraordinary Exhibitions - The Wonderful Remains of an Enormous Head, the Whimsiphusicon & Death to the Savage Unitarians, Quantuck Press

The author of this handsomely designed, oversized (10 1/2" wide x 13" tall), richly illustrated book just happens to be no other than the world-renowned magician, curator and original cultural presence, Ricky Jay.

This book has over a hundred pages of broadside advertisements for ingenious acts and exploits of human ingenuity such as: a speaking machine, a bullet catcher, a flea circus, an armless dulcimer player, an African hermaphrodite, a ghost showman, a singing mouse, a chess-playing automaton, a rabbi with prodigious memory, a ventriloquist, a spirit medium, an equestrian bee keeper and a chicken incubator.

"It is the contention of the author that neither the tongue of the most florid orator, nor pen of the most ingenious writer, can sufficiently describe the elegance, symmetry, and prodigious accomplishments of those who pass in review within these pages." Publisher's description - dust jacket

Besides providing a peek into Jay's exquisite collection of seventeenth, eighteenth, and nineteenth-century broadsides, the pictures in this book reveal certain core psychological techniques still employed in promotion and print advertising as well as being a testimony to man's desire to seek out all things extraordinary and wonderfull.

Note that the left-hand page of the open book reveals a design layout almost identical to the one employed for the biographies of the Patamechanical Practitioners in this catalogue.

Jean Baudrillard, Pataphysics, Translated by Simon Watson Taylor, The London Institute of Pataphysics/Atlas Press

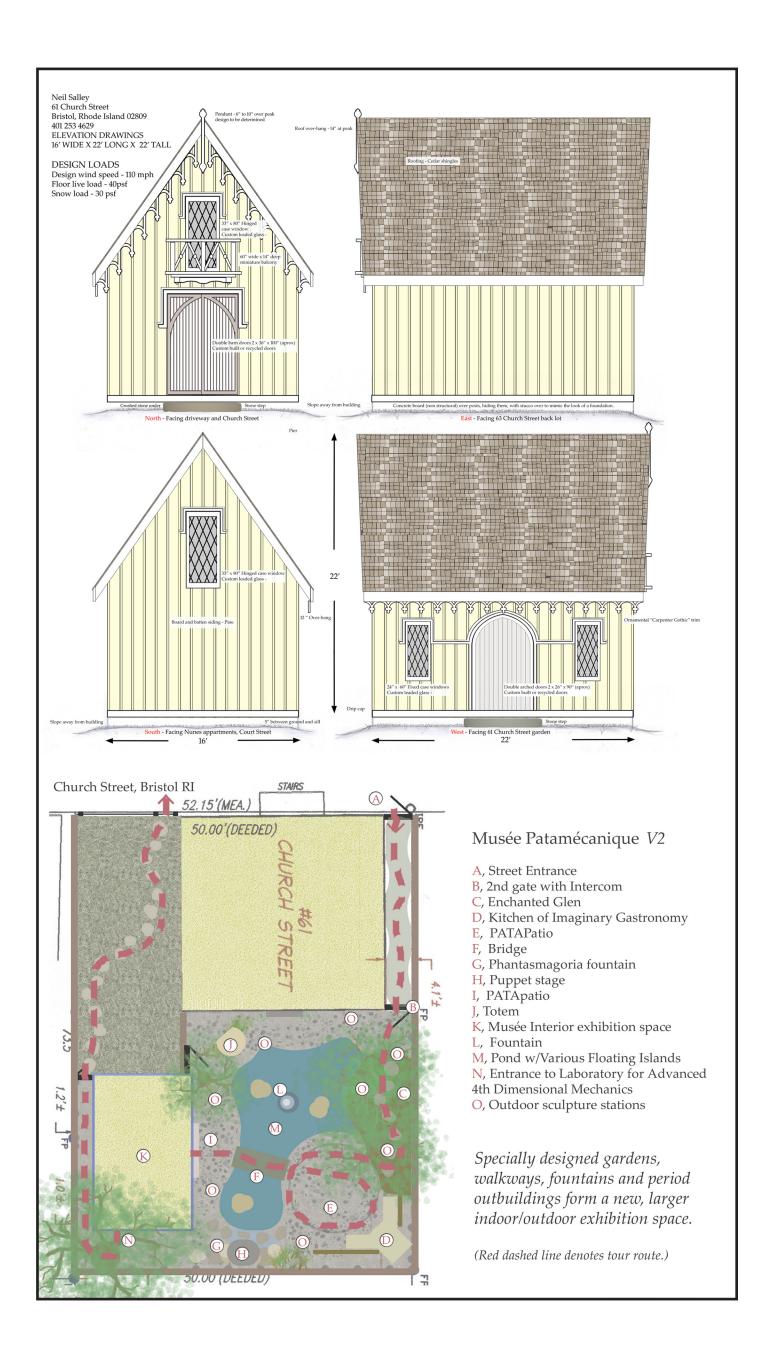
This slender volume (11 3/4" tall x 5 3/4" wide) is printed on handmade paper and is just 14 pages in length, including the cover. The book was acquired by the museum's curator "in-trade" with the London Institute of Pataphysics for a poster of our inaugural exhibition. It is one of the most prized articles in our collection!

There is something very Baudrillardian going on in this little book, a certain tension between form and content, inside and outside, virtuality and physicality. Perhaps a sprinkle conscious 'pataphysics?

For example: The outer cover's appearance reminds one of certain Anglo Saxon wedding invitations, those embossed paper cards created by certain brides who feel the need to impress would-be guests with frilly (or *classy*, depending on your disposition toward such things) paper crafts along with all that glitters. Then there's *the inside* of this little book, where we find Baudrillard's text ~ written when he was a we lad of twenty-one:

"Ubu the gaseous and caricatural state, the small intestine and the splendor of the void. After all perhaps, everything is stucco, and fake, even a tree made of wood – and this intense bluff which raises phenomena's dough – it is perfectly possible that this hankering after the false and the blah came into being long before the shape assumed today by supposedly real objects – and that everything was already in a cancerous and imaginary state before being born..."

Note that the frontispiece of this catalogue pays homage to this slender volume.



# VISIONS OF THE FUTURE



Planning and design for the next iteration of the Musée began in Décervelage of 134. Construction of the gardens and out-buildings will commence in Clinamen of 135. The Musée Patamécanique will vacate its original location in COQ of 135 to begin reinstallation at a new site.

The next iteration of the museum will be a logical progression from its earlier version. While the first iteration utilized the environment of an 19th century estate, the new museum is secreted away on the grounds of a stately 18th century home. Here, specially designed gardens, walkways, fountains and period outbuildings form a new, larger indoor/outdoor exhibition space. These environs together with the exhibition and personalized tours, will form a single installation artwork in and of itself. This new exhibition space will not only provide a deeper level of wonderment and immersion for our guests, but also allow for the expansion of our tour schedule, admitting a higher volume of visitors.

The experience will begin with a visit to: www.museepata.org. Here, the visitor may peruse an online version of our collection or read about the history and foundations of Patamechanics, and if they are so inclined, book a tour through our Department of Tourism.

A letter of confirmation for each tour will be e-mailed (or snail-mailed) along with instructions to rendezvous at a specific location and time (what remains unknown to the guests is that this is not the location of le Musée) and to wait there for a signal. This signal could be: "Stand fast for the arrival of the Minotaur" or "Accompany the man with the box of black air." The answer to the riddle will ultimately be revealed and group will be given a special map to the museums physical location, or be instructed to accompany a guide on a short walk there.

Upon arrival the visitor will meet a locked doorway upon which 20 or more illuminated doorbells are affixed. Below each is a different name plate with titles such as: Roussel, Jarry, Sêlavy, Magritte, Montalescot, Tzara, etc. After what may become several minutes of prompting from an intercom, each guest is invited to press one or more of the door bells. The name on the bell is the name by which the guest will be addressed for the duration of the tour.

A gentleman in period wardrobe will greet them at the doorway. Part carnival barker, part pseudo-intellectual, he speaks in a rhyming pentameter as he will direct the group to march in single file through an enchanted glen.

The tour will make its way through several exterior exhibits, stopping momentarily for a brief but punctual description of each. These may include a stop at a waterfall that transforms into a ghostly phantasmagoria, a visit to a shop of imaginary gastronomy where visitors may sample a piece of invisible cheese, or they may hear the fascinating history of what remains of an exquisite statue of a child composed entirely of dirt.

Eventually the tour arrives at a Gothic style cottage. Visitors are invited to enter the building's small foyer where the guide begins an orientation encompassing the "History and Foundations of Patamechanics" section of this document. Upon conclusion of this brief lecture, the picture encrusted walls of the foyer will fold away, revealing an interior chamber. At this time the guide directs the visitor's attention, one by one, to the paradoxical contraptions within.

Each tour will conclude with a visit to *The Laboratory for the Study of Advanced Fourth-Dimensional Mechanics*. In this interactive exhibition visitors will be invited to explore an infinite-dimensional space. It is a place where thoughts are as real and important as objects, and every object on display is an endless source of wonder. The passage to this realm is a modest doorway marked "EXIT."

