

analgesic

addiction

pain remover

pain remover addict

a form of uncertainty  
of particle velocity, under Heisenberg's  
situation of indeterminacy –

who is compelled ?

who compeller

as. WSB<sup>1</sup> would say: who is not under compulsion,

who is not dependent. ? – privacy a myth  
desire for

absence of compulsion and dependence

i.e. the structure of medicine, nations, academies, religions

– is it always. ? of art, of teaching ?

no route through to creation and  
mutuality. ?

## January 20

Art Deco at the Butler Museum in Youngstown (a diseased image of America):

Barbara Stanwyck's portrait / Mickey and Minnie Mouse statuettes / Garbo on a plate /  
an air race trophy with Aztec head under the undercarriage of a gilded monologue/straight lines  
of lightning and speeding edge replacing modulation of art nouveau (still present) –

cube sand cylinder – primary or chemical/acid coloration  
continual reminders of things as something else – i.e. not decoration by the invitation of  
form by social popularity and social image –

of surface take place. so that a remodelling of form and an impregnation  
the function is fashion

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<sup>1</sup> William S. Burroughs. Eric Mottram's major book on the artist, *William Burroughs. The Algebra of Need*, was published by Marion Boyars in London in 1977. Allen De Loach published earlier parts of the book in 1971. Eric Mottram's work on Burroughs, including interviews, date from 1963 and 1964 and again in 1973. For example, William Burroughs and Eric Mottram. *Snack. Two tape transcriptions* (London: Aloes Books, 1975).

# THE MOTTRAM DOSSIER

## THE FORTNIGHTLY REVIEW 2023

the body is erotic in the design by not stressing breasts, and crotch, by suppressing the bumps and hollows and making for emphatic line, dynamic and rapid movement – i.e. dominance and the grotesques, the masks of obvious and immediate (unsubtle) power

–

– the connection with the totalitarian is there in drastically simplified accesses to power (control, impression, effect) –

the necessity of making the contemporary into art

technology, mass

production, etc.

plus Aztec, Indian, etc. – “primitivism” in the sense now impossible to use

– the use of new materials of consumer productivity and industrial inventive technology

### January 22

Work with Gary Handler:

Kafka – the hero equals the man who wants to believe that there *is* a coherence to which he must gain access & be justified by.

Greene – the oscillations between crime and sin – the sense of transformations between social and secular // religious and cosmic.

i.e. law in two worlds

– the issue is *obedience* –

or resistance. – up to that point. ?

Pinkie is Faustian in urge. i.e. accepts damnation for power

Henry Green – that the wonder and surprise may or may not be ordered: the sense that the syntax may be form but the contents of syntax may not be.

*Eyeless in Gaza*<sup>2</sup> – in the descent of the dog (god) only a parody of grace, or cosmic order (dove descending). ? *Is* it a sign ? *How* is it related to the political and social changes in

the novel ?

((the needed parallels: in Hardy – his Aeschylean games with what he calls mortals))

Tolstoy: *überzichtlich*<sup>3</sup>, Rilke’s angel, DHL’s<sup>4</sup> “universal insurance”))

### January 23

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<sup>2</sup> A novel by Aldous Huxley, 1936.

<sup>3</sup> Possibly *übersichtlich* meaning ‘clear’ is intended.

<sup>4</sup> D. H. Lawrence.

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*Pray for the Wildcats* (tv film): Robert Michael Lewis. Andy Griffiths, comedian, as a late middle aged business client called Farragut from an advertising agency – he coerces three agency men – two in early middle age (William Shatner, ex-*Star Trek*, and another) and one young (a lay-out etc. designer – Marjoe Gortner, the evangelist – in clothes and hair which would have been ‘hippy’ in the late Sixties) – to a bike trip on the SW desert and over the Mexican border, to bring to life the claims for the bike made by their advertising campaign. He provides black leather Wildcat jackets – the uniform of a certain kind of bike masculinity – programming in the mid-century: so the film is one more crazed male contest – with the casting suggesting a criticism of the SF series, pop evangelism and tv comedians – Farragut is a bully trying to prove his aging manhood: apparently unmarried, wealthy, the sexual urge to conquer – shown in a lust for a young blonde American girl and his attack on her in an isolated café.

He will later offer the boy with her money to fuck his girl by the sea. He has discovered them on their holiday trip; he smashes the gasoline container in their dormobile. When it is discovered from a Mexican police chief that the boy died of privation and the girl of snake-bite, he says simply that they were only hippies, he saw them fucking like animals, and naked, and obviously stoned, drug-addicts, etc., etc. ... and denies involvement.

The Shatner character goes after him alone, since the designer, who also witnessed the smashing, refuses to tell the truth, and his (Shatner-Warren’s) mate Paul backs away when he hears the girl, the only survivor, has died. Farragut tries to kill Warren by forcing his bike over a cliff, and he himself goes over ...

a middle-aged, and a young but no teenager, advertising men in bike clothes ...

the killer businessman .... the refusal to say long-haired youngster are hippies ... the victory of clear morality ... recognition of the sexuality of power: : that boss-men are in fact insane.

Some military men are only blunt, while others are of such reckless blood there is never a question of ‘holding back’ – it’s a positive insanity.

*GRAVITY’S RAINBOW* (345)<sup>5</sup>

night bell at a signalled cross  
road cars swung through  
below moon caves

preface to Samuel R. Delany’s *DRIFTGLASS*<sup>6</sup>:

“O my city! What city can I found. ? Where now  
must I go to make a home ?”

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<sup>5</sup> Thomas Pynchon. *Gravity’s Rainbow* (New York: Viking Press, 1973).

<sup>6</sup> Samuel R. Delany. *Driftglass* (London: Nelson Doubleday, 1971).

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open bonds of a molecule  
modified effects of a chain

metamorphic interface. : i.e. not power dominance ————— or submission

**January 24**

visits of serrated wheels

late line of *The Rounders* – Fonda to Glenn Ford:

“it’s a hard man eats boiled owl” (– or was it. ?)

**January 25**

blue and orange stave  
open sun measure  
a life’s decay  
sycamore branch beats  
pane between my eyes  
chances of precipitation  
nil a fine day  
mist in land hollows  
or smoke and whose fires  
started in cities overnight

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dendrites of nervous system  
as snow melts on gravel  
what willow glows turns  
golden cockerel of Samarkand  
at dawn axon of a nerve cell  
project in ‘sky’

Leebrick Dormitory : 52 pounds of marijuana worth 16,000 dollars, a .45 calibre machine-gun, pills, and 1,400 dollars cash – police haul from three KSU students.

William Bartram up the St. John river in Florida (91)<sup>7</sup> – the laurel magnolia –

Their usual height is about one hundred feet, and some greatly exceed that.  
The trunk is perfectly erect, rising in the form of a beautiful column, and supporting a

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<sup>7</sup> William Bartram. *The Travels of William Bartram: Naturalist's Edition*, ed. Frances Harper (New Haven, CT: Yale University Press, 1958).

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head like an obtuse cone. The flowers are on the extremities of the subdivisions of the branches in the centre of a coronet of dark green, shining, ovate pointed entire leaves: they are large, perfectly white, and expand like a full blown Rose. They are polypetalous, consisting of fifteen, twenty, or twenty-five petals: these are of a thick coriaceous texture, and deeply concave, their edges being somewhat reflex, when mature. In the centre stands the young cone; which is large, of a flesh color, and elegantly studded with a golden colored stigma, that by the end of summer is greatly enlarged, and in the autumn ripens into a large crimson cone or strobile, disclosing multitudes of large coral red berries, which for a time hang down from them, suspended by a fine, white, silky thread, four, six or even nine inches in length. The pericarpium and berries possess an agreeable spicy scent, and an aromatic bitter taste. The wood when seasoned is of a straw color, compact, and harder and finer than that of the poplar.

### January 27

Korzybski<sup>8</sup> – “the map is not the territory” i.e. it is a selective information sign structure, under grid.

William Carlos Williams – “Midas: A Proposal for a Magazine” – SE<sup>9</sup> (242)

We address ourselves not to the poet, the scientist, the sociologist separately – rather to the fertile subject itself which we intend to transform and to magnify: not to man so much as he is the product of time. Who am I that exist now and existed then? Not merely a man, surely, but far more complex than that, the summation of all men that preceded me and their very genius to push themselves forward – in me! That is where I exist, in that inheritance.

Everything which advances the understanding of this subject, this “thing” which makes new sallies into time – comparable in its movements precisely to geography in the era of Vasco de Gama, the arts in the twelfth century, psychiatry in the later years of the nineteenth century, astrophysics, organic chemistry; French painting since 1870 – anything which pushes an advance, a tenable new position into that substance which is not merely “man” but which includes also his image in time; in sum, everything which constitutes the province of the past (who encloses the whole materium and continuum in his concept) in its revolutionary grasp, we conceive as our business.

Fielding Dawson – on Duberman’s *Black Mountain* & B. H. Friedman’s biography of Jackson Pollock<sup>10</sup> –

the possessive and proprietary wrecks Feed: although he quotes nothing substantial to show quality. But – “Duberman doesn’t know completion” / “[Pollock] with his great spirit and a necessity for others he loved so intensely it was the mystical and therapeutical equivalent of himself – crystal clear, and that’s where the true myth is, of his love of himself in *his* nature, in the

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<sup>8</sup> ‘A map is *not* the territory’, Alfred Korzybski. *Science and Sanity. An Introduction to Non-Aristotelian Systems and General Semantics* (Lakewille, Connecticut: The International Non-Aristotelian Library, 1933, fourth edition 1958), p. 750.

<sup>9</sup> Williams’ essay dates from 1941 and was reissued in William Carlos Williams. *Selected Essays* (New York: Random House, 1954).

<sup>10</sup> Fielding Dawson. *On Duberman’s Black Mountain & B. H. Friedman’s biography of Jackson Pollock* (Toronto: The Coach House Press, 1973).

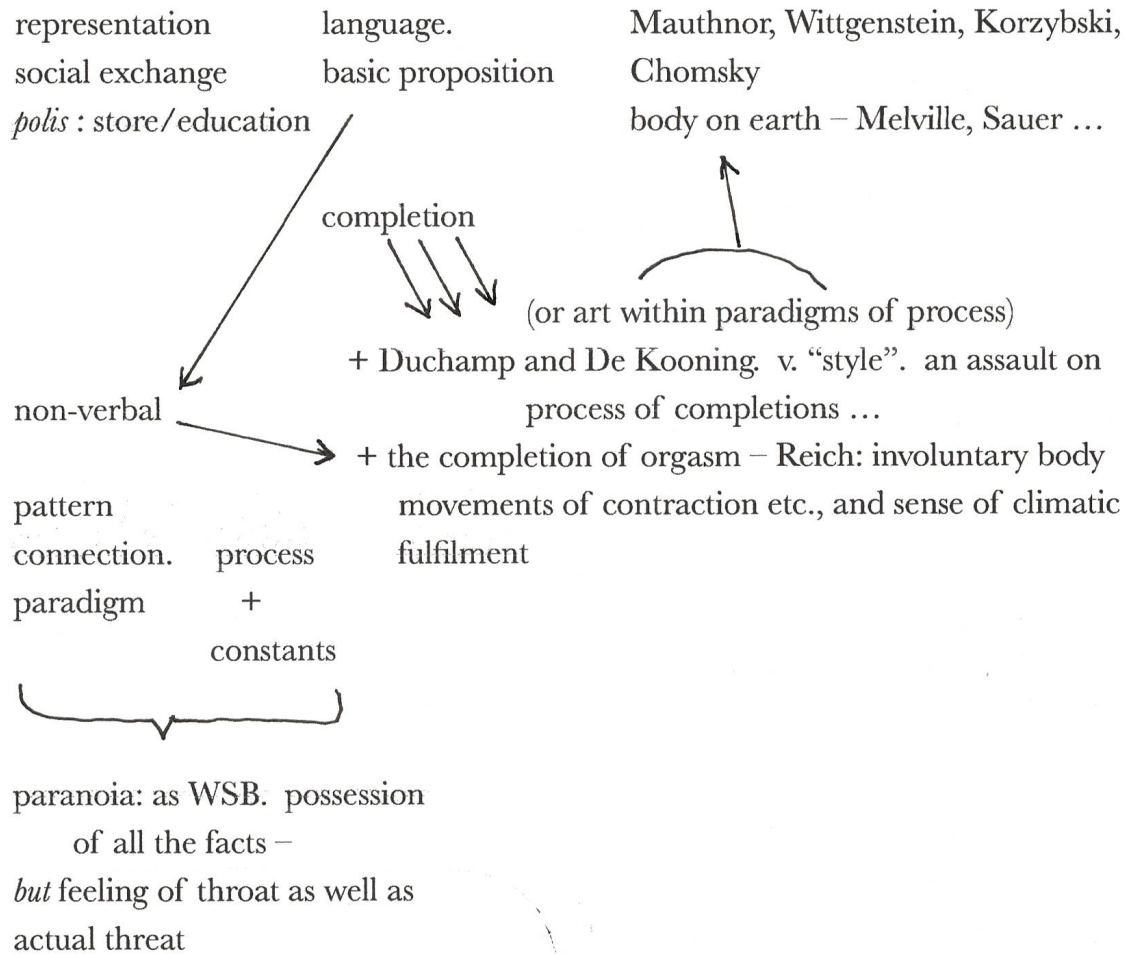
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world, it's in all his painting – so is he – as deep as his unconscious, and refreshing as a cool clear brook.

Not the dark, crazy and famous artist, but in his self-regard for himself intertwined in his paintings. 'I am nature', he said, which his closest friends understood, and thus Pollock knew pure completion. No one can ask for more ...  
 ... that deep

### January 28



Pollock *Blue Unconscious* ...      the autonomy Pollock felt was his ny<sup>11</sup> nature

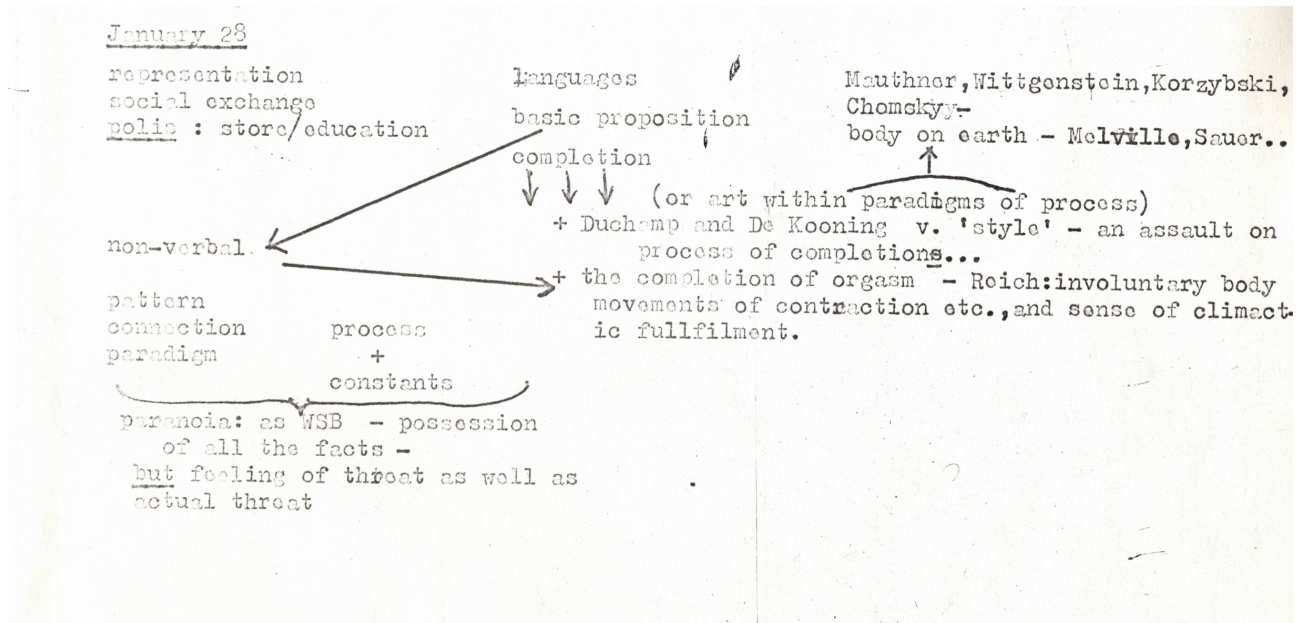
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<sup>11</sup> I don't know whether 'my' or 'in' was intended.

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Mauthnor<sup>12</sup> Sauer<sup>13</sup>



Below is a copy of the original.

- So: 1. presentations                      perceptions (sensations)
2. connections              of p & p              =
- psychology. +. social anthropology (history)
3. structures of perceptions. = physics. (C. Daly King<sup>14</sup>)
4. laws - i.e. constants - of psychology, physics, social anthropology ...

What Ernst Mach in *The History and Root of the Principles of Conservation of Energy* calls  
"psychic physics". (1911 trans.)

also in Janik and Toulmin: *Wittgenstein's Vienna*<sup>15</sup>:      Richard Avenarius<sup>16</sup>

<sup>12</sup> Gershon Weiler. *Mauthner's Critique of Language* (Cambridge University Press, 1970).

<sup>13</sup> Carl Ortwin Sauer. *Land and Life. A Selection from the Writings of Carl Ortwin Sauer* (Berkeley and Los Angeles: University of California, 1969).

<sup>14</sup> Author of *Obelisks Fly High*, 1935, and many other detective novels and short stories.

<sup>15</sup> Allan Janik and Stephen Toulmin. *Wittgenstein's Vienna* (New York: Simon and Schuster, 1973).

<sup>16</sup> See Ernst Mach as cited above and also Friedrich Carstanjen. *Richard Avenarius and his General Theory of Knowledge. Empiriocriticism*, translated by H. Bosanquet (Leipzig, 1897).

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The important thing for experiences is how it is characterized, not what exists without it.

(consciousness is known in so far as it is conscious of some object) (where Pynchon moves in G's R)

### January 29

Mach – *The Science of Mechanics*<sup>17</sup> – Historical investigation not only promotes the understanding of that which now is but also brings new possibilities before us by showing that which exists to be in great measure *conventional* and *accidental*. From the higher point of view at which different paths of thought converge we may lock down upon us with freer vision and discover routes before unknown.

so : convention – ) but what is the third term which promotes  
accident – )  
“freer vision”. ?

and new routes. ? Planned experiment is the preparation for new : it must contain accident. the undetermined and unpredicted. Poetry to move using convention and accident towards that paradigm of language which, like a paradigm of science, is a *completion*. Angelism of the over-view is an illusion of completion: height is not command. The gist of Wittgenstein on Fraser's arrogance.

poems are not completions in the sense of Hertz's *bilder* or models – consciously constructed scheme for knowing – “cognitive. schemes” or “models”

### January 30

Harold Saxton Burr: *The Fields of Life*, 1972. – Yale School of Medicine – summary of forty years' work by himself and colleagues –

“the Universe in which we find ourselves and from which we cannot be separated is a place of Law and Order. It is not an accident, nor chaos. It is organized and maintained by an Electro-Dynamic Field capable of determining the position and movement of all charged particles.

For nearly half a century the logical consequences of this theory have been subjected to rigorously controlled experimental conditions and meet with no contradictions.”

“all forms are ordered and controlled by electro-dynamic fields which can be measured and mapped with precision.” (4)

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<sup>17</sup> Ernst Mach. *The Science of Mechanics. A Critical and Historical Account of its Principles*, translated by Thomas J. McCormick (1893).



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“when we meet a friend we have not seen in six months there is not one molecule in his face which was there when we last saw him” – “the controlling L - field” controls the pattern or shape “through ceaseless metabolism and changes of material.”

### January 31

The paranoia of coherence (the substance of Kafka and Pynchon) where Hertz says in *Principles of Mechanics* “models produced by our mind are necessarily affected by the characteristics of its mode of modelling them” –

the gap here is: (1) Burr’s experiments to show order  
(2) the nature of social production and labour organization in any society. e.g. how George Thompson shows the economics of early Greek philosophy.<sup>18</sup>

Ludwig Boltzmann’s “statistical mechanics” : a separate body’s locations ordered from spatial “axes of reference” (temperature, pressure, etc.)  
< “multidimensional coordinate system” which represents an “ensemble of possible states” – the *actual* states of a physical system would be among the possible : i.e. discovered by mathematically computing probabilities. (statistical explanation).

*Tractatus Logico-Philosophicus*<sup>19</sup> 1.13. 1.2. 1.21. 2.1. 2.201 3.4

& 3.411. i.e. his propositions defining *Bild* or representations: the facts in logical space are the world ... A *Bild* represents a possible situation in

logical space ... In geometry and logic alike a place is a possibility:

something can exist in it.”

(a position taken up by Olson and Creeley later and in their own American modes : Olson’s usage of Whitehead<sup>20</sup> similar to Boltzmann as above)

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<sup>18</sup> George Thompson. *Studies in Ancient Greek Society. The First Philosophers* (London: Lawrence and Wishart, 1972).

<sup>19</sup> Ludwig Wittgenstein. *Tractatus Logico-Philosophicus*, translated by D.F. Pears and B.F. McGuinness (London: Routledge & Kegan Paul, 1961).

<sup>20</sup> Charles Olson writes, ‘...until Whitehead, who cleared out the gunk/by getting the universe in (as against man alone ...’ in ‘A Later Note on Letter # 15’ in *The Maximus Poems*, II.79. Alfred North Whitehead. *Process and Reality, An Essay in Cosmology*, translated by David Ray Griffin and Donald W. Sherburne (New York and London: Macmillan Publishing, 1929).

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Burr cycle (6) – “the L-fields of trees vary not only with sunlight and darkness but also with the of the moon, with magnetic storms and with sunspots.”  
(7) – “L-fields are detected and examined by measuring the differences in voltage between two points on – or close to – the surface of the living form ...”  
These are not the alternating electric currents in heart and brain but “pure voltage *potentials* which can yield only an infinitesimal amount of *direct current*”, detectable only with the invention of the vacuum-tube voltmeter which “requires virtually no current for its operation”, unlike the ordinary voltmeter.  
The measuring methods are not difficult to learn, and can be used by virtually anyone – with immediate practical results in gynaecology, family planning, detection of symptoms, healing rates, effects of drugs, sleep and hypnosis, etc.  
In healthy people: steady rhythms of high and low voltage (feeling high and feeling low) – i.e. prediction can be made from the curves – when steady and when erratic (i.e. ill health). Genetic changes in plants – changes in voltage-pattern – as also sunlight and darkness.

Arthur Watkins – *The Old Straight Track*, 1925<sup>21</sup>

(mounds. earth-works. tracks. stones  
(  
system <(place-names : etymology  
(  
(myth – folklore of legends with “an overlay of generations of imaginings”).  
  
+ Norman Lockyer<sup>22</sup> and Alexander Thom<sup>23</sup> :  
the mathematical and astronomical skills  
of men who built stone circles 4,000 years ago  
– leys, stone and mound alignments, peaks, cairns, notches  
– Guy Underwood<sup>24</sup> : leys as routes over lines of energy  
– *A View over Atlantis*<sup>25</sup>

**FEBRUARY**

**February 1**

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<sup>21</sup> Reprinted London: Garnstone Press, 1970.

<sup>22</sup> Norman Lockyer. *Stonehenge and Other British Stone Monuments Astronomically Considered* (1906).

<sup>23</sup> For example, Alexander Thom. *Megalithic Lunar Observatories* (Oxford: Clarendon Press, 1970).

<sup>24</sup> Guy Underwood. *Patterns of the Past* (London: Sphere Books, 1972).

<sup>25</sup> John Michell. *The View over Atlantis* (New York: Ballantine, 1972).

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Truckers firing on trucks which continue to work – plus nails, vandalism: reasons – increased fuel costs and low permitted speeds. One State governor says he will call out the National Guard if ...

May 1970: the Guard was called out in Kent before any such firing.

Apparently, as the effect of my two courses increases favourably already, *inside* the result is otherwise. After a long conversation with two graduate students last night, an early morning nightmare: in a transformed corner of Bridge Street – no, Silver Street – and King’s Parade, opposite the College – my bus stops at the stores as the conductor shouts “Stores” – STORES on the window shade above the shop. As I get off my left foot doubles over and the whole foot cripples, the leg nearly paralyzed. I walk. Slowly the usage comes back. People stare. A dog begins to go through my legs, friendly but a nuisance. I try gently to get him away but he tries to hang on to my hand with his teeth, growling ... awakening. The dreamwork is incredibly crude and obvious; no interest at all, contrary to dream-mongers among psychologists.

The dawn sky red purple violet shades of yellow and cream going up into the egg blue  
over the Sanskrit charge  
a watch time and the eye of time  
beats on the pulse  
blood courses  
to a date

*completion* needs a sense of boundary and limit : Olson seems to have had within his poem of ‘limits’ a knowledge of Kant’s method – his need to map the scope of boundaries of “reason”, with metaphysics as the unknowable beyond the map of reason. Reason intimately tends to “precipitate itself into darkness” (*Critique of Pure Reason*) – a natural disposition – *Naturlange*<sup>26</sup> – not psychology or anthropology but the desire of reason to complete its world – *Bild* – its picture or representation of the world – so: beyond the limits of possible experience, reason (analysis and connection) attempts another stage – ideas of the soul, the world, God – which function as “regulative ideas”, and the idea of history, which enables the scientist (philosopher) to “render experience within itself as nearly complete as possible” (*Prolegomena to Any Future Metaphysics*).

limits (*Schranken*). bounds (*Grenzen*). in  
the *Prolegomena* bounds: “presuppose a space existing outside a certain  
definite place and enclosing it”

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<sup>26</sup> The word *Naturlange* does not occur in the work by Kant cited. Pierre Joris suggests that Mottram may be referring to ‘Natluränge’ or ‘Natlurlänge’. There are two occasions when Kant directly refers to ‘darkness’. At B349 he says, ‘If light were not given to the senses, then one would also not be able to represent darkness, and if extended beings were not perceived, one would not be able to represent space. Negation as well as the mere form of intuition are, without something real, not objects.’ At A575/B603/B603 he says, ‘Now no one can think a negation determinately without grounding it on the opposed affirmation. The person blind from birth cannot form the least representation of darkness, because he has no representation of light . . .’ (Immanuel Kant. *Critique of Pure Reason*, translated by Paul Guyer and Allen W. Wood (Cambridge University Press, 1998), p. 383 and p. 555.

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limits: “negations which effect a quantity so far as it is not absolutely complete”

“human reason admits of *limits* but not of *bounds*: namely it admits that something indeed lies without it, at which it can never arrive, but not that it will at any point find completion in its internal progress”

But experience – sense-experience – is never itself transcended as the basis of knowledge. A science of metaphysics would (if possible) reach the *bounds* of speculation, of the *conceivable*, not the *limits* of the *actual*. (Janik and Toulmin 146-8 [*ibid.*])

Did Olson – especially as a Catholic – acknowledge any Categorical Imperative ? i.e. supreme cause, absolute necessary, laws of actions which limit freedom ?

Reason produces nature as a system, and sees itself as cause of the production. Transcendental ideas of soul, world, God are necessary fictions for this reasoning organization.

c.f. Ashbery’s poetry, and its acknowledged debt to Wallace Stevens.

– but in the drive for facts and the source of necessity, for what is “unconditioned”, reason creates monsters which prevent speculation – ironically, this drive is basic to the activity of reason, and becomes the foundation of morality.

i.e. freedom and morality are fictions, however necessary

This is a consequence whose consequences *Gravity’s Rainbow* dramatically exemplifies and explores – nihilistically. The German rocket, Pavlov’s behaviourism, the politics of totalitarianism. And perhaps the “monster” was also Paul Blackburn’s “monster” also compelled by number in his poem “The Procedures” – the founders to be avoided, who are by themselves, and devour.

Arthur Schopenhauer’s criticism of Kant<sup>27</sup>: the demand for symmetry in his system: the demands of the architectonic control him –

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<sup>27</sup> Arthur Schopenhauer. *The World as Will and Representation*, translated by R. B. Haldane and J. Kemp (London: Routledge & Kegan Paul, 1883–1886).