

A TOUR OF THE MONUMENTS OF PASSAIC, NEW JERSEY (1967)

He laughed softly. "I know. There's no way out. Not through the Barrier. Maybe that isn't what I want, after all. But this—this—" He stared at the Monument. "It seems all wrong sometimes. I just can't explain it. It's the whole city. It makes me feel haywire. Then I get these flashes."

Henry Kuttner, *Jesting Pilot*

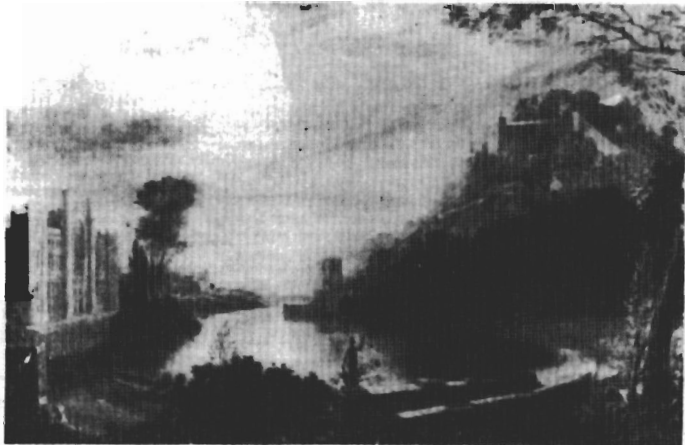
Today our unsophisticated cameras record in their own way our hastily assembled and painted world.

Vladimir Nabokov, *Invitation to a Beheading*

On Saturday, September 30, 1967, I went to the Port Authority Building on 41st Street and 8th Avenue. I bought a copy of the *New York Times* and a Signet paperback called *Earthworks* by Brian W. Aldiss. Next I went to ticket booth 21 and purchased a one-way ticket to Passaic. After that I went up to the upper bus level (platform 173) and boarded the number 30 bus of the Inter-City Transportation Co.

I sat down and opened the *Times*. I glanced over the art section: a "Collectors', Critics', Curators' Choice" at A. M. Sachs Gallery (a letter I got in the mail that morning invited me "to play the game before the show closes October 4th"), Walter Schatzki was selling "Prints, Drawings, Watercolors" at "33 1/3% off," Elinor Jenkins, the "Romantic Realist," was showing at Barzansky Galleries, XVIII–XIX Century English Furniture on sale at Parke-Bernet, "New

Art: Themes and the Usual Variations



The New York Historical Society
"Allegorical Landscape" by Samuel F. B. Morse, displayed at Marlborough-Gerson Gallery



The Bridge Monument Showing Wooden Sidewalks.
(Photo: Robert Smithson.)



Monument with pontoons: The Pumping Derrick.
(Photo: Robert Smithson.)

Directions in German Graphics” at Goethe House, and on page 29 was John Canaday’s column. He was writing on *Themes and the Usual Variations*. I looked at a blurry reproduction of Samuel F. B. Morse’s *Allegorical Landscape* at the top of Canaday’s column; the sky was a subtle newsprint grey, and the clouds resembled sensitive stains of sweat reminiscent of a famous Yugoslav watercolorist whose name I have forgotten. A little statue with right arm held high faced a pond (or was it the sea?). “Gothic” buildings in the allegory had a faded look, while an unnecessary tree (or was it a cloud of smoke?) seemed to puff up on the left side of the landscape. Canaday referred to the picture as “standing confidently along with other allegorical representatives of the arts, sciences, and high ideals that universities foster.” My eyes stumbled over the newsprint, over such headlines as “Seasonal Upswing,” “A Shuttle Service,” and “Moving a 1,000 Pound Sculpture Can Be a Fine Work of Art, Too.” Other gems of Canaday’s dazzled my mind as I passed through Secaucus. “Realistic waxworks of raw meat beset by vermin” (Paul Thek), “Mr. Bush and his colleagues are wasting their time” (Jack Bush), “a book, an apple on a saucer, a rumpled cloth” (Thyra Davidson). Outside the bus window a Howard Johnson’s Motor Lodge flew by—a symphony in orange and blue. On page 31 in *Big Letters: THE EMERGING POLICE STATE IN AMERICA SPY GOVERNMENT*. “In this book you will learn . . . what an Infinity Transmitter is.”

The bus turned off Highway 3, down Orient Way in Rutherford.

I read the blurbs and skimmed through *Earthworks*. The first sentence read, “The dead man drifted along in the breeze.” It seemed the book was about a soil shortage, and the *Earthworks* referred to the manufacture of artificial soil. The sky over Rutherford was a clear cobalt blue, a perfect Indian summer day, but the sky in *Earthworks* was a “great black and brown shield on which moisture gleamed.”



The Great Pipe Monument. (Photo: Robert Smithson.)



The Fountain Monument: Bird's Eye View. (Photo: Robert Smithson.)

The bus passed over the first monument. I pulled the buzzer-cord and got off at the corner of Union Avenue and River Drive. The monument was a bridge over the Passaic River that connected Bergen County with Passaic County. Noon-day sunshine cinema-ized the site, turning the bridge and the river into an over-exposed *picture*. Photographing it with my Instamatic 400 was like photographing a photograph. The sun became a monstrous light-bulb that projected a detached series of “stills” through my Instamatic into my eye. When I walked on the bridge, it was as though I was walking on an enormous photograph that was made of wood and steel, and underneath the river existed as an enormous movie film that showed nothing but a continuous blank.

The steel road that passed over the water was in part an open grating flanked by wooden sidewalks, held up by a heavy set of beams, while above, a ramshackle network hung in the air. A rusty sign glared in the sharp atmosphere, making it hard to read. A date flashed in the sunshine . . . 1899 . . . No . . . 1896 . . . maybe (at the bottom of the rust and glare was the name Dean & Westbrook Contractors, N.Y.). I was completely controlled by the Instamatic (or what the rationalists call a camera). The glassy air of New Jersey defined the structural parts of the monument as I took snapshot after snapshot. A barge seemed fixed to the surface of the water as it came toward the bridge, and caused the bridge-keeper to close the gates. From the banks of Passaic I watched the bridge rotate on a central axis in order to allow an inert rectangular shape to pass with its unknown cargo. The Passaic (West) end of the bridge rotated south, while the Rutherford (East) end of the bridge rotated north; such rotations suggested the limited movements of an outmoded world. “North” and “South” hung over the static river in a bi-polar manner. One could refer to this bridge as the “Monument of Dislocated Directions.”

Along the Passaic River banks were many minor monuments such as con-



The Fountain Monument—Side View. (Photo: Robert Smithson.)



The Sand-Box Monument. (also called The Desert). (Photo: Robert Smithson.)

crete abutments that supported the shoulders of a new highway in the process of being built. River Drive was in part bulldozed and in part intact. It was hard to tell the new highway from the old road; they were both confounded into a unitary chaos. Since it was Saturday, many machines were not working, and this caused them to resemble prehistoric creatures trapped in the mud, or, better, extinct machines—mechanical dinosaurs stripped of their skin. On the edge of this prehistoric Machine Age were pre- and post-World War II suburban houses. The houses mirrored themselves into colorlessness. A group of children were throwing rocks at each other near a ditch. “From now on you’re not going to come to our hide-out. And I mean it!” said a little blonde girl who had been hit with a rock.

As I walked north along what was left of River Drive, I saw a monument in the middle of the river—it was a pumping derrick with a long pipe attached to it. The pipe was supported in part by a set of pontoons, while the rest of it extended about three blocks along the river bank till it disappeared into the earth. One could hear debris rattling in the water that passed through the great pipe.

Nearby, on the river bank, was an artificial crater that contained a pale limpid pond of water, and from the side of the crater protruded six large pipes that gushed the water of the pond into the river. This constituted a monumental fountain that suggested six horizontal smokestacks that seemed to be flooding the river with liquid smoke. The great pipe was in some enigmatic way connected with the infernal fountain. It was as though the pipe was secretly sodomizing some hidden technological orifice, and causing a monstrous sexual organ (the fountain) to have an orgasm. A psychoanalyst might say that the landscape displayed “homosexual tendencies,” but I will not draw such a crass anthropomorphic conclusion. I will merely say, “It was there.”

Across the river in Rutherford one could hear the faint voice of a P.A. sys-

tem and the weak cheers of a crowd at a football game. Actually, the landscape was no landscape, but “a particular kind of heliotypy” (Nabokov), a kind of self-destroying postcard world of failed immortality and oppressive grandeur. I had been wandering in a moving picture that I couldn’t quite picture, but just as I became perplexed, I saw a green sign that explained everything:

YOUR HIGHWAY TAXES 21
AT WORK

Federal Highway Trust Funds	2,867,000	U.S. Dept. of Commerce Bureau of Public Roads State Highway Funds	2,867,000
-----------------------------	-----------	---	-----------

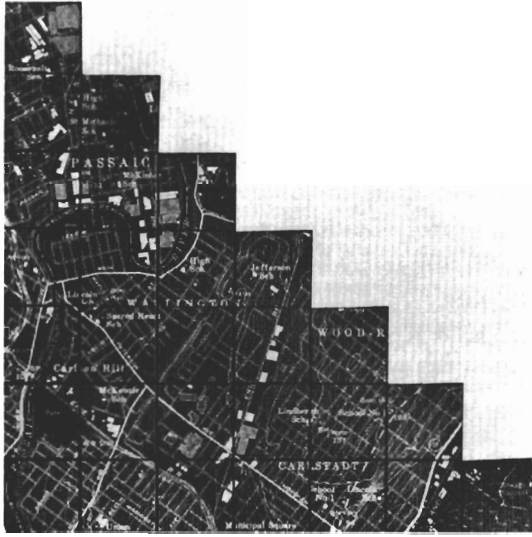
New Jersey State Highway Dept.

That zero panorama seemed to contain *ruins in reverse*, that is—all the new construction that would eventually be built. This is the opposite of the “romantic ruin” because the buildings don’t *fall* into ruin *after* they are built but rather *rise* into ruin before they are built. This anti-romantic *mise-en-scene* suggests the discredited idea of *time* and many other “out of date” things. But the suburbs exist without a rational past and without the “big events” of history. Oh, maybe there are a few statues, a legend, and a couple of curios, but no past—just what passes for a future. A Utopia minus a bottom, a place where the machines are idle, and the sun has turned to glass, and a place where the Passaic Concrete Plant (253 River Drive) does a good business in STONE, BITUMINOUS, SAND, and CEMENT. Passaic seems full of “holes” compared to New York City, which seems tightly packed and solid, and those holes in a sense are the monumental vacancies that define, without trying, the memory-traces of an abandoned set of futures. Such futures are found in grade B Utopian films, and then imitated by the suburbanite. The windows of City Motors auto sales proclaim the existence of Utopia through 1968 WIDE TRACK PONTIACS—Executive, Bonneville, Tempest, Grand Prix, Firebirds, GTO, Catalina, and LeMans—that visual incantation marked the end of the highway construction.

Next I descended into a set of used car lots. I must say the situation seemed like a change. Was I in a new territory? (An English artist, Michael Baldwin, says, “it could be asked if the country does in fact change—it does not in the sense a traffic light does.”) Perhaps I had slipped into a lower stage of futurity—did I leave the real future behind in order to advance into a false future? Yes, I did. Reality was behind me at that point in my suburban Odyssey.

Passaic center loomed like a dull adjective. Each “store” in it was an adjective unto the next, a chain of adjectives disguised as stores. I began to run out of film, and I was getting hungry. Actually, Passaic center was no center—it was instead a typical abyss or an ordinary void. What a great place for a gallery! Or maybe an “outdoor sculpture show” would pep that place up.

At the Golden Coach Diner (11 Central Avenue) I had my lunch, and



Negative Map Showing Region of the Monuments along the Passaic River.

loaded my Instamatic. I looked at the orange-yellow box of Kodak Verichrome Pan, and read a notice that said:

READ THIS NOTICE:

This film will be replaced if defective in manufacture, labeling, or packaging, even though caused by our negligence or other fault. Except for such replacement, the sale or any subsequent handling of this film is without other warranty or liability. EASTMAN KODAK COMPANY DO NOT OPEN THIS CARTRIDGE OR YOUR PICTURES MAY BE SPOILED —12 EXPOSURES—SAFETY FILM—ASA 125 22 DIN.

After that I returned to Passaic, or was it the *hereafter*—for all I know that unimaginative suburb could have been a clumsy eternity, a cheap copy of *The City of the Immortals*. But who am I to entertain such a thought? I walked down a parking lot that covered the old railroad tracks which at one time ran through the middle of Passaic. That monumental parking lot divided the city in half, turning it into a mirror and a reflection—but the mirror kept changing places with the reflection. One never knew what side of the mirror one was on. There was nothing *interesting* or even strange about that flat monument, yet it echoed a kind of cliché idea of infinity; perhaps the “secrets of the universe” are just as pedestrian—not to say dreary. Everything about the site remained wrapped in blandness and littered with shiny cars—one after another they extended into a sunny nebulosity. The indifferent backs of the cars flashed and reflected the stale afternoon sun. I took a few listless, entropic snapshots of that lustrous monument. If the future is “out of date” and “old fashioned,” then I

had been in the future. I had been on a planet that had a map of Passaic drawn over it, and a rather imperfect map at that. A sidereal map marked up with "lines" the size of streets, and "squares" and "blocks" the size of buildings. At any moment my feet were apt to fall through the cardboard ground. I am convinced that the future is lost somewhere in the dumps of the non-historical past; it is in yesterday's newspapers, in the *jejune* advertisements of science-fiction movies, in the false mirror of our rejected dreams. Time turns metaphors into *things*, and stacks them up in cold rooms, or places them in the celestial playgrounds of the suburbs.

Has Passaic replaced Rome as The Eternal City? If certain cities of the world were placed end to end in a straight line according to size, starting with Rome, where would Passaic be in that impossible progression? Each city would be a three-dimensional mirror that would reflect the next city into existence. The limits of eternity seem to contain such nefarious ideas.

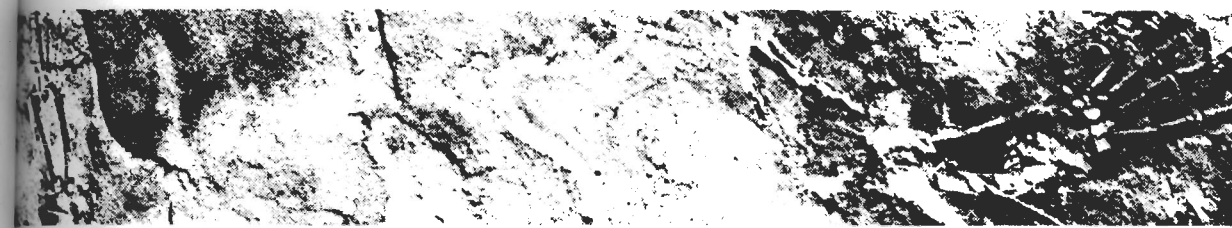
The last monument was a sand box or a model desert. Under the dead light of the Passaic afternoon the desert became a map of infinite disintegration and forgetfulness. This monument of minute particles blazed under a bleakly glowing sun, and suggested the sullen dissolution of entire continents, the drying up of oceans—no longer were there green forests and high mountains—all that existed were millions of grains of sand, a vast deposit of bones and stones pulverized into dust. Every grain of sand was a dead metaphor that equaled timelessness, and to decipher such metaphors would take one through the false mirror of eternity. This sand box somehow doubled as an open grave—a grave that children cheerfully play in.

. . . all sense of reality was gone. In its place had come deep-seated illusions, absence of pupillary reaction to light, absence of knee reaction—symptoms all of progressive cerebral meningitis: the blanketing of the brain . . .

Louis Sullivan, "one of the greatest of all architects,"
quoted in Michel Butor's *Mobile*

I should now like to prove the irreversibility of eternity by using a *jejune* experiment for proving entropy. Picture in your mind's eye the sand box divided in half with black sand on one side and white sand on the other. We take a child and have him run hundreds of times clockwise in the box until the sand gets mixed and begins to turn grey; after that we have him run anti-clockwise, but the result will not be a restoration of the original division but a greater degree of greyness and an increase of entropy.

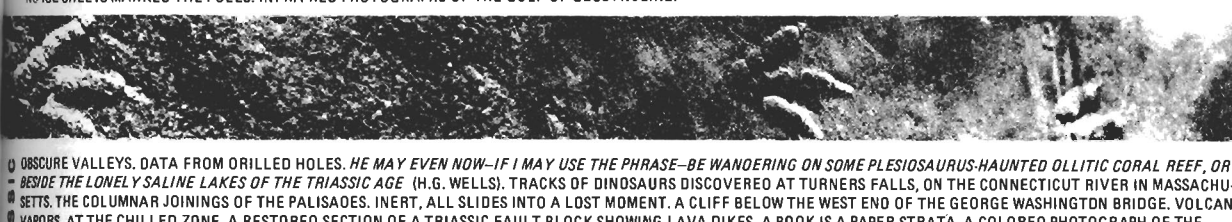
Of course, if we filmed such an experiment we could prove the reversibility of eternity by showing the film backwards, but then sooner or later the film itself would crumble or get lost and enter the state of irreversibility. Somehow this suggests that the cinema offers an illusive or temporary escape from physical dissolution. The false immortality of the film gives the viewer an illusion of control over eternity—but "the superstars" are fading.



GLOBIGERINA DOZE AND THE BLUISH MUDS. *CRETA* THE LATIN WORD FOR CHALK (THE CHALK AGE). AN ARTICLE CALLED GROTTOS, GEOLOGY AND THE GOTHIC REVIVAL.
 PHILOSOPHIC ROMANCES. GREENSANDS ACCUMULATED OVER WIDE AREAS IN SHALLOW WATER. UPRAISED PLATEAUX IN AUSTRALIA. SEDIMENT SAMPLES. CONIFERS. REMAIN
 OF A FLIGHTLESS BIRD DISCOVERED IN A CHALK PIT. CAUSES OF EXTINCTION UNKNOWN. THE FABULOUS SEA-SERPENT. THE CLASSICAL ATTITUDE TOWARD MOUNTAINS IS
 GLOOMY. A DISPLAY OF PLASTER TRICERATOPS EGGS IN A GLASS CASE. THE ROCKS OF MONTANA. GLIBIGERINA CRETACEA ENLARGED 30 TIMES IN A BOOK. THE WEARING
 PROCESS CONTINUES. A CONSTANT GRINDING DOWN OF ROUGH TERRAINS. SOMETHING HAD FANGS 6 INCHES LONG. KILLED BY THE HEAT OF THE SUN. THE SACRED THEORY
 THE EARTH CAUSES BEWILDERMENT. SOME BOOKS CONCERNING THE DELUGE BRING CHAOS TO MANY. GRAY MISTS AND MUCH HEAT. PERPLEXED BY PEBBLE DEPOSITS. COLUMN
 OF BASALT ILLUSTRATED IN DE RERUM FOSSILUM. PAINTINGS OF CRETACEOUS PERIOD SHOWN AS *ARTIST'S CONCEPTIONS* ON LARGE PANELS. FROM 135 TO 70 MILLION YEARS
 AGO. TRAITE DE PETRIFICATIONS. WOODCUT SHOWING TWO STONES FALLING FROM THE HEAVENS DURING A STORM. A DEAD TORTOISE. IN THE ZONE OF AIR-THUNDERBOLTS
 E.G. *CERANUNIUS*, BELEMNITE, ETC. CERTAIN BEDS OF THE KEOKUK IN THE CENTRAL MISSISSIPPI VALLEY. *THE FLAMING RAMPARTS OF THE WORLD* (LUCRETIVS). DE MINERALI
 BUS BY ALBERTUS MAGNUS. FEATHER IMPRESSIONS EXHIBITED IN A PALEONTOLOGICAL MUSEUM. FOSSILIZED VENOM. THE TREE ONICA WHOSE TEARS HARDEN INTO THE MIN
 ONYX. (FROM THE HORTUS SANITATIS). SOME GRAINS OF SAND WERE SQUARE AND OTHERS PYRAMIDAL. CAMERAS LOST IN SHELLS AND SKELETONS.



A LABEL UNDER A STEGOSAURUS SKELETON. BONY PLATES. THREE OUNCES OF BRAIN. 45,000,000. NO WORDS COULD DESCRIBE IT. CRAGGY CLIFFS. INDEPENDENT OF LIFE.
 EXTENSIVE LAKES OR INLAND SEAS MARKED AS BLUE STRIPES ON AN OVAL MAP. PLASTIC SEAWEEDS IN THE MUSEUM. A GREAT COLLECTION OF FOSSILS IN THE ASHMOLEAN
 MUSEUM AT OXFORD. *MUNDUS SUBTERRANEUS*, KIRCHER AMSTERDAM 1678. STONE PLANTS. JOHN CLEVELANO'S NEWS FROM NEWCASTLE OR NEWCASTLE COAL PITS PUBLISH
 IN 1659. AGE OF CYCADS. A FINE CHALKY DEPOSIT (PERHAPS DUST BLOWN FROM RAISED CORAL REEFS). MONO LAKE--THE DEAD SEA OF THE WEST. BELEMNITES SWARMED IN
 MUDDY SEAS. POETS CELEBRATING GROTTOS. THE RECENT MONKEY-PUZZLE HAS NOTHING TO DO WITH THE JURASSIC PERIOD. WELL-PRESERVED PTERODACTYLS. THE BURN
 CONTROVERSY. MANY CRAWLED ON THE OCEAN FLOOR. DELTAIC SANDSTONES OUTCROPPING IN YORKSHIRE. A MODEL OF A BRYOZOA ONE MILLION TIMES LIFE SIZE. MEANIN
 ING RIVERS. *GO MY SONS, BUY STOUT SHOES, CLIMB THE MOUNTAINS, SEARCH THE VALLEYS, DESERTS, THE SEA SHORES, AND THE DEEP RECESSES OF THE EARTH* (SEVERINUS)
 IN BRITAIN THE JURASSIC CONSISTS MAINLY OF OOLITES AND CLAYS. THAETIC BEDS. SEVERAL LAND-MASSSES NOT SHOWN ON A MAP. LUXURIANT VEGETATION. PARADISE LOST
 INVASION OF THE OCEAN. ARCHAEOPTERYX. FLESH-EATERS WALKED ON THEIR HIND LEGS USING THEIR FORE LIMBS FOR GRABBING PREY. BONES WITH AIR CAVITIES SHOWN
 LINE DRAWING. LOW TIDE. DEAD JELLY-FISH IN A LAGOON. PAINTING OF FERN FOREST. POST CARDS OF ZION CANYON. A BOOK ON URANIUM. AN *ARTIST'S CONCEPTION* OF
 DINOSAURS IN A SWAMP. CHART TELLS OF THE EVOLUTION OF WASTE. OVER-EXPOSED PHOTOGRAPHS OF THE SUNDANCE SEA. A NOVEL ABOUT THE LIFE OF AN ICHTHYOSAUR
 NO ICE SHEETS MARKED THE POLES. INFRA-RED PHOTOGRAPHS OF THE GULF OF GEOSYNCLINE.



OBSCURE VALLEYS. DATA FROM DRILLED HOLES. *HE MAY EVEN NOW--IF I MAY USE THE PHRASE--BE WANDERING ON SOME PLESIOSAURUS-HAUNTED OLLITIC CORAL REEF, OR*
BESIDE THE LONELY SALINE LAKES OF THE TRIASSIC AGE (H.G. WELLS). TRACKS OF DINOSAURS DISCOVERED AT TURNERS FALLS, ON THE CONNECTICUT RIVER IN MASSACHU
 SETTS. THE COLUMNAR JOININGS OF THE PALISADES. INERT, ALL SLIDES INTO A LOST MOMENT. A CLIFF BELOW THE WEST END OF THE GEORGE WASHINGTON BRIDGE. VOLCAN
 VAPORS. AT THE CHILLED ZONE. A RESTORED SECTION OF A TRIASSIC FAULT BLOCK SHOWING LAVA DIKES. A BOOK IS A PAPER STRATA. A COLORED PHOTOGRAPH OF THE
 PETRIIFIED FOREST, ARIZONA. A LANDSLIDE OF MAPS. ECLIPSE OF THE MOON. GYPSUM. AN ILLUSTRATION FROM THE PALETECTONIC ATLAS. OYING IN THE YUKON AMIO THE
 PLUTONIC ROCKS. TECTONIC ISLANDS SURROUNDED BY GREEN FOAM. *...NOTHING CAN APPEAR MORE LIFELESS THAN THE CHAOS OF ROCKS...* (DARWIN). SOUTHERN ELLESMER
 LAND. ABUNDANT QUANTITIES OF GRANULAR MINERALS. THE EXHUMED PRE-LATE TRIASSIC PENEPLANE CAN BE SEEN NEAR THE GEORGE WASHINGTON BRIDGE. A GENERALIZ
 GEOLOGIC CROSS SECTION SHOWING MAGMA OFFSHOOT. A DIAGRAM SHOWING A FAULT ZONE. WEDGES OF SEDIMENTARY STRATA. A PHOTOGRAPH OF *ROTTEN* DIABASE. RAPID
 HEAT LOSS. A RESTORATION OF A ICAROSAURUS. FALL ZONE. SWASH. 600,000 CUBIC YARDS OF SOMETHING. A BLOCK DIAGRAM SHOWING DRIFT. BARRIERS OF MUD. *THE EARLY*
OF THE THREE GEOLOGICAL PERIODS COMPRISED IN THE MESOZOIC ERA (DICTIONARY OF GEOLOGICAL TERMS). *BLACK HEATHS, WILD ROCKS, BLACK CRAGS, AND NAKED HILLS*
 (CHARLES COTTON). IN THE WAKE OF LAVA FLOWS. CHROMATIC EMULSIONS OF NAMELESS ROCKS. A NARROW RANGE OF GREY TONALITIES. THE ANONYMOUS SURFACE UNIFORM
 OF MUSEUM PHOTOGRAPHS. DEGENERATE TECHNIQUES. DISPLAYS IN PLASTIC.

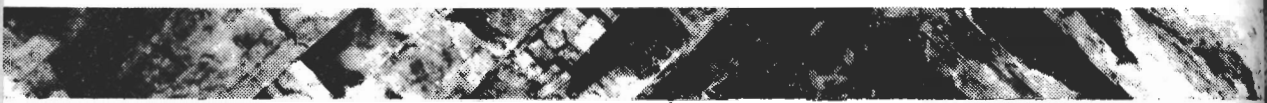
STRATA A GEOPHOTOGRAPHIC FICTION



P E R M I A N THE PROVINCE OF PERM IN RUSSIA. EVAPORATION CAUSES LAND TO SHRINK. CONTINENTAL DRIFT. A DRAWING OF THE SKULL OF THE REPTILE ELGINIA (RELATED TO PAREIASAURUS, FROM PERMIAN SANDSTONE IN ELGIN, N.E. SCOTLAND, DRAWN TO ONE-QUARTER NATURAL SIZE), THROUGH THE EYES OF OIMETROON. PERMIAN ICE AGE. THUS, THE PULSATING MOVEMENT OF GLACIERS IS DUE TO THE PROPERTIES OF ICE ITSELF AND IS ASSOCIATED WITH THE PERIODIC ACCUMULATION AND REMOVAL OF ELASTIC STRESS IN POLYCRYSTALLINE AGGREGATE (P.A. SHUMSKI). HOT DESERT CONDITIONS. NOTES REGARDING FORAMINIFERA. REMAINS OF SLOW WADDLING CREATURES FOUND IN RUSSIA AND SOUTH AFRICA. SEAS WERE CUT-OFF FROM THE OCEAN, UNTIL THEY BECAME INCREASINGLY SALINE. DRASTIC CHANGES OF THE LANDSCAPE TAKE PLACE. A TOLL ACCORDING TO HUTTON IS A SPIRACLE TO A SUBTERRANEAN FURNACE. FANTASTIC IDEAS WERE LATER CAST ASIDE BY THE PLUTONISTS. SOLIDIFIES IN GRANITE. FAUST SET ROCK TO ROCK.... THE NEPTUNIAN THEORY. THE SYMMETRY OF THE EARTH WAS THOUGHT TO BE SPOILED. MODERN ORDERS OF INSECTS EMERGE. A SPIRALLY COILED PAIR OF TEETH BELONGED TO HELICOPRION. DWARF FAUNA. ONE SENTENCE DEVOTED TO INSECTS IN A CHAPTER ON THE PERMIAN PERIOD. STEREOSCOPIC VIEWS OF THE GUANAL SEA. NUANCES OF CHANGING LIGHT OVER RECONSTRUCTIONS OF DECIDUOUS TREES. SNAPSHOTS OF POISON GAS. DIORAMA OF ASH HEAPS. DAGUERRETYPE SHOWING VAST DEPOSITS OF SALT AND GYPSUM. EQUATOR IN OKLAHOMA. SPOILED PHOTOGRAPHS OF SAND DUNES. PHOTOMICROGRAPHIC STUDIES OF FOSSIL FROST. AERIAL PHOTOGRAPH OF GLACIATION. STRATIGRAPHIC MAP OF OIL DEPOSITS. MISPLACED BOUNDARIES. SHIFTS IN POLAR AXIS RECORDED. EVAPORATION OF SOUTHERN HEMISPHERE. MARATHON MOUNTAIN SKETCHES. JOURNALS DEVOTED TO RADIATION DAMAGE. UNDEVELOPED FILM OF DRY LAND MASS. NEGATIVES OF SHELLY ORGANISMS. A BOOK ON EDAPHOSAPROPHIC COLOR SLIDES OF PERMIAN PRAIRIES.



C A R B O N I F E R O U S THE COAL PERIOD. GEOGRAPHY OF THE LOWER CARBONIFEROUS PERIOD SHOWN ON AN OVAL MAP, WITH BLACK DOTS SYMBOLIZING LAND PLANTS. SLUG-LIKE CREATURES OVER DEAD CALAMITES. TERRIGENOUS CLASTIC SEDIMENTS EXTENDED TO A LINE PASSING WEST OF MICHIGAN. EARTH WARPAGE. PHOTOGRAPH OF LIMESTONES NEAR BLOOMINGTON, INDIANA. NATURE IS NOT THE STARTING POINT. ALL ROUND THE COAST THE LANGUID AIR DID SNOON... (TENNYSON). PURELY STATIC SHAPES, CLUMPS GLIMPSED THROUGH THE EYES OF ERYOPS. THE BRITISH MUSEUM BUILT 1824. THE GLYPTOTHEK IN MUNICH 1816-1834. AS DECAY AND DEATH OVERTOOK THESE FOREST GIANTS THEY EVENTUALLY CRASHED INTO THE MUD AND DOZE SURROUNDING THEM (CHARLES R. KNIGHT). THE IMMUTABLE CALM IN THE STEAMING SWAMPS. THINGS FAIL TO APPEAR. WORDS SINK INTO THE MUCK AND MIRE. COLLECTING THE FOSSIL AND SENDING IT TO THE MUSEUM IS ONLY PART OF THE STORY (EDWIN H. COLBERT). A CAMERA OBSCURA REPRODUCES A PALEO-GEOLOGIC MAP. THE SPLITTING OF MARINE BEDS. ERODED OUT. DIAGRAM SHOWING EUSTATIC MOVEMENT—RISE AND FALL OF SEA LEVEL OF 100 FEET IN 400,000 YEARS. EPICENIC SINKING. IT IS IN THE MUSEUM-URGE THAT OUR LEARNING SHOWS A FACE TURNED TOWARDS THE THINGS OF DEATH (ERNST JUNGER). A HEAP BETWEEN FORGETFULNESS AND MEMORY. A RECONSTRUCTION OF AN EARLY CARBONIFEROUS (MISSISSIPPIAN) SEA AS IN NORTHWESTERN INDIANA. (THE SMITHSONIAN INSTITUTION). IN THESE NATURAL TRAPS THEY DIED, AND WERE EVENTUALLY BURIED... (MARGARET LAY AND EDWIN H. COLBERT). EPIFLUORUM OF GEOLOGIC TIME. SLEEPING AMPHIBIANS DREAM NOTHING. A TECTONIC MAP OF THE CANADIAN APPALACHIAN REGION. UNSTABLE CONTINENTS. SEDIMENTS ON THE EAST SHORE OF THE BAY OF FUNDY AT JGGGINS, NOVA SCOTIA. SOUND WINDS. ARTIFICIAL LIGHT. AQUATINT ENGRAVINGS OF FOSSILS.



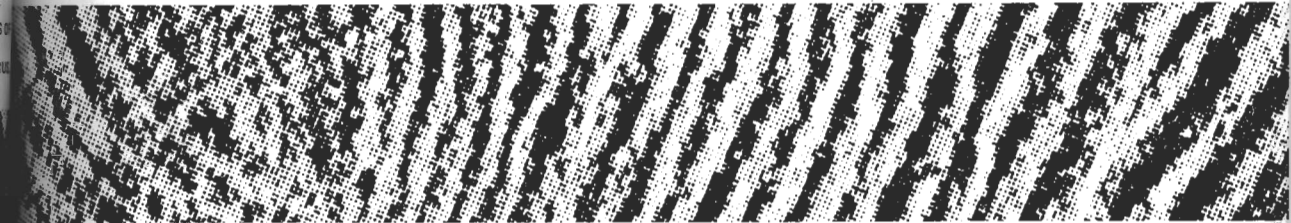
D E V O N I A N HUGE QUANTITIES OF PEBBLES, SAND AND MUD. DEVONSHIRE. ...APPARENTLY THE WRECK OF SOME GIGANTIC STRUCTURES OF ART... (POE). THE WORLD THROUGH THE EYES OF A DEVONIAN LUNG FISH. POLISHED PIECES OF SILICA ROCK. FUNGAL THREADED AND RESTING SPORES. SUNSHINE ON THE PETRIFIED DEPOSITS. A LAKE LOST UNDER THE DEBRIS OF SPIRAL SHELLS. FOSSIL FOREST EXHIBITED IN A DIORAMA IN THE NEW YORK STATE MUSEUM. EOSPERMATOPERIS IS PROMINENT. MOSS. ANTERIOR MEMORIES. LAYER UPON LAYER. UNLESS THE INFORMATION GAINED FROM THE COLLECTING AND PREPARING OF FOSSILS IS MADE AVAILABLE THROUGH THE PRINTED PAGE, ASSEMBLAGE SPECIMENS ARE ESSENTIALLY A PILE OF MEANINGLESS JUNK (EDWIN H. COLBERT). A DOUBT WHICH TURNS TO NEGATION, BUT FEIGNED NEGATION. DENORIODS AND GRAPTOLITES DISAPPEAR AS MORE LIME ACCUMULATES. A MODEL SHOWING HOW A VOLCANO ERUPTS. TREE FERNS DECAY INTO FLORA CEMETERIES. RECONSTRUCTION OF LATE DEVONIAN SEA BOTTOM IN WESTERN NEW YORK; DIORAMA (CHICAGO NATURAL HISTORY MUSEUM), A FAINT ILLUSIONISTIC BACKDROP EXTENDS A FALSE UNDERSEA LANDSCAPE. JAWLESS FISHES IN GREAT WATER. A GAZE EQUAL TO SPACE. THE BURDEN OF MILLIONS OF YEARS. ONLY THE GREAT HORIZONS OF THE ABSENT WORLD REFLECT IN THE MIND. THE POTHOLES OF A WEARY IMAGINATION. MIRAGES ON THE VOLCANIC PLAINS. FOSSILIFEROUS ROCKS CRUMBLE IN MAINE. QUARTZ IN THE BRAIN. ACADIAN DISTURBANCE. THE AGE OF FISH. THE AGE OF SNAILS. THE AGE OF CALMS. MILLIONS OF YEARS PAST. A FAMOUS FOSSIL DELTA IN THE CATSKILLS. SPIDERS AND WINGLESS INSECTS ALSO ARRIVED. UPLIFT IN THE MOST OF MOST COMPLETE BLINDNESS. AN UNKEMPT CEMETERY OF ANNULARIA. THE DEVONIAN PERIOD IS A SUCCESSION OF LOSSES. AT OUTSKIRTS OF MUD. SPASMODIC CHRONOLOGY. SUBSTRATA. EXHIBITION OF PLACODERMS.



S I L U R I A N SEAWEEDS WITH LIMY SKELETONS. SUBMARINE TROUGHS OOPEN. STONE LILIES. BRIGHT COLORED POLYPS SPREAD. NEW MOUNTAIN RANGES APPEAR, THEIR NAMES ARE IMMATERIAL—DULL DESCRIPTIONS IN A BOOK. THESE SILURIAN TERRAINS EXIST BY CONCEALMENT. NOTHING BUT BLAND REFERENCES TO A VAGUE SET OF GEOLOGIC FORMATIONS. THE EARTH DIPS OUT OF SIGHT, ALL THE ACTIVITY IS LOST UNDER THE LIMPIO OCEANS. ALL IS SEDIMENTATION AND AIMLESS EFFORT. THE SILURIAN NIGHT CASTS THE NINE FOOT SEA SCORPIONS INTO TOTAL DARKNESS, WHERE THEY LIVED MAINLY IN ESTUARIES AND COASTAL LAGGONS. SILENCE, DARKNESS, AND DISMAL PERFECTIION. I CANNOT DISCOVER THIS OCEANIC FEELING IN MYSELF (FREUD). MASSIVE HEAPS OF SKELETONS CAPABLE OF WITHSTANDING BUFFETING IN ROUGH WATER. CORAL BREAKDOWN. FLOATING GRAPTOLITES. MANY SANK TO THE BOTTOM. SHALE. 400 MILLION YEARS AGO. PERIODIC ALTERNATION OF THE LEVEL OF LAND AND SEA. LESS VOLCANIC ACTIVITY THAN IN OROVICIAN TIMES. UNDERSEA MOUNTAINS, RAVINES AND VALLEYS. CRUSTAL MOVEMENT. TRAVERTINE. SWAMP TREASURE. DRAWINGS OF SINKHOLES AND CRATERS. THINKING OF THE TUNDRA NEAR HUDSON BAY. THE MID-CONTINENT IS A RELIEF OF FEATURELESS FEATURES. OVER THE SCAFFOLDING OF THE MARATHON TROUGH SODIUM CHLORIDE IN THE EYES. ONLY TWO DIMENSIONS EXIST. HOURS AND DAYS ON LLANORIA. YESTERDAYS ARE DEFORMED. MONOCHROME MAPS. NO RECORD OF LIFE ON THE LAND. FUTURE TIME UNDER SALTY SEAS. RECREATING CRINOID. HAZE. PERIODS OF ABANDONMENT. THE LIMITS OF THE MICHIGAN BASIN. A VAST AND HIDEOUS CONTINENT.



ARENIG AND SKIDDAW SLATES. SPONGES WITH A FRAMEWORK OF SILICA, THROU AT VARIOUS DEPTHS. VOLCANOES ERUPTED UNDER THE OCEAN. PAINTING SHOWING AN ORDOVICIAN SOUTH OAKOTA. THE MUD GROVELLING; AMPYX. FORGOTTEN PILES OF SANDSTONE. OCEAN FLOOR COLLAPSES. ROTTEN VEGETATION DECOMPOSES INTO ROTTEN ROCK. MAGNESIA. NO LONGER A FAITHFUL IMITATION OF ETERNITY, BUT A CONSTANT STATE OF EROSION. THREE STAGES IN THE DEVELOPMENT OF A THRUST FAULT, SHOWN IN A LINE DRAWING. DISLOCATED BY A MOLTEN CONOITION. THE BURIAL OF THE BRYOZOA. FOR WHERE THINGS ARE DISCERNED AT INTERVALS OF TIME, THERE ARE FALSEHOODS; AND WHERE THINGS HAVE AN ORIGIN IN TIME, THERE ERRORS ARISE (ASCLEPIUS). DECREPITUDE AND DELIQUESCENCE. BOTCHED FABRICATIONS ON THE FOGGY LANDSCAPE. PLANKTONIC CALCAREOUS ORGANISMS FALLING. CAREFULLY LABELED SPECIMENS ARE FILED AWAY. A TEOIOUS PART OF FOSSIL COLLECTING TAKES PLACE UNDER THE HOT SUN IN THE BAO LANDS. QUICKSAND. DIAGRAM WITH ORANGE BACKGROUND SHOWS HOW ROCK RESISTANCE INFLUENCES TOPOGRAPHY. A SORT OF JIGSAW PUZZLE FOR GEOLOGISTS. X-RAY VIEW OF AN OIL WELL. A LIGHT BLUE AND TAN MAP SHOWS ORDOVICIAN LAND CHANGES. OVERTURNED ANTICLINE IS A TYPE OF STRATA FOLD. WANDERING WATERS. GEOLOGY EXEMPLIFIES A NEW IDEA IN PAPERBACK PUBLISHING—A SERIES OF OUTSTANDING BOOKS, ILLUSTRATED THROUGHOUT IN FULL COLOR. LAKE BONNEVILLE HAS SHRUNK. VAST STRETCHES OF SALT FLATS. EVAPORATION. OLD FAITHFUL—YELLOWSTONE'S FAVORITE GEYSER. LOCCOLITHS. PROFILE OF A SHIELD VOLCANO: HAWAII'S MAUNA LOA. PTOLEMY GUESSED THAT THE EARTH IS A BALL. OUACHITA. BLUE INK ON TEXAS. CANADIAN SHIELD SINKS. THE OZARK DOME PAINTED ON A MAP AS A BLUR. IMPRESSIONISTIC DRAWINGS OF THE ARCTIC.



GONDWANALAND? REEFS FORMED CORALLINE SPONGES (ARCHAEOCYATHINES). THE GREAT THICKNESS OF BLACK MUD. THE ROMAN NAME FOR WALES. BOTTOM LIVING FORMS WERE BLIND. PAXODOXIDES SHOWN IN A LINE CUT ARE SAID TO BE HALF NATURAL SIZE. MUNDUS SUBTERRANEUS. PUTTING FACTS TOGETHER LIKE A JIGSAW PUZZLE. LANGUAGE AND SOIL BLOW AWAY. FLOODS. BILATERALLY SYMMETRICAL CREATURES. AN ILLUSTRATION OF THE AUSTRAL SEA (BLUE ON GRAY DOTS). A FRAGMENTARY THEORY. EXCAVATIONS AT DINOSAUR NATIONAL MONUMENT IN NORTHEASTERN UTAH. PALAEOZOIC ERA SHOWN ON AN OLD CHART. LITTLE IS KNOWN ABOUT THE LAND AREAS. THEY PLOUGHED THEIR WAY THROUGH THE MUD. WORMS AND MORE WORMS TURN INTO GAS. SEA BUTTERFLIES FALL INTO A NAMELESS OCEAN. PLASTER RESTORATIONS COLLECTING DUST IN THE MUSEUM OF NATURAL HISTORY. THE TRACKS OF TRILOBITES HARDEN INTO FOSSILS. ACCUMULATIONS OF WASTE ON THE SEA BOTTOMS. JELLY-FISH BAKING UNDER THE SUN. DIGESTIVE SYSTEMS SHOWN IN DIAGRAMS. ...A TENDENCY TO AMORPHOUSNESS... (HEINRICH WOLFFLIN). ...SCABBY TOPOGRAPHY ON SOLFATARA PLATEAU (C. MAX BAUER). MAY HAVE LOOKED LIKE THE PLANET VENUS. LIMP-LOOKING CRUSTACEANS, DYING BY THE MILLIONS. WILL YOU FOLLOW ME AS FAR AS THE SARGASSO SEA? (GIORGIO DE CHIRICO). CONGLOMERATE THOUGHTS. MOLLUSCA. BREAKING APART INTO PARTICLES. SOMETHING FLOWING BETWEEN THE CARIBBEAN AND NEWFOUNDLAND. THE EQUATOR OVER NEW MEXICO MADE OF DOTS AND DASHES. (PORIFERA). BELTS OF SCATTERED ISLANDS. LLANORIA SOUTH OF LOUISIANA. MOUNTAINS OF JELLY FISH. THE DIMENSIONS OF AN UNKNOWN SLIME. LIME-SECRETING COLLENIA. A GLOBE SHOWING THE APPALACHIAN TROUGH. GALLERIES FULL OF DDD NAMES AND MODELS. CLOUDS MADE OF PAPER. A DRAWING OF CASCADIA DRAWN PARALLEL TO THE PACIFIC COAST. A GUIDE TO GRIT.



MEMORY AT THE CHTHONIC LEVEL. FLOATING ON SOFT MUDS NEAR THE BLIND RIVER. PINK FOSSILS. OBSCURE TRACES OF LIFE. HALF TONE PICTURES OF STRATIFIED ROCKS. RECONSTRUCTIONS OF SANDSTONES IN SQUARE GLASS CASES. HOT WATER. RIDDLE OF THE SEDIMENTS. LOST IN THE ENCYCLOPEDIA BRITANNICA. BEACHED. BOILING, BUBBLING CONTINENTS. PHOTOGRAPH OF BANDED RED CHERT OR JASPER IN THE SOUDAN MINNESOTA (MINNESOTA GEOLOGICAL SURVEY). A GRAFT SHOWING THE CORRELATION OF THE SUCCESSIONS OF ROCK UNITS IN SEVERAL DISTRICTS. IGNEOUS MEANING FIRE. WE LIVE AMID THE WRECK OF FORMER WORLDS (JEROME WYCHOFF). OUR CHANGING EARTH THROUGH THE AGES—FULLY ILLUSTRATED WITH PHOTOGRAPHS AND PAINTINGS). THIS PERIOD IS LOSING ITSELF IN SAND AND PAGES. THE REGION BEGINS TO DISSIPATE. AN AERIAL PHOTO SHOWING THE DRIFT OF LAVA. SOME THOUGHTS ARE SINKING INTO THE CONGLOMERATE. LOGAN PASS IN GLACIER NATIONAL PARK IS MADE OF CRUSTAL BLOCKS. THE AGE OF POTASSIUM-ARGON. GEOLOGICAL GHOSTS ON THE PAGES OF A BOOK ON VIRUSES. ANIMALS WITHOUT BACKBONES TURN INTO STONE. IF ONLY THE GEOLOGISTS WOULD LET ME ALONE, I COULD DO VERY WELL, BUT THOSE DREAFOUL HAMMERS (JOHN RUSKIN). GRAPHITE (A CRYSTALLINE TYPE OF CARBON). SLIMY DAYS. STEAMING GEYSER BASINS (NOBODY'S YELLOWSTONE). COUNTERFEIT ALGAE IN THE MUSEUM. BURROWS IN A MOUNTAIN OF CORRUPTION. ...THE QUEER FLOATING BASKET-LIKE VARIETY... (CHARLES R. KNIGHT). HEAPS OF CARBONATE LIME. POURING TONS OF MINERAL MATTER INTO A LAKE. IMITATION GRANITE. LAYERS OF OUT-DATED MAPS. XENUSION. PETRIIFIED SCUM ON DISPLAY. MAP OF THE MISSING SEA. EXTINCT SPONGE-LIKE THINGS. STEAM. CHARTS SHOWING CLAY FORMATIONS. THE PILING UP OF DEBRIS. ...FUTILE AND STUPID STAGNATION... (HENRY ADAMS). STALE TIME. ONE-CELLED NOTHINGS. ABSENCE OF OXYGEN.