

Winter 1998

Ballast Quarterly Review, v14n2, Winter 1998-99

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Recommended Citation

Behrens, Roy R., "Ballast Quarterly Review, v14n2, Winter 1998-99" (1998). *Ballast Quarterly Review*. 53.
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Ballast Quarterly Review Volume 14 Number 2
 Winter 1998-99. Copyright © 1999 by Roy R.
 Behrens, editor, publisher, and art director.
 ISSN 1093-5789. E-mail <ballast@netins.net>.
 Editor's website <[http://www.uni.edu/
 artdept/gd/rbehrens1.html](http://www.uni.edu/artdept/gd/rbehrens1.html)>.

S A M
 S N E A D
 Where I come
 from, the val-
 leys are so nar-
 row the dogs
 have to wag
 their tails up
 and down.

Z E N N A
 S C H A F F E R
 Give a man a
 fish and he
 eats for the
 day. Teach him
 how to fish
 and you get rid
 of him for the
 whole week-
 end.

D O N
 M A R Q U I S
 Never change
 diapers in mid
 stream.

P . J .
 O ' R O U R K E
 If you want to
 do something
 for the dignity
 of the people
 in the sub-
 Saharan coun-
 tries, you can
 stop donating
 your bell bot-
 tom pants to
 Goodwill.

Ballast is an acronym for Books Art Language
 Logic Ambiguity Science and Teaching, as well
 as a distant allusion to *Blast*, the short-lived
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 Wyndham Lewis, the Vorticist artist and
 writer. *Ballast* is mainly a pastiche of astonish-
 ing passages from books, magazines, diaries
 and other writings. Put differently, it is a jour-
 nal devoted to wit, the contents of which are
 intended to be insightful, amusing or thought
 provoking.

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 printed magazine.

R O D N E Y D A N G E R F I E L D
 My wife met me at the door
 wearing a see-through negligee.
 Unfortunately, she was just com-
 ing home.



LEFT
Illustration by
OSIE L.
JOHNSON
(1999), who teaches
graphic design
and illustration at
the University of
Northern Iowa.

In Cuzco, Peru, a local fellow took me to a restaurant for its speciality—something called *cuya*. The dish turned out to be a deep-fried, skinned hamster. "Now, before you start to eat," said my friend, "be sure to check the paw. In cheap restaurants they'll give you a rat and the paw's the only way you can distinguish the two."

DAN BUETTNER in Remar Sutton and Mary Abbott Waite, eds., *The Common Ground Book: A Circle of Friends* (Latham NY: British American Publishing, 1992), p. 284.

In 1921, Thomas (The Butcher) Covello and Ciro (The Tailor) Santucci attempted to organize disparate ethnic groups of the underworld and thus take over Chicago. This was foiled when Albert (The Logical Positivist) Corillo assassinated Kid Lipsky by locking him in a closet and sucking all the air out through a straw.

WOODY ALLEN in "A New Look at Organized Crime" in *Getting Even* (New York: Warner Books, 1972), p. 17.

ROBERT SHERWOOD
They always say Tom Mix rides as if he's part of the horse, but they never say which part.

HENNY
YOUNG -
MAN
I was so ugly
when I was
born that the
doctor slapped
my mother.



ABOVE

The chrysalis of a North American butterfly, *Feniseca tarquinius*, which has a surprising resemblance to a human face.

EMO PHILIPS

I lent a friend of mine ten thousand dollars for plastic surgery and now I don't know what he looks like.

GEORGE COOTE

On quiet nights, when I'm alone, I like to run our wedding video backwards, just to watch myself walk out of the church a free man.

HIGHLY RECOMMENDED David George Gordon, *The Eat-A-Bug Cookbook: 33 Ways to Cook Grasshoppers, Ants, Waterbugs, Spiders, Centipedes, and Their Kin* (Berkeley CA: Ten Speed Press, 1998). ISBN 0-89815-977-6. When British scientist J.B.S. Haldane was asked what could be inferred about the Almighty from a lifelong study of nature, he replied (given that there are 400,000 species of beetles, compared with only 8,000 species of mammals) that God must have "an inordinate fondness for beetles." If beetles and other insects are so abundant, why doesn't everyone eat bugs instead of plants, fish, birds, and chemically-fattened mammals? As explained in this prankish yet valuable guide to entomophagy (Latin for "bug-eating"), we already eat insects, inadvertently, in the sense that the FDA's food safety regulations allow up to 60 aphids in 3 1/2 ounces of frozen broccoli, 74 mites in 100 grams of canned mushrooms, and so on. They can't be completely kept out of our food, and, so long as we don't know we're eating them, they're not only tasty, they're rich in nutrients (a grasshopper, for example, is more than 20 per cent protein, and crickets are an excellent source of calcium). This parody of a typical cookbook concludes with a 3-page list of suppliers of edible anthropods (whether live or ready to serve), manufacturers of exotic toothpicks, and organizations that sponsor bug-eating extravaganzas. The author, who has a weakness for bad puns (among his recipes are "Party Pupae," "Three Bee Salad," "Pest-O," and "Fried Green Tomato Horn Worm"), has written such earlier popular books as *The Compleat Cockroach* and *Field Guide to the Slug* (which the *New York Times* described as "gripping").

MILES MOONEY My mother was a corpse washer in Dublin and once she took me with her to help turn over a big woman of twenty-two stone. I was at a very impressionable age, I was only eight at the time and things like that could put you off.

Cousin Sally wanted an air conditioner, so she went into Metter to buy one, and they said, "Miss Sally, what size you want?"

She said, "I don't know."

They said, "Well how many BTUs do you want?"

She said, "I don't know a thing in the world about BTUs. All I know is I want an air conditioner with enough B-T-U's to cool a B-U-T-T as big as a T-U-B." She was really large.

BUCK JOHNSON in Remar Sutton and Mary Abbott Waite, eds., *The Common Ground Book: A Circle of Friends* (Latham NY: British American Publishing, 1992), p. 272.

STEVEN
WRIGHT
I took a lie
detector test
the other day.
No I didn't.

RECOMMENDED Kate Clair, *A Typographic Workbook: A Primer to History, Techniques, and Artistry* (New York: John Wiley, 1999). ISBN 0-471-29237-0. This is a 370-page college-level textbook about the use of printed letterforms, or what is more widely and commonly known as "typography." It is surprisingly ambitious, in the sense that it makes an attempt to discuss an enormous range of issues, large and small, related to the history, theory, and practice of typographic design. The result, which interweaves an astonishing amount of text with hundreds (maybe thousands) of black-and-white illustrations (of mixed quality), is easily enough to fill two or three volumes. The first 270 pages consist of 20 chapters with such general headings as "Readability and Legibility," "Typographic Hierarchy," and "The Grid Structure." Within each chapter, there are a dozen or more subsections on such topics as "Designing with Two Families of Type," "Letterspacing and Its Effect on Readability," and "Color Symbolism Through Time." Intended to function also as a type specimen book, it ends with 75 pages of type samples, while, throughout the volume, the texts on the pages are purposely set in varying type styles, with annotations about typeface, size, and leading. How admirable to have put all this information under one cover. Yet, sadly, it suffers the critical flaw that, too often, the typography and layout of the book contradict its own principles. For example, nearly all the text is set in 8.5 point type with 12 point leading, regardless of typeface. While convenient for type comparisons, the effect of this is devastating for the reader, since some type styles can survive dense paragraphs at that setting, while others cannot. In the book's opening pages, the boldface, small cap headings for "dedication" and "acknowledgements" are so small and tightly letterspaced that they are all but unreadable. These strange errors, of which there are many throughout the book, are not quibbles. The relationship between what one says (content) and how one speaks (form) is essential in design, which is largely about form and function, and, in the end, the book undermines its own credibility. It is, after all, an arrangement of type about type, a book about book design.

**PAUL
THEROUX**
They say that if
the Swiss had
designed the
Alps, they
would be
rather flatter.

**ALBERT
MALVINO**
This book is
dedicated to
my brilliant
and beautiful
wife without
whom I would
be nothing.
She always
comforts and
consoles, never
complains or
interferes, asks
nothing and
endures all.
She also writes
my dedica-
tions.

**KEVIN
DILLON**
I told the
priest in the
confessional
that I had com-
mitted plagia-
rism and he
asked me if it
was alone or
with somebody
else.

RECOMMENDED Ray Smith, *The DK Art School Perspective Pack* (New York: Dorling Kindersley, 1998). ISBN 0-7894-3510-1. Linear perspective, said Leonardo da Vinci, "is nothing else than seeing a place or objects behind a pane of glass, quite transparent, on the surface of which the objects that lie behind the glass are to be drawn." Among Leonardo's notebook drawings, there is a tiny self-portrait (c. 1510) in which he is shown using a squared-off and window-like drawing device (sometimes called "Alberti's veil"), four variations of which were depicted 15 years later in a famous series of woodcuts by German artist Albrecht Dürer. This current publication is not only an introduction to perspective in book form but also a kit-like collection of tools to use in exploring for oneself its history, theory, and application. Among those tools are an acetate drawing window (like Leonardo's), two "draftsman's nets" (like that portrayed in Durer's prints), various measuring devices, pads of gridded drawing paper, and a cut-out with which one can easily make a three-dimensional model of Dutch artist M.C. Escher's "impossible triangle" (a well-known illusion that appears to violate certain spatial principles). Experimenting with the devices in this box could result in a deeper understanding of perspective, especially if one were to read at the same time an earlier, richer and far more interesting book on the same subject from the same publisher's Eyewitness Art series: Alison Cole, *Perspective* (Dorling Kindersley, 1992).

WOODY ALLEN My parents sent me to an interfaith camp where I was beaten up by boys of all races and creeds.

TOM GRIFFIN My uncle had a rabbit's foot for thirty years. His other foot was quite normal.

MAE WEST It ain't no sin to crack a few laws now and then, just so long as you don't break any.

THE KUBIST KID



LEFT
Drawing by British
artist LES
COLEMAN
(1999) from his
series titled *Meet
the Art Students*.

In the course of my high school years I had a mentor, a young man that I met at the Art Students' League where I was taking classes. This young man tried to teach me about structure in art and was the first to awaken me to an understanding of what is going on when an artist is making choices. He also taught me that you don't paint nature; you paint or draw selections according to some kind of plan.

MIRRA MERRIMAN in Wendy Deutelbaum and Carol de Saint Victor, "The Art of Teaching: Interviews with Three Masters" in *The Iowa Review* Vol 28 No 1 (1998), p. 15.

ABRAHAM LINCOLN

It was as thin as the homeopathic soup that was made by boiling the shadow of a pigeon that had starved to death.

RICHARD PRATHER

He was dead alright. He had been shot, poisoned, stabbed and strangled. Either someone had really had it in for him or four people had killed him. Or else it was the cleverest suicide I'd ever seen.

ALBERT
MILLER
BIDET: D-Day
minus two.

HYMAN
LEVY
BALLYHOO:
Which island
did you say?

STEVEN
WRIGHT
How come it's
a penny for
your thoughts
but you have
to put your
two cents
worth in?
Somebody's
making a
penny.

BURNS
COPELAND
APOSTLE: A
package from
the Bronx.

FREDERICK LOCKER
 [describing Elizabeth Barrett Browning in *My Confidences*] Her physique was peculiar: curls like the pendant ears of a water spaniel and poor little hands—so thin that when she welcomed you she gave you something like the foot of a young bird.

One of the illusions people have who don't know about the making of art is that it's an activity that comes out of a creative surge, a genius or passion. What is missed most of the time is how deliberate and how structured the choices that artists make are, and how one can read in the works of art the intellectual process that was taking place in the mind of the artist.

MIRRA MERRIMAN in Wendy Deutelbaum and Carol de Saint Victor, "The Art of Teaching: Interviews with Three Masters" in *The Iowa Review* Vol 28 No 1 (1998), p. 13.



ABOVE
 Pen and ink illustration of an eyespot on a butterfly wing by **SABINE BAUR**. It is one of 120 exquisite illustrations by her in Adolf Portmann, *Animal Forms and Patterns: A Study of the Appearance of Animals* (New York: Schocken Books, 1967).

EMILY DICKINSON
 [describing herself in a letter to Thomas Wentworth Higginson] I had no portrait, now, but am small, like the Wren, and my Hair is bold, like the chestnut Bur, and my eyes, like the Sherry in the Glass, that the guest leaves.

ANSON PHELPS STOKES
 [about U.S. President William Howard Taft, who weighed 350 pounds] When I suggested to him that he occupy a Chair of Law at the University he said that he was afraid that a chair would not be adequate, but that if we would provide a Sofa of Law, it might be all right.

MRS R. BARRINGTON
 [describing British economist Walter Bagehot] He would pace a room while talking, and, as the ideas framed themselves in words, he would throw his head back as some animals do when sniffing the air.

HIGHLY RECOMMENDED Robert Cumming, *Great Artists*. DK Annotated Guides (New York: Dorling Kindersley, 1998). ISBN 0-7894-2391-X. Teachers commonly say that they learn more about a subject from teaching it than from being a student. In part this is because so much of what we practice is unspoken and intuitive, while teaching requires a certain explicitness and may be most effective when the essence of a subject is portrayed in a simple, impassioned, and powerful way. As a result, one can often learn a lot from brief, introductory overviews of a subject, as is the intention of this attractive, large-format picture book. Several years ago, the author (who is head of the education division at Christie's) wrote *Annotated Art* (1994), a companion volume in which diagrams, close-ups, and marginal notes were used to analyze 45 key paintings; and, since then, a similar book was produced by the same publisher about the history of architecture (Neil Stevenson, *Architecture* (1997)). In this third volume in the series, 50 more paintings (different from those in the earlier book), are arranged chronologically, displayed, and discussed in annotations, using introductory paragraphs, marginal notes, biographical highlights, related works, quotes by and about the artists, and short lists of non-art concurrent events. While the result is necessarily superficial, it is also a welcoming, valuable way to be introduced to art history.

EDMUND GOSSE [describing the poet Algernon Charles Swinburne] It was important, at meals, to keep the wine or beer or spirits out of Swinburne's reach. If this were not done, as often by host or hostesses not aware of his weakness, he would gradually fix his stare upon the bottle as if he wished to fascinate it, and then, in a moment, flash or pounce upon it, like a mongoose on a snake, drawing it towards him as though it resisted and had to be struggled with. Then, if no one had the presence of mind to interfere, a tumbler was filled in a moment, and Swinburne had drained it to the last drop, sucking in the liquid with a sort of fiery gluttony, tilting the glass into his shaking lips, and violently opening and shutting his eyelids. It was an extraordinary sight, and one which never failed to fill me with alarm, for after that the Bacchic transition might come at any moment.

ROSS PARKER Having smoking and non-smoking sections in the same room is like having urinating and non-urinating sections in a swimming pool.

PATRICK MURRAY They should call it a swimming "ool" because the "p" is silent.

TIM DENES If you've got water on the knee, you're not aiming straight.

A story goes that a client of Le Corbusier's phoned him in the middle of a rainstorm to report that his living room floor was flooded. He asked Corbu to come over immediately to solve the problem. Arriving, Corbu was asked what to do about the situation. The architect asked for "une piece de papier," which he took, folded into a little boat, and pushed it into the water.

EDGAR
TAFEL *About
Wright: An Album of
Recollections By
Those Who Knew
Frank Lloyd Wright*
(New York: John
Wiley, 1993), p.
258.

HIGHLY RECOMMENDED *The Films of Charles and Ray Eames*. VHS color, 5 volumes of varying lengths, c1989-1998; and *901: After 45 Years of Working: A Film by Eames Demetrios*. VHS color, 29 minutes, 1990. (Pyramid Media, Post Office Box 1048, Santa Monica CA 90406 @ 800-421-2304; website <www.pyramidmedia.com>). The American architect and furniture designer Charles Eames (1907-78) met the painter Bernice Kaiser (1912-88) in the late 1930s at Cranbrook Academy. Soon after, they married, and she, a founding member of the American Abstract Artists group who had studied with Hans Hoffman, changed her name to Ray. Moving to California in 1941, they designed their celebrated home, formed a business partnership, and worked collaboratively for the rest of their lives—she died ten years after he, on exactly the same day—on an astonishing number and variety of innovations in architecture, industrial and furniture design (the potato chip chair, the Eames lounge chair and ottoman), exhibit design, and documentary photography. They also produced more than 100 short films on everything from the history of bread to Kepler's laws of planetary motion. Twenty-five of those films are now available on video in five volumes, as is a recent and equally wonderful film by their grandson (Eames Demetrios) about their lives and the dismantling in 1989 of their historic studio at 901 Washington Boulevard in Venice, California. Of the films, the best-known are *Powers of Ten* (of which an interactive CD-ROM version is also available), *Tops*, and *Toccata for Toy Trains*; but equally amazing are less familiar titles such as *The Black Ships* (which uses 19th-century prints to recreate the Japanese perception of the arrival of Admiral Perry), and *Blacktop* (which consists of abstract patterns formed by water on an asphalt schoolyard). These are delightful, unparalleled films that deserve to be regularly, commonly shown to students of art, architecture, and design.

ANON
Death is life's
answer to the
question
"why?"

MARILYN
CIRRONE
Zapata of little
feet.

He [a friend named Kittelsen] was teasing me one day at lunch about my "dandyism" and kept on undoing my brand new bow tie. I let him have fun for quite a while, kept my temper, and patiently retied the bow. Finally it was too much—my pride was wounded, the more so especially as other art students at a nearby table also started to make fun of me. With a devil-may-care smile, I asked him to stop, but encouraged by the laughing approval of the others, he continued. I was seized with a veritable Old Testament fury. I took my plate of Italian salad and emptied the entire contents on his head. Hands shaking with rage, I gave his head a powerful massage. It was a real Fratellini clown scene, and now the laughter and approval was on my side. My roguish friend, quite disconcerted by this unexpected shampoo, stepped lively to the men's room.

GEORGE GROSZ in *George Grosz: An Autobiography*. Nora Hodges, trans. Berkeley: University of California Press, 1998, p. 79.

HIGHLY RECOMMENDED *The Mathematics of Architecture: Building by Numbers*. VHS color video, 25 minutes, 1997 (Distributed by Films for the Humanities and Sciences, Box 2053, Princeton NJ 08543 @ 800/257-5126; website <www.films.com>). This is a formal, clear, and quiet look at the historic uses of "harmonic proportions" in architectural design. In such systems, there is a proportional resemblance among the parts of a structure, and between any one part and the entire structure. Among the best-known examples are the classical villas of the Mannerist-era Italian architect Andrea Palladio, and applications in this century by the Swiss Modernist Le Corbusier of his Modulor system. As the film demonstrates, the latter based his system on the Golden Section (a ratio of about 5 to 8), and a related sequence of numbers called the Fibonacci Series (1, 2, 3, 5, 8, 13 and so on); while the former may also have used a series of numbers that expand systematically (6, 10, 16), which he probably derived from the music of the 16th century. Students of architectural and design history will enjoy the archival footage of Le Corbusier, as well as an interview with the contemporary Swiss architect Bernard Tschumi, whose Parc de la Villette in Paris attempts to represent systematically the complexities and contradictions of post-modern society.

PETER
DE VRIES
I imagined asking her whether she liked Le Corbusier, and her replying, "Love some, with a little Benedictine if you've got it."

NANCY
BANKS
SMITH
In my experience, if you have to keep the lavatory door shut by extending your left leg, it's modern architecture.

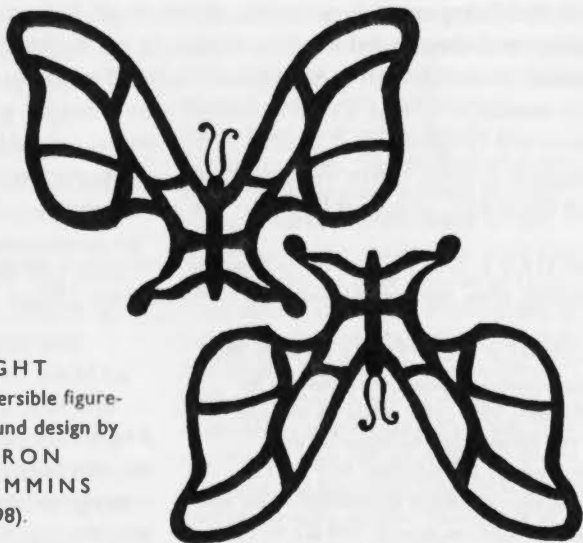
**HERMINE
STOVER**

An eye for a
tooth.

ARNOLD BENNETT

[the English novelist and drama-
tist, from his journal, 1921]

London. Palace Theatre. [Russian
ballerina Anna] Pavlova dancing
the dying swan. Feather falls off
her dress. Two silent Englishmen.
One says, "Moulting." That is all
they say.



RIGHT

Reversible figure-
ground design by
**AARON
CUMMINS**
(1998).

DOBIE GILLIS The Roman Empire declined and fell because it takes all day to say anything in Latin. If your house is on fire or Attila the Hun is at the gate and you've gotta stop and think of tenses, cases and conjugations before you can call for help, brother, you're dead.

**MARK
TWAIN**

My books are
water; those of
the great
geniuses are
wine.

Everybody
drinks water.

CHARLES DARWIN

I remember a funny dinner at my brother's, where, amongst a few others, were [Charles] Babbage and [Charles] Lyell, both of whom liked to talk. [Thomas] Carlyle, however, silenced everyone by haranguing during the whole dinner on the advantages of silence. After dinner, Babbage, in his grimmest manner, thanked Carlyle for his very interesting lecture on silence.

HIGHLY RECOMMENDED *Art on Film / Film on Art*. VHS color video. 5 volumes, of varying lengths, 1992 (Home Vision / Public Media, 4411 North Ravenswood Avenue, Chicago IL 60640 @ 800-323-4222, ex. 43). Shouldn't a film on art be more than an illustrated narration with background music? Film is after all an art, with a largely untapped potential for scholarly interpretation. With that in mind, the Metropolitan Museum of Art and the J. Paul Getty Trust formed in 1987 a joint venture called the Program for Art on Film. Over the next three years, they commissioned 28 art experts and filmmakers, working in pairs, to produce 14 innovative films and videos on an encyclopedic range of art subjects, include funerary portraits from Ancient Rome; Manet's painting(s) of the execution of the Mexican emperor Maximilian; a 16th-century stone garden in a Zen Buddhist monastery in Kyoto; Giorgione's *Tempest*; the Trevi Fountain in Rome; 12th-century Christian cave paintings on the island of Cyprus; 11 tiny drawings of a deluge by Leonardo da Vinci; the Great Mosque of Cordoba; the neoclassical church of Sainte-Geneviève in Paris; anamorphic peepshows; the Gothic cathedral in Beauvais; Mimbres painted pottery bowls; a conversation on illumination and reflection with art historian Sir E.H. Gombrich (filmed in his living room); and a guided tour by the painter David Hockney of a 17th-century Chinese scroll painting. All of these fascinating short films, which are as brief as 8 minutes and as long as 46, are contained in this boxed set of five videos, which also features a 92-page viewer's guide. It is a great pleasure to recommend this collection, as it may very well be the finest, most provocative series there is on art historical subjects. No serious library of art films should be without it.

An indelible impression was made on me by the horror shows at country fairs. They always had a stall with two galleries and peep holes through which you could look at pictures, cleverly lighted by lamps from right and left. Sometimes real objects, strategically placed, would lend the picture greater reality, so that it seemed as though you were actually stepping into it.

GEORGE GROSZ in *George Grosz: An Autobiography*. Nora Hodges, trans. (Berkeley: University of California Press, 1998), p. 11.

M. NOBLE (*A Biographical History of England*) Sir Issac [Newton] had a favorite little dog, named Diamond: This animal ranged uncontrolled through his study; and once, during his master's absence, overturned a lighted candle, which fell upon a manuscript that he had labored many years to complete—it was reduced to ashes! The immortal Newton merely exclaimed, "Oh, Diamond! Diamond! Thou little knowest the mischief thou hast done."

MARK
TWAINE

I am different from [George] Washington. I have a higher and grander standard of principle. Washington could not lie. I can lie but I won't.

ANTHONY À WOOD (*Life and Times*) Sir Arthur Aston was governour of Oxon at what time it was garrison'd for the king, a testy, forward, imperious and tirannical person, hated in Oxford and elsewhere by God and Man. Who kervetting on horseback in Bullington green before certaine ladies, his horse flung him and broke his legge: so that it being cut off and he therupon rendred useless for employment, one Col. Legge succeeded him. Soon after the country people coming to market would be ever and anon asking the sentinell, "who was governor of Oxon?" They answered "one Legge." Then replied they: "A pox upon him! Is he governor still?"

There is a story about [the Austrian expressionist painter Oscar] Kokoschka teaching a life class. The students were uninspired. So he spoke to the model and instructed him to pretend to collapse. When he had fallen over, Kokoschka rushed over to him, listened to his heart and announced to the shocked students that he was dead. A little afterwards the model got to his feet and resumed the pose. "Now draw him," said Kokoschka, "as though you were aware that he was alive and not dead!"

JOHN BERGER *The Sense of Sight* (New York: Pantheon, 1985), p. 146.

HERB

SARGENT

A fool has no business inside a balloon.

I was fifteen and we had Harold Fast...work for us. And anyway, we had a fanning mill over in the granary, fan oats and other grass seed. We were fanning away and Harold, all at once, he jumped down and started taking his clothes off; and I thought he was crazy. A mouse ran up his leg. There was snow on the ground, out taking his clothes off.

ANON from Floyd Pearce, ed., *Hired Hands: An Oral History* (Cumberland IA: Pterodactyl Press, 1998).

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There were two neighbors; one of them contended that the other's cat had stolen and eaten five pounds of his butter; there was a bitter argument and finally they agreed to seek the advice of the rabbi. They went to the rabbi and the owner of the cat said: "It cannot be, my cat doesn't care for butter at all"; but the other insisted that it was his cat and so the rabbi decided: "Bring me the cat." They brought him the cat and the rabbi said: "Bring me the scales." And they brought the scales and he asked: "How many pounds of butter?" "Five pounds." And believe it or not, the weight of the cat was exactly five pounds. So the rabbi said: "Now I have the butter, but where is the cat?"

PAUL WEISS in Arthur Koestler and J.R. Smythies, eds., *Beyond Reductionism* (Boston: Beacon Press, 1971), p. 403.

RUDOLF
ARNHEIM
(*Parables of
Sun Light*)

At one of the annual conventions of the American Society for Aesthetics much confusion arose when the Society for Anesthetics met at the same time in the same hotel.

COVER
Illustration by
OSIE L.
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(1999).

BALLAST QUARTERLY REVIEW 2022 X AVENUE DYSART IOWA 52224-9767 USA

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