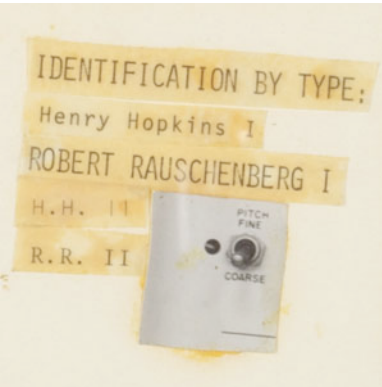


transcription: Robert Rauschenberg, *Stoned Moon Book*, Page 2, 1970



Robert Rauschenberg, *Stoned Moon Book*, Page 4, 1970 (detail)

The writing in *Stoned Moon Book* appears in four typefaces indicating two rounds of correspondence between Rauschenberg and curator Henry Hopkins, then director of the Fort Worth Art Center Museum. The type is represented in the transcription as follows:

- “Henry Hopkins I” appears in Helvetica bold
- “ROBERT RAUSCHENBERG I” APPEARS IN HELVETICA ALL CAPS
- “Henry Hopkins II” appears in Helvetica
- “ROBERT RAUSCHENBERG II” APPEARS IN TIMES ALL CAPS

to document--to document--strange word of totality here defeated, brought exhausted to its knees through thirty lithographic “combine” prints which could have been and may yet be less or more before the circle closes, simultaneously heralding endings and new beginnings. Yet, in the purer sense there is no beginning or an end since the works now produced were not conceived sequentially but rather emerged as a composite diary of days and events all recalled with Proustian complexity and completeness. Upon which day did the ecological combat between Cape Kennedy and the Everglades absorb his interest? When exactly did Edward White become his man/poet hero replacing the athlete of the past? When did Lindbergh’s face appear as a spectre over Kitty Hawk? No matter--in the exhaustive continuum of commitment it all floated by weightlessly to be held and gravitized in place.

MON JULY 14 I.D. PHOTO. LIVE AUDUBON FLAT MARSH WET SMELL HIGHWAYS BUILT YESTERDAY PAST GHOST TOWNS OF TECHNOLOGY
OF EMERGENCY SURGERY, TUBE COMPUTERS.
DEVELOPMENT CRACKING THE INCUBATOR WALLS OF CONTROL.

PROTECTION AND DANGER GROWING AS A SINGLE UNIT,
EACH DEPENDENTLY DEVELOPING THE STRAIN AND STRENGTH
[vertical] OF A SPACE HYBRID.

BUTTS OF WIRE, FIRE_STAINS, UNLOCKED DOORS, AIRSCRAPED PAINT, CIRCUMSTANTIAL
MAKING NATURE MORNING NEW.
IN A LOST CASE.

Quite clear if you feel the iconography. Thousands of NASA photos culled--enlarged, reduced, accepted, rejected--of the time and life of space and men around it. From Goddard to Godot and back again . . . waiting.