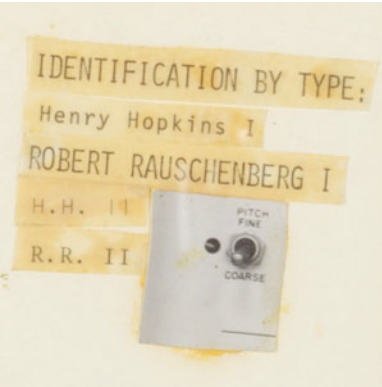


transcription: Robert Rauschenberg, *Stoned Moon Book*, Page 3, 1970



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

Fate conspired to make ready the new Gemini Workshop in Los Angeles on time to hand him as first user a Stonehenge scaled monolith just to be sure that he understood the nature of the challenge to his decade evolving lithographic skills.

MUSEUMS FOR BUSES OF NOON BLEACHED GROUPS WHEELING THRU SPEAKERS OF OBITUARY RAP KEEPING ROCKET CARCASSES GROUNDED. MEMORIES OF WAR AND WEATHER INSTANT AGGRESSION ATMOSPHERIC AUTOPSIES, MILITARY AFFLUENCE, RETIRED POWER. LIFE IN THE EMPTY COKE MACHINE

[vertical] ASSUMING POTENTIALITY IN PROCESS IS SLEEP.

Man and space--space and man--who can draw the dream/reality line so deeply rooted in the past? Who can unlock the door which has no key? The great priests of Ur were there as they climbed their mountain temples. Pity poor Icarus and his adventure with the sun. Leonardo’s intellect leapt into the sky. The Wrights and Lindy populated it. It was left to men weaned on Buck Rogers, Flash Gordon and funny flicks to reach Earth’s satellite.

LAUNCHING CONTROL 2 IDEOLOGIES MAN/TECHNOLOGY COEXISTING, RESPONSIVE, RESPONSIBLE. COMPETING SENSITIVITIES. CONTROL COUNTER CONTROL INTERCHANGEABLY MONITORING FAITHFULLY. SHORT-SLEEVED NERVES WITH CORRECTOR FILLED POCKETS. HABITING A CRITICAL ARENA WHERE ALL IS PERFORMANCE.

Three boys in short pants could never have dreamed that Apollo XI would be theirs.