



FARMER'S & HOUSEKEEPER'S CYCLOPEDIA, 1888, Remrinted by the Crossing Press, Trumansburg, N.Y.

This book is intended to be a complete reference library for farmers, growers, and homemakers. Needless to say, it would take more than one volume to cover all of these topics thoroughly, but this book tries hard, touching on many subjects in at least some depth. There are recipes for puddling from just about any main ingredient (ten pages in all), remedies for alcoholism or limer appetite (either a cure using mill red Peruvian bark or, as one gentleman suggested, an orange half an hour before breakfast), ways to compost a horse, make your own fertilizers or run an incubator. Although the many farming and household hints, compiled from many sources, are useful, it's something else about the book that I found most valuable.

Turn-of-the-century farming was much different than the large scale businesses we have today. Of course there was large scale agriculture, but by technological necessity, a farmer and his family were limited in the size of their operation. They could only milk as many cows as their hands could stand, and as their horses could cut and drag in hay and cultivate corn for. People raised their own seed and provided for as many of their needs as possible right at home.

Modern technology has brought about vast changes in agricultural practices since this book was written. Fertilizers, once found in wood ash, manure, and green manure crops, have been replaced by petroleum and chemical products with triple number values; toads and ladybugs by not-so-funny-sounding insecticides; and mulch and cultivation by herbicides that may be too effective. Commercial laying mash, always the same amorphous pale blend, now replaces the varied diet enjoyed by the farm chicken of a century ago. Quantity had no claim to quality. You were known for how good your butter was, not how much you had.

The agricultural colleges, to be fair, must be given credit for making great advances in understanding the nutritional needs of various stock and plant life, and, of course, some of the scientific fact of this book has been outmoded by scientific discoveries in this century. Still, there are some important things to be seen here. What we're looking at are not so much complete techniques for given aspects of farming (a la Mother Earth, Ask Poppy George variety), but rather a concept of living and farming that was a little more complete than much of the agribusiness that masquerades as farming today. This is not to say there isn't a lot of good technical info to be had in the CYCLOPEDIA, but it is this concept of interdependent growing that appeals to me.

Frank M. Lupton, who compiled the book, believed in scientific farming, but not in absolute answers for every situation. He realized that nature varied from year to year and place to place. Since he had nothing to sell but his methods, he made them the best and most complete he could. Missing from his book is the "this is the only way" fervor that we find in the super-production manuals today. Instead, we get a sort of hang-loose, this-guy-tried-it-and-it-worked attitude. The reader is given credit for knowing something. Common problems are dealt with in common ways.

This book includes lots of good ideas for small-scale and traditional-style farming. If you raise your own food (or want to), want to serve those same foods lots of different ways, or like to read old home remedies (which the publishers warn you are not to be a substitute for a qualified medical practitioner) you'll find lots here. The modern annotations by Stephan Levandowski are at least inconspicuous, but I found myself reading quickly through them so I could get back to the original text.

At this point I was going to include a quaint quote from the book, but there are too many to choose from so I'll just recommend it to you as good reading and let it go at that.

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THE GOAL OF THIS PAMPHLET LECTURE-MANIFESTO-HANDBOOK (POETRY IS POLITICAL: FREEDOM FOR POETS TO ENTER INTO ORSBECK AND RECORD HISTORY AND SO THRU RELENTLESS PURSUIT OF DATA" AND "WAVING THE BANNER OF ENFORCED ECONOMIC EQUALITY" TO "KICK DOWN INTO THE VILE OF H A H A REE" THE NORTH AMERICAN CIA POLICE STATE." IT PROMISES/PROPOSES/PROJECTS A GROUNDWELL OF AMERICAN POETRY IN ALL MODES AND MEDIA, FEARLESSLY TO DESCRIBE EVERY ASPECT OF THE HISTORICAL PRESENT SO TO "MAKE REALITY OF REALITY." "MAKE FREEDOM" MUCKY AS PEOPLE IN COURTS "MAKE LAW."

SANDERS DOCUMENTS DEREGULATIONS-PRESSURES BROADCAST BY GOVERNMENTS AGAINST DISSENTING LEFTWING POETS IN THE 1950 (BUREAU WOODSWORTH GUNSENBERG, SHELLEY DUD, DOSTOYEVSKY, VICTOR HUGO) BUT PERCEIVES IN THE U.S. AT PRESENT CONDITIONS FOR POETS OF "ABSOLUTE LITERARY DILIGENCE, PROTECTIVE COURAGE AND COMBATIVE NONVIOLENCE TO OPEN THE WAY TO REVOLUTIONARY CHANGE THRU INVESTIGATION/DESCRIPTION OF HISTORICAL REALITY. AND IT IS THIS HE BELIEVES THAT POETRY CREATES A WINDTUNNEL FROM THE POLIS" AND "ESCAPE INTO THE WINDOWS" ON ITSELF "GO FORWARD."

INVESTIGATIVE POETRY IS THE SEEKING OUT ORGANIZATION AND PRESENTATION OF FACTS OF A CASE, POETICALLY. INFORMATION IS OBTAINED BY ON-THE-SPOT SITUATION COVERAGE OF EVENTS INTERVIEW AND INTERROGATION OF SOURCES EXAMINATION OF DOCUMENTS AND TEXTS STAGED IN FILES ON FILM-TAPE ETC. TO BE WORKED OVER AND PRESENTED BY FIELD EXPANDED BY CHARLES OLSON IN HIS ESSAY "PROTECTIVE VERSE AND BASED ACCORDING TO ROBERT DUNCAN, ON A VIEW OF POETIC FORM AS (OR AS IN) A FIELD OF THINGS IN ACTION INSTEAD OF THE DEVELOPMENT OF A PLOT" IN PUBLIC PERFORMANCES, IN PERSON OR FOOT OF WA ELECTRONIC MEDIA, WITH MUSIC AND THEATRE TO "HELP THE PRESENTATION."

AND THE "DIAGNOSIS LIBERATION SQUADRON OF STROLLING TABOOROUS AND MICROBROKERS," BUT WELL TRAINED AND EQUIPPED, INURED TO CHICKEN FRIEDRICH, WILL ARISE TO FIX FIRMLY IN CONSCIOUSNESS THE OBSERVATION THAT THE EMPEROR HAS NO CLOTHES.

HIS EMPHASIS ARE TOO MUCH ON WHAT'S HAPPENING NOT ENOUGH HOW IT IS TOO MUCH EXPOSE NOT ENOUGH EXPLANATION TO PROTECTIVE VERSE, CASES ALL LEGAL/CRIME NO MEDICAL, SCIENTIFIC (FRIENDLY AND NEUTRAL DATA SOURCES ARE ALL AROUND) TOO MUCH ON INQUIRY AT EXTREME OF CONTEMPLATION AND EXPERIMENTATION, CHATTING IN WITH AND SCIENCE IN FAVOR OF HISTORY.

AS A VIEW OF POETRY: COSMOLOGY TOO HUMANISTIC. HONORS ALL THE MUSES BUT TWO: URANIA (ASTRONOMY OR COSMIC SCIENCE) AND MELPOMENE (TRAGEDY).

SEEMS TO TORCH ON NATURE ONLY AS MANIFEST IN THE PERMAN OF THE POET AND AND THE MODES OF POETRY ITSELF. HIGH ENERGY VERSE GRIDS COULD BEAUTIFULLY SHOW DATA AND CORRELATIONS OF MATHEMATICS/PHYSIOLOGY/20000000 BOTH IN HISTORICAL/SCIENTIFIC/ INTO INFORMATION ENTIRELY USEFUL TO DIMORPH TO THE RULE OF FREEDOM. THERE IS NO MORE WITHDRAWAL FROM NATURE. BACK TO THE GARDEN AS WITHDRAWAL FROM NATURE. THE CITY BECOMES THE SEATH POLITICAL GEOGRAPHY+PHYSICAL GEOGRAPHY HISTORY SUSSUMED IN NATURE.

WITH THE IDEAS OF "PROTECTIVE VERSE" IN MIND, AND IN LINE WITH OLSON'S EMPHASIS ON IN DIRECTION TO THE MATERIAL (THE POET WANTS TO SIGNIFY) TO BE RECEIVED THROUGH BEING MORE THAN AN EXTENSION OF CONTENT - AND TO EYE/FOR ("ENERGY TRANSFERRED TO") THE READER OF SANDERS SUGGESTS DEVELOPMENT OF A VARIETY OF INTERESTING TECHNIQUES AND DEVICES FOR THE PRESENTATION OF DATA-POETRY GRAPHICALLY AND IN PERFORMANCE: FOOTNOTES, LISTS, CHARTS, CARDS/SLIDES, MAPS, GRAPHS, QUOTES, VERSED PROFOUNDLY COLLAGE, COLLUMNS, "WHEELS" (LARGER PAGES, SCROLLS, COLOR SMALL PHOTOS + DRAWINGS USED AS "SLIDES," HOLOGRAMS, CHANTT SONGS, CHORALE, BEATING OUT RHYTHMS WITH A STICK, ACTS, DANCE, MEMORIZATION OF THE POEM, RECORDING AND IMITATION OF GREAT POETS (SPEC. "HOUK"), AND-VISUAL REPRESENTATION OF THE POET'S BODY-STATES BY ELECTRONIC MEDIA, AND HOW TO LET THESE THE EVALUATION OF THE LANGUAGE OF POETRY INTO AN INTERATIONAL HERGOLPHICS.

INVESTIGATIVE POETRY 40 PAGES, CITY LIGHTS, 1976 BY ED SANDERS (BETH-NIP INTELLECTUAL + POET, MEMBER FUNKS ROCK GROUP PROPRIETOR PEACE EYE BOOKSTORE)

FROM THE TABLE OF SECTIONS: "INVESTIGATIVE POETRY: THAT POETRY SHOULD AGAIN ASSUME RESPONSIBILITY FOR THE DESCRIPTION OF HISTORY" AND: "THE CONTENT OF HISTORY WILL BE POETRY"

REVIEW BY RON NEUSOME A SUGGESTIVE, STIMULATING + INSPIRING ESSAY WHICH DOES MORE POETRY FORWARD. CONCEPT OF THE POETS STANCE PERHAPS TOO MUCH INFLUENCED BY REAGAN/CURE OF SOCIALISM IN POLITICS (INTERLUDE) AND IN LETTERS (MILKED, WOULD), THAT POETRY SHOULD TELL THE TRUTH IS A FINE PRINCIPLE, AND POETIC JUSTICE IS PROBABLY THE ONLY KIND.

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"Now guess with yourself, and view the end of all your Labours... unsuspicious Pleasure and Infinite Commodity." George Marham, A New Orchard, 1648