

## NOTES ON HACCEP

Tom Leeser, Center for Integrated Media, 2018

### In Alan Tofighi's own words:

His practice is *“Interdisciplinary, utilizing a background in research, painting, performance, writing, sound, video, and experimental animation— with analyses of the dispersion, obfuscation, and deformation of information. This is done via research and infiltration of legal parameters, myth, sensation, disinformation, and the inevitable parasitic transformation of these cells from fringe culture to the infiltration and engineering of dominant culture.”*

### In my own words:

#### **The Hermeneutical Audio Center for Encrypted Polemics (HACCEP)**

is an anti-aesthetic and participatory performance piece. It is grounded in creative research.

Hermeneutical defines a method of interpretation of text—  
*Not to be confused with the process of rumination.*

To ruminate is the act of a contemplative person— a person given to meditation not analysis.

### **The action of chewing the cud**

Susan Nolen-Hoeksema, Blair E. Wisco, and Sonja Lyubomirsky in their paper, *“Rethinking Rumination,”* states that:

*“Rumination is the focused attention on the symptoms of one's distress, and on its possible causes and consequences, as opposed to its solutions.”*

Reading this quote, one can assert that this psychological definition of rumination precludes critical interpretation and action.

To ruminate is to become lost in the pattern that causes distress... very different from seeking out and mapping a pattern of knowledge for activism.

*“Ideas are to objects as constellations are to stars” — Walter Benjamin*

HACCEP is a parafictional Center. It offers questions that are related to but not quite an act of post-institutional critique. It offers us a gift of applied discovery—a creative mapping of a set of curated objects (books) that leads the participant towards creative clarity and away from the recursive loop of distress.

### **Pattern recognition plays a part**

Pattern recognition is also a process of discovery. It is associated with both human and computer vision.

Computer vision is a higher stage of machine learning that allows for the digital comprehension of visual images. However it is remedial education for a device with technical limits and learning difficulties. A form of vision more in parallel with surveillance.

In contrast to the machine, Hal Foster in his 1986 book “Vision and Visuality” describes human vision as:

*... A physical operation, and viscosity sight as a social fact, the two are not opposed as nature to culture: vision is social and historical too, and viscosity involves the body and the psyche. Yet neither are they identical: here, the difference between the terms signals a difference within the visual — between the mechanism of sight and its historical techniques, between the datum of vision and its discursive determinations — a difference, many differences, among how we see, how we are able, allowed, or made to see, and how we see this seeing or the unseen therein.*

In Anne-Marie Seward Barry’s book: Visual Intelligence, she describes the routes of sensory perceptual processing. She states:

*“The process of attaching significance to what we see occurs independently of our conscious awareness.”*

Human vision leads to advanced coding and signification in both the conscious and subconscious.

Signification requires pattern recognition to encode and to decode meaning in both levels of awareness.

*To code is to substitute one set of symbolic patterns for another.  
To decipher the code one must begin with a question.*

**What am I seeing?**

**What am I hearing?**

HACCEP is determined to accelerate this signifying and deciphering process by engaging sonic technology to recognize pattern recognition in text. This process allows for the examination of cultural and institutional mysteries—mysteries that privilege encoding as a means to power.

HACCEP attempts to transgress and remove the mysteries through sonically non-standard research. *Ad absurdum.*

Maxine Greene, originator of Aesthetic Education states:

*“If we are to provide occasions for significant encounters with works of art, we have to combat standardization.”*

In the form before us, HACCEP portrays itself as a transitory (*and pataphysical*) creative research center that combats standardization through artistic means.

It is an archive that resists rumination. It is a collection that demands an active response— an invitation to decipher the privilege and a re-empowering of the contingent state of objects and things.

It warns us to avoid bias, the inaudible high-frequency of the *Sirens* hiding in our “*hunches.*”

Allan Tofighi states that: “*A rigorous combination of total reconstruction through analysis and contingency of thought is required*” to experience HACCEP.

As the Director of HACCEP, Alan positions himself as the master of ceremonies and as the trickster, Eshu, the Yoruban deity, the messenger for all the Orishas. His creative method breaks down the hierarchies of power and leaves us with a poetics of knowledge that is derived from an anti-aesthetic dissent.

HACCEP may be providing us with the “*sacred herb*” — an algorithm for our liberation:

**1. discover the archive**

**2. expose the encoded texts**

**3. realize the patterns**

**4. use all forms of non-dual vision to decipher the mystery that obscures**

**5. employ non-standard means**

**6. above all else do not slip into the enchanted swamp of rumination.**



**INFORMATION REGARDING  
THE PERMANENT COLLECTION  
OF THE  
HERMENEUTICAL AUDIO  
CONCRETIZATION CENTER FOR  
ENCRYPTED POLEMICS**

**HACCEP**

**Volume: I, Version: I**

**Edited by Alan S. Tofighi**



**The Hermeneutical Audio Center for Encrypted Polemics (HACCEP)** was conceived in 2014 and officially opened to the public and began accepting research fellows in Spring of 2018.

The primary goal of **HACCEP** is to utilize the tools of pattern recognition, and encoding into that of a repayable audio format to make otherwise imperceivable forms apparent. Texts include works of unreadable and indecipherable nature from antiquity to the contemporary. Countless institutions, universities, and intelligence agencies has worked to crack these texts but few have had any leeway past the table of contents. **HACCEP** is determined to accelerate the process and apply non-standard applications to move past these texts. Utilizing these perceptive tools **HACCEP** works to solve mysteries of the past the obfuscations of the present.

**HACCEP** is a modular research center which comprises an archive, versatile instruments, and a recording studio. The archive that makes up **HACCEP** exists in two parts: the permanent collection, and the traveling collection, which varies on the site specific institutional housing. **HACCEP's** research center is not organized or maintained in standardised forms, it is chimerically deterministic and contingent.

**HACCEP** utilizes the skill-set of cryptography, and is welcome to amateurs true to the historical definition of all levels. Cryptography is a field of largely self taught participants and a realm in flux with non-experts and experts

**HACCEP** more than most artistic fellowships/institutions implements non standard procedures. A rigorous combination of total reconstruction through analysis and contingency of thought is required. However, It must also be acknowledged that there is a danger of using subjectivities. The "hunches" of insight into work will inevitably follow with an insertion of personal vernacular/bias, these will be analyzed and extracted from the analysis as well.

The collected archives and research documents of **HACCEP** are backed up in physical and digital formats. These studies are available to all incoming researchers and may be accessed in assistance to any work.



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## DIRECTOR'S INTRODUCTION

As Director the Hermeneutical Audio Concretization Center for Encrypted Polemics, It is with much joy and excitement that I am able to introduce the public opening of the Hermeneutical Audio Concretization Center for Encrypted Polemics (**HACCEP**). It is my duty to clarify and note the role of **HACCEP** and its placement in relation to other institutions, and occasionally parallel goals. This introductory letter will not be a general overview on the history of cryptography or hermeneutics as many lengthier sources exist, this will be a concise history in relation to the goals of **HACCEP**. **HACCEP** was conceived in 2014 and slowly expanded until it's public reveal in 2018. **HACCEP** understands that it is one of many institutions undertaking these studies, however **HACCEP** is not tied down to any university, dogma, formulation, or ideology as other institutions may. **HACCEP**'s research methods would appear immediately questionable, but given the extensive history cryptography has had in the realm of non-experts infiltrating and creating systems from scratch it is not absurd to give into this strategy. A crucial nexus in the popular and eventual commodification of cryptography was the American writer Edgar Allan Poe with the short text *The Gold-Bug* (1943). In essence the story is a treasure hunting detective fiction piece and this text was a common entryway into the hobby of cryptography and soon after led to a revival of cryptography in military efforts.

Due to the infinite paradigm of art and war **HACCEP** is double dealing. Demonstrating the immediate implementation of the arts as a rigorous and valid concept that can go where standard logic cannot reach, but in this case dealing only in only the most "useless" of decryption. **HACCEP** works to accelerate the decryption and demystification of the world so that these issues can be addressed and ultimately bring an awareness and flatten any and all attempts at secrecy that could be critical in future occasions. **HACCEP** unlike the legendary roles of Yale, MIT, Rensselaer, etc. is ultimately non-commodifiable to the parochialism of the Military Industrial Complex, but terminally integral. With a basic statement of intent it is now possible for a quick overview on the history of the contents in the permanent collection of **HACCEP**

-Alan S. Tofighi

Director of The Hermeneutical Audio Center for Encrypted Polemics

## **EDITOR'S INTRODUCTION**

### **Deliquescing Beached Remains: In Defense of the Direct Reductive and Constructive Genesis of Decryption Through the Implementation of Aesthetics and External Logical Forms** Alan S. Tofighi

As most of the initiated know, the long and storied history of occult/alchemical/religious/etc. texts depend on metaphor, secrecy, cryptography, and baffling depiction to throw off any trail of uninitiated absorption to the true message. As a result, a bulk of the tomes are purely hermeneutical references. The refutations and polemical reworkings are reinterpreting and leaving in wake trail of encryptions, now "corrected". In contemporary studies, The trail of encryption is also inversely the most profitable and therefore the most prone to forgery. No pattern can be found because there may have never been one to begin with as is occasionally the case, or inversely the reality is so banal that it would be an insult to decades of research to accept it.

Given the banality or existence, it is also crucial to acknowledge that some texts are purely experiments, and others knowledge for only the most initiated. whether it is to avoid encryption, intellectual takedown, or delving too deep into pure abstraction, irrationality, or all of the above these sources have managed to remain unreadable to the public at large and cemented themselves as unknowable.

Artists have dealt in purveying these forms since the beginning of its alleged inception via encrypted imagery. They also crave the unnamable, unrepresentable, and "new". all of this can be seen in countless examples explicitly from the expansion of iconography and dimensionality of the middle ages to it's full completion in Renaissance art, taking its logical conclusion in the Baroque, and having later resurgences via the Symbolists, and self awareness of the cannon and subjectivity through the Surrealists, leading to the now all too commonplace derision of conceptualism as neo-romantic obfuscation.

Perhaps less obviously this can be comparable to the role that music evolved as well, similar increasing complexity from medieval music's reinstating of scales, to baroque music's definition of tonality of chords, through Classical musics expansion of these basic principals, the aesthetic clarity produced by tinto the expansion of time in chromaticism, and eventually the attempt to reinstate and preserve the structures via atonal and 12-tone. These forms would all be expanded and accused of the similar obfuscation by seeking to formalize and decrypt the physical phenomenon of physics, current scientific advances, and the functions of listening itself.

These contemporary art forms are often said to be derided by the public as cryptic, however this is oversimplified. the constant reification and insistence on art's imperceptibility has not necessarily taken into account the accelerating resources the public has had, many forms of information depicted are just seemingly passe, outdated, or a given. The difficulty ascribed to these traditions

may in truth be a one way street and having interest to only the most die hard practitioners, fans, and collectors/patrons. This realm of dedication/obsession/encryption that is present in most current practitioners of contemporary art and/or music has direct connections to cryptography, and it is here that a breakthrough is possible.

By putting artists to task on these once undecipherable images/texts insight to open up is possible. It is crucial to account for the role of “dumb luck”, that can be provided through fresh eyes and ears, and even breakdown of these very sources in an attempt to gain insight in these encrypted sources. Given that these sources have been studied meticulously for decades and even centuries it make only total sense to pass it to a different set that is equally rigorous and rarified.

With these often difficulty accessed/inaccessible sources made available and open to public for hermeneutical dissection true integration is possible. Recorded dissertations and/or refutations of these sources will also be made available and continue the accessibility and dissection. The free accessibility of the recordings via perpetual streaming will be possible bringing an eventual familiarity with otherwise unseen aspects of the texts through unending flows of these interpretations. The success of the “book on tape” format is in no doubt to the portability of the cassette tape via the walkman. since the 1970’s the time granted to sit down and read is one of privilege that disappears at an exponential rate each year. Given this scenario, there is no chance that one can dedicate a lifetime to decoding these potentially revelatory works. by giving the task of interpretation to artists it is possible that elucidation from these most difficult tests is possible to anyone on the go further expanding the process.

Interdisciplinarity, cross pollination, and integration, has only recently been seen as a possibility in artistic practices despite its well documented history. This interdisciplinarity has encouraged the continual crossover of various and often disparate discourses with varying success. The Hermeneutical Audio Concretization Center for Encrypted Polemics’ (**HACCEP**) role is not so much to establish truth to the world, which never left, but to complicate the current modes of production, professionalization, privatization, and the roles of hidden power innate in encryption which in turn complicate notions of so called truth. It is safe to confirm that **HACCEP** is not working to end secrecy and privacy more so to reveal the complexities of current applications of secrecy by reifying myths, power, abstraction, and distraction all through institutional secrecy.

The emergence of **HACCEP**, is one that personally brings up ambivalence. On the one hand the vast majority of the works in the archive are *Globsters*, an amalgamated mass of organic material, typically whale carcasses. Globsters periodically wash up on beaches only to be discovered, observed, and manipulated to various extents to make a conclusion of its organic origin. Concerns such as disinformation, fear, media sensationalism, environmental issues, etc. will get attached to the globster. The backstory of each globster is often an easier solution than is readily apparent, but the mind is enthralled. Some globsters are of truly unknown and occasionally unobserved organisms.

Regardless of banal origin or prior unobserved existence, the globster has to be done away with in one way or another, it will be reduced in one way or another, either natural, or manually dismantled, often with the aid of explosives. It is from there that the unrecognizability will be at its apex and any recognition is lost. The speedy detection with multiple analyses is preferred, but it is best to not stay too long and become subsumed in the decay. It is this speedy, cross referential consensus that can see the potential in banality and or novelty that **HACCEP** must operate.

## RENDERED DISSOCIATION

This section of the archive concerns itself with images of cryptic imagery. The various motivations, degrees, or loss of common knowledge to these images is only in relation to their function outside of the cryptic depiction. Some border on metaphor and others the diagrammatic.

### **Smithfield Decretals (1300-1340)** Unknown

The Smithfield Decretals are a 14th century illuminated codex of papal decretals containing then old texts from Glossator Raymond di Peñafort (1175-1275) by order of Pope Gregory IX (1170-1241). What has accumulated interest and obsession is the inclusion of the original and confounding imagery, relating to the topos, upside down world, which includes, werewolves, rabbits in combat, humans fighting human sized snails, anthropoid rabbits beheading knights, and many other now lost narrators in need of visual glossators. Recent work in decryption suspects the role of the snail to embody the resurrection of a racial slur towards the lombards.<sup>1</sup>

### **The Hypnerotomachia Poliphili; The Strife of Love in a Dream (1499)**

Francesco Colonna

The influence and reach of the Hypnerotomachia Poliphili is a complex relation. The author was anonymous but cryptographically derived to be, Francesco Colonna. Despite this it has been suspected that authorship also lies with Lorenzo de Medici, and Leon Battista Alberti but there is no credit or distinction to who the illustrator is. The HP is an early and intriguing example of woodcuts in a book, and they have remained just compelling as they were first published. The HP is also a most remarkable books in terms of graphic design implementing early use of double page illustrations, manipulation of text layout to mimetically add to the narrative. Further intrigue is contributed with the help of scholar printer Aldus Manutius who made possible the mix and misuse of various languages, utilising Greek, Hebrew and the first ever printing of Arabic into a western book. The actual contents of the book are not as mysterious on face value. What appears to be the center plot is a relatively straightforward romance genre of it's time. There are many instance in the book of combinatory words feature root latin, greek, hebrew, arabic, and hieroglyphics derived from a now discredited *Hieroglyphica* (1419). George D Painter has argued in favor of the book stating that it

Felt that reality itself is mysterious, and may legitimately be described in terms of mystery; that only perplexing symbols, labyrinthine narrative,

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<sup>1</sup>Schultz, Colin. "Why Were Medieval Knights Always Fighting Snails?" *Smithsonian.com*, Smithsonian Institution, 14 Oct. 2013, [www.smithsonianmag.com/smart-news/why-were-medieval-knights-always-fighting-snails-172888/](http://www.smithsonianmag.com/smart-news/why-were-medieval-knights-always-fighting-snails-172888/).

and intentionally impenetrable prose-style can express the night-world of the unconscious mind. <sup>2</sup>

The book is considered by most to be an alchemical allegory and a crucial text, and a predecessor to the *Chymical Wedding of Christian Rosenkreutz*.

### **Marcel Duchamp**

A cliché at this point but included nonetheless as recent theories to the methods and functions of the work are as readily dismissed as they appear. Perhaps more than any other artist, Marcel Duchamp has taken full form through being and myth. His poverty, dabbling with alchemical ideas, The true authorship of Fountain (1917), awareness of contemporary science, his exit of art (but just painting), relapse into art, and creation of works have all been carefully compartmentalized into various PhD. papers and no true conclusion can be made despite the amount of primary sources he left, primarily *The Bride Stripped Bare by her Bachelors, Even (The Large Glass)* (1915-23) personally decoded by Duchamp via *The Box of 1914 (White Box)*, which contains notes while conceiving of the Large glass and through *The Green Box* (1934) compiled after the *Large Glass* broke in transit (1927) and consisted of notes pertaining to the construction of the Large Glass.

**The Writings of Marcel Duchamp** Eds. Michel Salmoulet Elmer Peterson

**Marcel Duchamp: Work and Life** Ed. Jennifer Gough Cooper

### **Denver International Airport**

Completed in 1995 The Denver International airport the largest airport in the United states. The Denver International Airport was a \$4.8 billion dollar project located 40 miles away from Denver with enough fiber optics to cover Manhattan four times over. The Airport is a self sustainable plot, with a grain harvesting site nearby. Most interesting is it's public art initiative. This includes full scale murals with extreme apocalyptic interpretation, a statue of a gargoyle emerging from a suitcase showing pure abject disgust and laughter at all who travel, a cornerstone by the Masons, and proximity to NORAD have led many to obsess over the possibilities of meaning in the airport and it's art. Recent additions have included a large scale statue of Anubis, a pale horse, and a giant bear. 39 more gates are planned for construction due for completion in 2021.

**Denver International Airport (1999)** - Chris Carter

**Denver International Airport 10th anniversary (2005)** - Denver International Airport

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<sup>2</sup>"UNIVERSITY of GLASGOW." *Hypnerotomachia Poliphili*, special.lib.gla.ac.uk/exhibns/month/feb2004.html.



## **LINGUISTICS OF THE EXTENDED (PARA) CONLANG**

This section of the archive concerns itself with texts of varying extremes of constructed languages (conlang). There is a possibility that some of these may not even be a truly constructed language but actually a set of asemic, open writing with no direct or actual meaning

### **Scivias (1151 or 1152) Hildegard von Bingen**

The Scivias of Hildegard von Bingen were derived from twenty six visions. The text encompasses an explanation of how the book was created from these visions, it is split into three parts one depicting the creation and fall of man, salvation through Christ, and the end of days, and the arrival of the kingdom of God. The last vision includes fourteen songs and a portion of music from the *Ordo Virtutum*.

Hildegard's compositional method involved her usage of the Lingua Ignota, a language consisting of an alphabet of 23 characters. It is known that her friend and Provost Wolfmarus was able to communicate via letter in Lingua Ignota but it is not clear if the conlang was in limited receivership, or died out.

### **Voynich Manuscript (1404-1438) Unknown**

Long unknown and undecodable book, owned and long believed to have been a forgery written by John Dee. The VM is named after the book dealer Wilfrid Voynich, whose own life is worthy of infamy as well. The VM contains various characters and symbols that do not readily match or appear to be any dialect or language from the suspected region and dates.

Visual inclusions allude to unrecognizable fauna, humanoid figures bathing in green liquids, and what appear to be cyclical calendars of some sort. Many claims have been made of cracking the code. Some advances with AI have had leeway, and as of 2017 one researcher claims to have solved it, but past credentials of this research indicate a book in which they explain how to properly pitched reality TV Show.

### **John Dee's Five Books of Mystery: Original Sourcebook of Enochian Magic (1582-1583)**

John Dee the noted and ambiguous serving as scientist, advisor, astrologer, spy, and occultist is known for his just as ambiguous books. The *Mysteriorum Liber Quintus* (Five books of Mystery), has a potential double meaning in either Mysteries or secret rites and either is appropriate. Dee is most famous for his obsession with the Book of Enoch, and his alchemical and occult work primarily derived from his transcription of communication with Angels leading to the creation/documentation of Enochian, the angelic language. As the book states

“These books detail his system for communicating with the angels, and reveal that the angels were interested in and involved with the exploration

and colonization of the New World, and in heralding in a new age or new world order. “<sup>3</sup>

While some Dee scholars have noted that they do not believe there is cryptographic work entailed in his Enochian diaries, it is still a likely outcome as he was working in secrecy in the true nature of his work, and in secrecy of his partner Edward Kelley who sought out his alchemical knowledge in the first place.

### **From India to The Planet Mars a Case of Multiple Personality With Imaginary Languages (1899) Theodore Flournoy**

Hélène Smith (Catherine-Elise Müller) considered “The Muse of Automatic Writing” by The Surrealists, was a Hungarian Spiritualist who came to great fame in Geneva where she met Psychologist Theodore Flournoy and he befriended her. This text is a case study of Hélène Smith as medium who has claimed spiritual reincarnation from Marie Antoinette, Princess Simandini, and was fluent in Martian.

Flournoy worked with linguists to decode/debunk Smith’s various languages and sent it to various linguists and Ferdinand de Saussure to which the results were as follows:

What is more, the analyses made by the linguists were themselves strangely ambiguous. On the one hand, they asserted that Smith was not speaking Sanskrit, or any other recognizable language. On the other hand, they argued that whatever Smith was speaking resembled a language to a remarkable extent. They pursued analyses of Smith’s Hindu in almost delirious detail, combing the transcripts for linguistic evidence. Saussure, in particular, argued that the

“words” that Smith articulated were constructed “in some inexplicable manner, but not necessarily false.” Indeed, he would even go so far as to say that Smith’s tongue never had an “anti-Sanskrit character.”<sup>4</sup>

Most confounding/complex was Smith’s consistent usage of Martian for seven years had a structure of Martian while having some earthly similarities ultimately lead Flournoy to believe that she was an advanced Poet who constructed languages.

### **Breakthrough: An Amazing Experiment in Electronic Communication With the Dead (1971) Konstantin Raudive**

Konstantin Raudive was a Latvian Doctor, and Student of Carl Jung, but it was his work with former opera singer turned painter Friedrich Jürgenson, whos

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<sup>3</sup> John Dee's Five Books of Mystery: Original Sourcebook of Enochian Magic

<sup>4</sup> Rosenberg, Daniel. “Speaking Martian.” *CABINET // Speaking Martian*, Cabinet, [www.cabinetmagazine.org/issues/1/i\\_martian.php](http://www.cabinetmagazine.org/issues/1/i_martian.php).

1964 book *Voices From Space* inspired Raudive to meet Jürgenson and further the experiments into the field which would be dubbed Electronic Voice Projection (EVP) in 1968 as *Unhörbares wird hörbar* ("What is inaudible becomes audible," published in English in 1971 as *Breakthrough*. In the book Raudive claimed a method in which Voices of the Dead could be electronically processed and made audible. Raudive worked with over 400 assistants in controlled studio environments. His archive is estimated between 72,000-100,000 recordings and cast of recordings included Winston Churchill, Adolf Hitler, Benito Mussolini, Joseph Stalin, among lesser known figures.

### **Codex Seraphinianus (1976-1978) Luigi Serafini**

The Codex Seraphinianus, is a rare example as a work that existed for years as a contemporary mystery and has had the recent luck of being re published to a welcoming audience. Created in thirty months by Architect Luigi Serafini, the Codex Seraphinianus is a documentation of a seemingly parallel reality full of flora, fauna, philology, physics, fashion, food, pataphysical inventions, and processes just familiar enough to be comprehended. The CS is complete with a consistent and undecipherable text, that has resisted decryption for decades. Serafini has stated that there is no structure to the text, but the numerical structure of the pages has been decoded independently by Allan C. Wechsler and Bulgarian linguist Ivan Derzhanski.

### **A Compendium of Kobaïan and Other Dialects From Various Zeuhl Groups Compiled for the Hermeneutical Audio Concretization Center for Encrypted Polemics (HACCEP) Volume: I Version: I Ed Alan S. Tofighi**

This compendium consists of the conlang of the Zeuhl Musical groups. Zeuhl, is a genre of complex polyrhythms, oppositional progressive rock elements, and the usage of the or a variant of the conlang of Kobaïan. Kobaïan was developed by drummer/vocalist/composer Christian Vander/Zëbëhn Straïn dë Ğeuštaah of the French band Magma. Magma are refugees from a future Earth that took to survival on the planet of Kobaïa. Vander's vision of Magma is a post-human and post-Earth cosmic nihilism brought back into the trappings of interplanetary colonization Vander has described Magma's arc as a "vision of humanity's spiritual and ecological future". Eventually after the Refugees of earth arrive on Kobaïa, conflict arises when the Kobaïans descendants of the original colonists encounter other Earth refugees.

Some critics have ascribed Kobaïan as asemic, and vander has claimed some intuitive aspects to Kobaïan, but Zeuhl fans have worked to decode and compile a glossary to which Vander has contributed himself.

## **PICTORIAL GLOSSOLATION: RENDERED VISIBLE**

This section of the archive concerns itself the practice of mimesis of otherwise illusive, imperceivable, and the insular. The methods used are often subjective, this portion may be used to help researchers practice developing tools of perception and discernment of subjectivity and coming to understand methods of concretization.

### **Thought Forms (1901) Charles W. Leadbeater & Annie Besant**

Theosophists Charles W. Leadbeater & Annie Besant worked to give an encyclopedic and indexical guide to the phenomenon of thought forms. Thought forms are the thoughts and emotions visible by some few. Besant has said the role of Thought Forms is to

serve as a striking moral lesson to every reader, making him realize the nature and power of his thoughts, acting as a stimulus to the noble and a curb to the base. With this belief and hope we send it on its way.<sup>5</sup>

### **Robert Fludd - Hermetic Philosopher and Surveyor of two worlds (1991)**

Joscelyn Godwin

Robert Fludd (1574-1637) was a Welsh physicist in the Court of King James I of England. Fludd was versed in astrology, mysticism, Kabbalism, fortune telling, and alchemy. Fludd also proudly displayed his grasp of practical knowledge, such as mechanics, architecture, military applications (fortifications, armaments, manoeuvres), hydrology, musical theory, mathematics, optics, draftsmanship, chemistry, and medicine. Fludd was a dedicated follower to Paracelsus' Alchemical tradition and in that tradition reworked multiple cosmologies, macrocosms, and microcosms to illustrate said beliefs. Fludd became a crucial influence of Michael Maier, a polemic foil to Johannes Kepler, and his alchemical illustrations of perpetual motion machines help to attempt a working out of otherwise inconceivable forms. This Text by Godwin contains the crucial slides from his Oeuvre (1617-1631).

### **Rock Books of Richard Shaver (1960-1975)**

Richard Sharpe Shaver was an assembly line worker who after suffering an accident soon recalled lost and forgotten versions of human and pre-human history through a series of visions. With these visions Shaver had much success as a science fiction writer during the WWII era, his work published by Ray Palmer described a civilisation and conflict that predated what we now know as human civilization and the remnants of these battles for Lemuria led to the recession of a race to live under the Earth's surface, these Dero (Deranged robots) would torture humans endlessly and without goal. Shaver would leave the world of Science fiction, move to a parcel of land to harvest grain, but in 1960 his wife would show him a rock that had pictorial imagery. Weeks later,

unable to eventually move his attention, Shaver began to prepare a method of extraction, analysis, and research of rocks, in which he would see detailed and clear messages relating to his mythos. Shaver would continue this process and eventually receiving acclaim for his research in artistic circles.

**This Tragic Earth The Art and world of Richard Sharpe Shaver** Richard Sharpe Shaver with Michael Mott

**Rokfogo: The Mysterious Pre-Deluge Art of Richard S. Shaver Volume 1**  
Richard Toronto

**Rokfogo: The Mysterious Pre-Deluge Art of Richard S. Shaver Volume 2**  
Richard Toronto

## **THE MANIFESTATION OF CONTINGENCY**

This section of the archive concerns itself with the long running questions of the atomic swerve also known commonly as indeterminacy, but more complexly as contingency. These are methods, experiments, and tools for planning understanding and reaching the nonstandard by complex means. This section is a prosperous cross section to any immediate answers that may seem too linear.

### **I Ching (late 9th Century B.C.) Unknown**

Originally a divination tool in the Western Zhou Dynasty, the I Ching managed to move and grow with the times, increasing its frequency of use as it became a cosmological text. It expanded with the inclusion of Philosophical texts via the Ten Wings, and becoming a canonical book. The I Ching utilizes cleromantic method of generating a random number most popularly with coins, their permutations of these will generate a hexagram.

### **A Million Random Digits with 100,000 Normal Deviates (1955) The RAND corporation**

A book of A Million Random Digits with 100,000 Normal Deviates. This book was crucial to the understanding of contingency in order to increase understanding of Nuclear physics and ultimately the Hydrogen bomb. By Utilising Monte Carlo methods this book amassed an array of A Million Random Digits with 100,000 Normal Deviates which can be used to generate further random sequences. The introduction explains that the ideal way to do this would include a method of selecting a number at random from the middle, then selecting another by the corner, and alternating, this method, while still subjective to muscle memory is an invaluable tool, one has to work against condition for contingency.

### **The Art of William S. Burroughs: Cut-ups, Cut-ins, Cut-outs 2012) William S. Burroughs**

A collection of works devised by William S. Burroughs heavily utilising the cut-up method developed by Brion Gysin in 1959. The Cut-up was used extensively throughout Gysin and Burroughs' process from the years of 1959-1981 and 1959-1997 respectively. For Burroughs it was an indispensable method of putting use to the pre assembled world by opening it up to its true meaning/potential. Some cut-ups had immediate parallels in the world outside the work, but many have not had success or immediately apparent success.

### **Table of isotopes Eighth Edition Volume II (1978) (1997) Shirley, Baglin, Chu, Zipkin**

A two-dimensional graph in which one axis represents the number of neutrons and the other represents the number of protons in an atomic nucleus. Each point plotted on the graph thus represents the nuclide of a real or hypothetical chemical element. This system of ordering nuclides can offer a

greater insight into the characteristics of isotopes than the better-known periodic table, which shows only elements instead of each of their isotopes.<sup>6</sup>

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<sup>6</sup> [https://en.wikipedia.org/wiki/Table\\_of\\_nuclides](https://en.wikipedia.org/wiki/Table_of_nuclides)

## CRYPTOGRAPHIC IMAGINATION

This section of the archive concerns itself with what Shawn Rosenheim has termed the Cryptographic imagination. These works, lie almost exclusively on formal principles of Cryptography, but have remained compelling enough to where no breakthrough has been possible so far.

### **Beale papers (1885)** Thomas Beale

The Beale papers were first described in a 1885 pamphlet describing the treasure of a Thomas J. Beale in the 1820's containing what now equates to \$43 million in gold, silver, and rubes presumably buried in Bedford County, Virginia. The text contains three ciphertxts (describing the location, contents of treasure, and next of kin), of which only the second has been solved. Beale allegedly entrusted a box with the ciphers to an innkeeper named Robert Morriss, and disappeared. Morriss opened the box 23 years later, spent decades searching to no avail, and before he died entrusted the ciphers to a friend. This friend commenced a 20 years search until giving up and sending the ciphers to a pamphlet.

Linguists have claimed the text is a hoax due to usage of words uncommon or nonexistent in the 1820's, or have seen it as an allegory of Masonry, of which the pamphlet publisher James B. Ward was a member of the brotherhood.

### **A compendium of Resolved and Unresolved Ciphers, Cryptograms, and Encrypted Lines for the Hermeneutical Audio Concretization Center for Encrypted Polemics (HACCEP) Volume: I, Version: I (2018)** Ed. Alan S.

Tofighi

#### **Unresolved**

### **Bellaso Ciphers (1555 -1564)** Giovan Battista Bellaso

In 1553 *La Cifra del Sig. Giovan Battista Bellaso*, was published, typo included. Two more editions were published in 1555 and 1564. these books were introductory and meant to include challenges. Bellaso claimed to have revealed the method of decryption if the ciphers remained encrypted a year later but it does not appear that this ever occurred.

### **Dorabella Cipher (July 14, 1897)** Edward Elgar

An Encrypted message sent by composer Edward Elgar to Penny Dora, daughter of Reverend Alfred Penny (1845-1935) of Wolverhampton. Dora's stepmother was a friend of Caroline Alice Elgar and sister to subject of the *Enigma Variation IV*, William Meath Baker. In July 1897 the Penny family housed the Elgar's. Elgar was Dora's teacher and they remained in contact for the rest of the composer's life: culminating in the dedication of *Variation X* of the *Enigma Variations*.

After their stay Alice wrote a letter of regards to the Penny's in which Elgar inserted the now infamous dorabella Cipher labeled 'Miss Penny'. The letter was unobserved until forty years when it was made public in her book *Edward Elgar: Memories of a Variation* In 1937. Subsequently, Dora claimed to have



never deciphered the cipher, which complicates the theory that it was a shared secret longhand. In 2007 on the 150th year of elgar's birth the Elgar Society held a decryption contest in which no submission seemed to suffice.

### **Cryptograms on Gold bars from China (1933) Unknown**

"The following mystery was brought to IACR by the curator of a museum in the US. I don't have the complete story, but it seems that seven gold bars were allegedly issued to a General Wang in Shanghai, China, in 1933. These gold bars appear to represent metal certificates related to a bank deposit with a U.S. Bank. The gold bars themselves have pictures, Chinese writing, some form of script writing, and cryptograms in latin letters.

Not surprisingly, there is a dispute concerning the validity of the claim for the deposit. It may help to resolve the dispute if someone can decipher the cryptograms on the bars. Nobody has yet put forward a theory as to their meaning. I am also unable to recognize the script writing. The Chinese writing has been translated, and discusses a transaction in excess of \$300,000,000. It also refers to these gold bars which weigh a total of 1.8 kilograms.

To assist in your investigation, I have compiled the cryptograms and their arrangements. Below are images of the bars, available in two sizes. The ones shown here are about 20K each, and clicking on any of them will download a larger version (about 200K). The gold bars were photographed against a blue or green background that appears around some edges.

Unfortunately, neither I nor IACR can provide any further information regarding this. If you are seriously interested in trying to solve the mystery, I advise you to contact one of the following individuals:

Bin J. Tao 15475 Rochlen St. Hacienda Heights, CA 91745 USA Telephone and fax: (818) 333-6125	Peter Bisno Law Offices of Bisno and Samberg 201 South Lake Avenue Suite 411 Pasadena, CA 91101-3016 USA Telephone: (818) 585-8899 Fax: (818) 585-1899
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<sup>7</sup> McCurley, Kevin. "Cryptograms on Gold Bars from China." *Gold Bar Mystery from China*, [www.iacr.org/misc/china/](http://www.iacr.org/misc/china/).

### **D'Agapeyeff Cipher (1939)** Alexander D'Agapeyeff

Russian-born English cryptographer and cartographer Alexander D'Agapeyeff first published the *D'Agapeyeff Cipher Codes and Ciphers* (1939), much like the Bellaso ciphers as an elementary book on cryptography. In continuation with the Bellaso ciphers it has never been solved and D'Agapeyeff has admitted that he no longer knew the method to decryption.

### **Tamam Shud Case/Somerton Man (December 1, 1948)** Unknown

Around 6:30 AM December 1, 1948, a man was discovered dead on Somerton beach, South Australia. The man was lying with his legs extended, feet crossed and presumed to have died in his sleep. In his pockets were an unused second-class rail ticket from the city to Henley Beach, a half-empty packet of Juicy Fruit, a used bus ticket, one narrow aluminium American comb, an Army Club cigarette packet containing Kensitas cigarettes, and a quarter-full box of Bryant & May matches. The man was estimated to be in the age range of 40-45, and he was described to have been in top health with a muscular disposition of a long distance runner or a dancer. His hands showed no signs of wear leading to the conclusion that he was not one to have taken part in hard labor. His clothes were of a high quality but with all the branding cut off. In his pocket was a piece of paper torn from the final page of *Rubaiyat of Omar Khayyam*, by Omar Khayyám. The line which roughly translated to "it is ended" or "finished" had another point of interest in that on the back it contained a series of cryptographic characters, with a second line crossed out.

Along with the cryptographic sequence was an unidentified phone number, and an identified one belonging to a nurse named Jessica Ellen Thomson who lived near the beach. When interrogated she had stated that she did not know the deceased man, but when shown a bust of the man she was *Completely taken aback, to the point of giving the appearance that she was about to faint*" (Feltus, p.178)<sup>8</sup>. In an even more complicated series of events she claimed that she was independently given a copy of the *Rubaiyat* when she was completing her nurses training by an Alfred Boxall, who was identified and living.

Six weeks into the investigation, a suitcase from Adelaide Railway Station's cloakroom, that deposited at ~11am the day before his death was recovered. Inside was a red felt pair of slippers, four pairs of underpants, pyjamas, shaving items, a light brown pair of trousers with sand in the cuffs, a red checked dressing gown, an electrician's screwdriver, a modified table knife cut down into a short sharp instrument, a pair of scissors sharpened scissors sharpened point, a square of zinc used as a protective sheath for the knife and scissors and a stencilling brush commonly used by third officers on merchant ships for stencilling cargo. There was no identification apart from clothes containing the name "Kean", "Keane", and "T. Keane".

The story has further complications in that the copy that of the *Rubaiyat* from

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<sup>8</sup> <http://ciphermysteries.com/tamam-shud-somerton-man>

which the piece was torn from was discovered in the footwell of a nearby car. The time of discovery is inconsistent and crucial in that the man may have not appeared and died so quickly as suspected. One newspaper account claims the book was found about a week or two before the Somerton man was found dead<sup>9</sup> this differs significantly from the version accounted for by former detective Gerry Feltus who reports that the book was found "just after that man was found on the beach at Somerton"<sup>10</sup>. The Man was believed to be from The UK or the US, but neither Scotland Yard, nor the FBI were able to match his prints with any of their citizens.

The cause of death is often seen as death during sleep, or the potential for a poisoning via digitalis and ouabain, but the clean death with no trace of vomiting leads to the unprecedented amounts of either for such a fast death. This leads to the belief that it would have been a toxin capable of disappearing before any tests could be performed. The motive is not clear, as whether the man was poisoned or if it was suicide, the inclusion of the phrase "Tamam Shud" leads to such a possibility.

The Somerton man was eventually buried, but the mystery continues long after. In a 2013 interview Thompson's daughter Kate claimed that her mother knew much more about the Somerton Man case, but withheld it. Thompson also said that her mother spoke Russian; implying cold war related espionage involvement; and that her mother said the case above "a State Police level"<sup>11</sup>. This has along with the unsolved cryptogram has only led to further complications and speculation.

### **The Dripping Pen and 340 Cipher (November 18 1969) Zodiac Killer**

On November 8th 1969 the 'Dripping Pen' and 340 Cipher were mailed to the San Francisco Chronicle, constituting 63 characters that still remains unsolved. An unencrypted message was left noting

This is the Zodiac speaking. I though[sic.] you would nead[sic.] a good laugh before you hear the bad news. You won't get the news for a while yet. Could you print this new cipher in your frunt[sic.] page ? I get afully[sic.] lonely when I am ignored, so lonely I could do my Thing.

Despite the frequency of the deaths and letters, the Zodiac killer was never caught or identified. The case was marked inactive in 2004, and reopened in 2007.

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<sup>9</sup> *The Advertiser*, "New Clue in Somerton Body Mystery", 25 July 1949, p. 3

<sup>10</sup> G.M. Feltus, *The Unknown Man: A suspicious death at Somerton Beach*. 2010. Pg 105

<sup>11</sup> Pelling, Nick. "Tamam Shud / Somerton Man." *Cipher Mysteries*, [ciphermysteries.com/tamam-shud-somerton-man](http://ciphermysteries.com/tamam-shud-somerton-man).

### **Kryptos (1990)** Jim Sanborn & Ed Scheidt

Dedicated in June 3, 1990 at the Central Intelligence Agency in Langley Falls, Kryptos is a sculpture constructed by artist Jim Sanborn with cryptographic mentoring by then retiring, Chairman of the CIA Office of Communications, Ed Scheidt. *Kryptos* comprises 4 passages containing 865 letters and 4 question marks, however Sanborn has noted that "for aesthetic reasons, to keep the sculpture visually balanced"<sup>12</sup>

The first three passages have been decoded by various individuals, the first being Jim Gilgolly with AI assistance in 1999. The CIA would claim that their cryptographer Dave Stein solved it through analog pen and paper means in 1998, but would not be able to disclose it until after Gilgolly's claim. Later a team at the NSA claimed they solved it in late 1992 but were only able to reveal it in March of 2000. It was later revealed by a FOIA request that the NSA had actually done so in 1993, but nonetheless were first.

Sanborn revealed that the clue to the fourth passage is contained in the first three passages and that "MZFPK", the 70th-74th letters translated into "CLOCK" and that "You'd better delve into that particular clock," but added, "There are several really interesting clocks in Berlin."<sup>13</sup> Sanborn has continued to make cryptographic sculptures including *Antipodes* (1997) at the Hirshhorn Museum and *Cyrillic Projector* containing extracts from declassified KGB documents at University of North Carolina at Charlotte, both have been solved.

### **Markovian Parallax Denigrate (1996)** Unknown

On Aug. 5, 1996 it is purported that hundreds of indecipherable posts raided a Usenet discussion groups. While most of these have been lost one series has been recovered through Google's Usenet Archive. The most confounding element of the Markovian Parallax Denigrate (MPD) lies in its connection to the email [susan\\_lindauer@worf.uwsp.edu](mailto:susan_lindauer@worf.uwsp.edu) which has been connected to two Susans' one being a grad student in physical education at the University of Wisconsin at Stevens Point and the other Susan Lindauer, a former reporter, peace activists, and self proclaimed CIA asset.

While there is denial on both sides to originating the sequence, which may very well have resulted in a hacked email account to deliver spam, the connection of the second Susan convoluted the origins and any potential outcomes of the MPD. Through her second cousin, Andrew Card, appointed by George W. Bush as Chief of staff, Lindauer would quickly gain access and appointments with various governors, and high ranking Governmental figures and bring up the topic of intelligence agencies. She would soon take this abroad and in her own hands.

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<sup>12</sup> "Typo Confounds Kryptos Sleuths" *Wired* April 20, 2006

<sup>13</sup> Schwartz, John (November 20, 2014). "Sculptor Offers Another Clue in 24-Year-Old Mystery at C.I.A." *New York Times*. Retrieved November 22, 2014.

[Lindauer]wore her liberal politics on her sleeve, especially her passionate opposition to sanctions imposed on Middle Eastern nations. She soon began taking trips to New York City, meeting with leaders of Muslim governments including Libya and Iraq and assuming a role of unofficial lobbyist on their behalf. She saw herself as key player in Middle Eastern affairs and believed herself to be a “CIA asset” in charge of back-channel negotiations with the Iraqis. In a 2002 letter to President George Bush, she described herself as an “expert in counterterrorism and peacemaking” who was proud of her “regrettably extraordinary gift for counterterrorism.” The letter continued:

”I have identified a dozen bombings before they happened with a high degree of accuracy and a number of assassination attempts on world leaders.”<sup>14</sup>

Eventually Lindauer, despite her connections would be arrested by the FBI and held via the Patriot act

Charging that she had acted as an “unregistered agent of a foreign government,” ...The government cited a 2002 trip that Lindauer took to Baghdad, where she allegedly was given \$10,000. Lindauer—who still claimed to be a CIA asset—asserted that her arrest, done under the purview of the newly minted Patriot Act, was intended to silence her from revealing the truth about 9/11. In Lindauer’s narrative, the “airplane hijackings were used as a public cover for a controlled demolition of the Twin Towers and Building 7.” She has claimed that 9/11 terrorist Mohammed Atta was in truth a highly trained and tightly controlled CIA asset.<sup>15</sup>

When released and pressed on a potential connection with the MPD, Lindauer claimed to have no connection. These complications have led some to believe that the move was a controlled disinformation tactic to discredit Lindauer.

The most detailed and widely cited theory, in this regard, was posted by the blog Rigorous Intuitions in 2006. “Chances are, by 1996 some parties were unhappy with Lindauer sniffing around the drugs of Lockerbie. And so, perhaps for short-term shit-disturbance and a cheap investment in an unknown, long-term pay out, the “Markovian Parallax Denigrate” was created and ascribed to Susan Lindaur[sic.]... Deliberate misinformation, to suggest Lindauer was playing a double game, and to lay down some legend if she gave

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<sup>14</sup> <https://www.dailydot.com/society/markovian-parallax-denigrate-spam-mystery/>

<sup>15</sup> Ibid.

them cause to use it.  
Psychotic, delusional, hallucinatory. But they were after her."<sup>16</sup>

Lindauer would eventually become a star upon her releases as a prime source for information that would become the 9/11 truther movement, and would still largely drive and inform the belief in the MPD to be an internet version of a CIA numbers station and her own role compromised. It is not clear, and with the majority of the MPD sequences lost the uncovering or meaning, if any aside from markov chain based spam is unclear.

### **Ricky McCormick's Encrypted Notes (1999) Unknown**

A letter found in the pocket of murder victim Ricky McCormick. McCormick was found dead on June 30, 1999 near a West Alton, Missouri cornfield. McCormick's death was considered strange as he did not drive and was 15 miles away from then current address and had no nearby public transportation. The existence of the letter was not revealed until 12 years later when the FBI made its existence public. The letter was so popular that the FBI had to make a public announcement that

"This story has generated an outpouring of responses. To accommodate the continuing interest in this case, we have established a page where the public can offer their comments and theories about the coded messages."<sup>17</sup>

Media stories claimed that Ricky always wrote in code since a child and no one ever knew how to decode it. However, it was later recounted by his family that:

"They never knew of Ricky to write in code. They say they only told investigators he sometimes jotted down nonsense he called writing, and they seriously question McCormick's capacity to craft the notes found in his pockets." His mother, Frankie Sparks, said "The only thing he could write was his name. ... He didn't write in no code." His father, Charles McCormick, said "Ricky couldn't spell anything, just scribble."<sup>18</sup>

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<sup>16</sup> Ibid.

<sup>17</sup> "Stories: Update". FBI. March 29, 2011. Retrieved August 28, 2011.

<sup>18</sup> Riverfront Times. June 14–20, Vol. 36, #24, pp. 8–15.

## **Fenn Treasure (2010) Forrest Fenn**

In 2010 Forrest Fenn, a former Air force pilot turned art dealer of indigenous art, claimed in his book *The Thrill of the Chase* to have buried a treasure worth around 2 million dollars consisting of

“265 American gold eagles and double eagles. There's ancient Middle Eastern gold coins. There's hundreds and hundreds of gold nuggets, two of them as big as [a] hens egg,”<sup>19</sup>

Forrest Fenn, began his art career by purchasing works from struggling/emerging artists and casting their sculptures into small editions. From there he began his cabinet of curiosity style of dealings that

His collection may politely be called eclectic: a jumble of Indian artifacts and curios, mixed with expensive paintings and bronzes. He openly sells forgeries of Modigliani, Monet and Degas, and he gets good money for them to boot. Indignant colleagues grumble, but Fenn doesn't snap like an alligator; he only smiles like one. He gets most of the celebrity collectors who come to town.<sup>20</sup>

By 1988 Fenn would be diagnosed with what was believed to be terminal cancer, it was then that he envisioned the concept of burying treasure, claiming that

“lots of people losing their job, despair was written all over the headlines, and I just wanted to give some people hope.”<sup>21</sup> and it was here that the would finally be enacted at the age of 80 when he buried the treasure somewhere in the Rocky Mountains.

The treasure remained hidden, with a suspected 350,000 people searching for it since the treasures announcement. Of these suspected treasure hunters at least three have died searching for the treasure. The New Mexico State Police have requested Fenn to call of the hunt or give more exact clues to prevent more deaths, but Fenn has refused. The Deaths, while very real did not give apprehensions to Fenn's ideal situation of the chase and he is in the belief that it is not his responsibility and

“I didn't anticipate that people would die searching for my treasure,” Fenn said. “But in the back of my mind, it had to be logical that that could

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<sup>19</sup> Sandell, Clayton, et al. “People Continue to Seek Reported Hidden Treasure in the Rocky Mountains, despite Fatal Attempts.” *ABC News*, ABC News Network, 12 Jan. 2018, [abcnews.go.com/US/people-continue-seek-reported-hidden-treasure-rocky-mountains/story?id=51766060](http://abcnews.go.com/US/people-continue-seek-reported-hidden-treasure-rocky-mountains/story?id=51766060).

<sup>20</sup> Ibid.

<sup>21</sup> Ibid.

happen because there's so many things that can happen to a person when he's out in the wilderness. I mean, the grizzly bears alone are something to think about."<sup>22</sup>

### **Publicly Resolved**

#### **Chaocipher J. F. Byrne (c.1918, resolved 2010)**

The Chaocipher was invented in 1918 and publicly revealed with the publication of his autobiographical text *Silent Years*. Byrne believed his code to be simple yet impenetrable and the method of its creation so compact it could fit into a cigar box. Despite the offering of a cash reward, no one was known to have solved the Chaocipher. On May 2010 the Byrne family donated all papers and documents relating to the Chaocipher to the National Cryptologic Museum in Ft. Meade, Maryland and with that the public revelation of the method and end of the challenge

#### **Wow! Signal (received August 15 1977, resolved 2017) R. Ehman**

On August 15, 1977 A strong narrowband radio signal that totaled 72 seconds received by Ohio State University's Big Ear radio telescope which was four years into a 22 year long SETI mission. The signal appeared to originate from Sagittarius and never appeared again. This atypical behavior led to a conclusion of Extraterrestrial activity. The name of this signal comes from the excitement of Astronomer Jerry R. Ehman discovered the data some days later and so caught up in excitement that he uncontrollably wrote "Wow!" on the print out.

40 years later Professor Antonio Paris of St Petersburg College published a paper in the Journal of the Washington Academy of Sciences attributing the anomaly to a pair of comets. This hypothesis is the first in a three part process of verification which Paris is hypothesising that comets emit Radio frequencies and a new radio telescope is to be constructed.

Ehrman is not convinced and is quoted:

"We should have seen the source come through twice in about 3 minutes: one response lasting 72 seconds and a second response for 72 seconds following within about a minute and a half...We didn't see the second one. The only way that can happen, is if the signal was cut off abruptly. A comet wouldn't produce that kind of signal, because the gases that surround them cover large, diffuse areas. Nor would the comet have escaped from the radio telescope's field of view that fast."<sup>23</sup>

Ehrman to be clear is a skeptical and emphasizes

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<sup>22</sup> Ibid.

<sup>23</sup> Emspak, Jesse. "Comet Likely Didn't Cause Bizarre 'Wow!' Signal (But Aliens Might Have)." *LiveScience*, Purch, 12 June 2017, [www.livescience.com/59442-astronomers-skeptical-about-wow-signal.html](http://www.livescience.com/59442-astronomers-skeptical-about-wow-signal.html).



Many phenomena that show sudden appearances and disappearances of radio signals, including fast radio bursts (FRBs), which are mysterious radio bursts with hotly-debated astrophysical origins that generate irregular signals that last only milliseconds. If the the Big Ear picked up only the tail end of such an emission, the data could look similar to the Wow! signal, Ehman speculated.”

“The issue with the feed horns is something no one can explain, including me,” Paris said. “There is some data out there to suggest the issue is at the telescope end and not the phenomenon itself.” So it's possible that the signal could have been caused by a glitch in the Big Ear telescope.<sup>24</sup>

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<sup>24</sup> *ibid.*

## **BIAS NEGATION**

This section of the archive concerns itself with a series of polemical texts. While there are some items of encryption, and variable nature, they mainly work to assist in demystifying and complicating any archive. A must for any serious institution.

### **The Complete Books of Charles Fort (1919-1932) Charles Fort**

Charles Fort (1874-1932) was independent researcher, author, skeptic, and seminal figure in the compilation, research, and study of the anomalous. Understanding concepts such as the dematerialization of modernism, the malleability and reproduction of forms and ideas, and general complications to any form of metanarrative, Fort more than any other author embodied the challenges and conceptual rigor that was leading up to the age of mechanical reproduction. In his five books, Fort meticulously, effortlessly, and humorously, demonstrated the crucial role of paraacademic thinkers in complicating and demonstrating the use of information, sources, and pitfalls of non authorship leading to enough evidence that among other things. Via the ontology of hundreds of reproduced articles depicting whole ponds and lakes worth of falling fish, and other aquatic fauna, that there is enough evidence to propose a floating new land above the terrestrial one that is commonly occupied.

The inclusion of The collected books of Charles Fort is one that will complicate any easy solution or make uncomfortable the series of leaps to any conclusion just for sheer fanaticism.

### **Behold!!! The Protong (1989) Stanislav Szukalski**

Stanislaw Szukalski (1893 -1987) was a Polish sculptor who had a central influence in the sculptural "Chicago Renaissance". Upon his return to Poland in 1934, Szukalski claims that he was met with great renown in Poland and considered the "greatest living artist, with a museum dedicated solely to his works. When the Nazi Occupation of Poland occurred, Szukalski emigrated to California, and his museum was eventually destroyed as a byproduct of War. An ardent student of Art history and pre Christian Art, Szukalski would in tandem with his sculptural career compile his counter theory to anthropological development through the lense of what he called *Zermatism*.

In short Zermatism is the belief that all human culture evolved and survived a great flood in the Easter Islands, and have since then been in shadow conflict/manipulation by Yeti oppressors and yeti Human Hybrids the *Yetinsin*. Szukalski detailed his theory and interrogation of Human and art history, and a search for an ur language in his belief of the protong into the Tome *Behold!!! The Protong*. Some 40,000 drawings were included in it to backup and verify Szukalski's findings. Despite the racial, and conspiratorial nature of the work Szukalski has been renown as a master draftsman and sculptor and has aesthetically and conceptually been used as a source for discursive studies since the arrival of Zermatism.

**The Exegesis of Philip K. Dick 1974-1982 (2011)** Ed's Pamela Jackson and Jonathan Lethem

On February 4, 1974 Author Philip K. Dick (1928-1982) had a religious hallucinatory experience that he was not prepared to fully come to terms with. He created a journal now known as his *Exegesis* which he kept and updated for eight years until his death. It is here where PKD syncretically analyzed his knowledge, notes, and interest in subjects such as gnosticism, philosophy, history, science, and literature. The Exegesis is referenced in his major work *VALIS* (1981) and can be seen as explaining the various backgrounds and plots between the World that PKD operated in, one of interweaving dimensions, timelines, and constructed realities. PKD completed nearly 8000 pages in his exegesis, of which only a fraction have been published. The Exegesis is archived at UC Irvine and is in the process of being digitized at <http://zebrapedia.psu.edu/>

**Patacritical Interrogation Techniques Anthology, Volume 3 (2013)** Ed. Doug Harvey

In creating Patacritical Interrogation Techniques, artist, critic, curator, writer, musician, and pedagogue Doug Harvey created an ever more relevant and inevitably indispensable mode of artistic practice

Patacritical Interrogation – a real world implementation of the principles of French playwright Alfred Jarry's science of 'pataphysics -- picks up where James Shelby Downard's King-Kill/33: Masonic Symbolism in the Assassination of John F. Kennedy leaves off – on the brink between paranoid conspiracy theory and avant-garde literature.

In this volume of applied 'patacriticism, edited by Los Angeles-based artist/critic Doug Harvey, pre-existing texts are subjected to extreme stress (by repeated passes through google translator, for example) to make them reveal their hidden meanings, key documents in 'patacritical research are reprinted, and original artifacts generated from new research are published for the first time anywhere.

Patacritical Interrogations Techniques Anthology Volume 3 (or 'pITA3) offers a solid introduction to this exciting new field for readers unfamiliar with 'patacriticism, as well as a samplings of the very latest developments for those already entrenched in the discipline."<sup>25</sup>

Crucial documents include

patacritical scholar Christine Wertheim's essay on the work of Belle-Époque 'pataphysical saint Jean-Pierre Brisset including a new translation of Brisset's *The Great News (The True Creation of Man, The Resurrection of the Dead, All Mysteries Explained)*"<sup>26</sup>

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<sup>25</sup> <http://dougharvey.blogspot.com/p/blog-page.html>

<sup>26</sup> Ibid.

“A facsimile and transcription of a recently discovered document by Richard Shaver (subterranean alien contactee and discoverer of “Rock Books”) detailing the Alphabet of the Ancients”<sup>27</sup>

“And excerpts from Sheridan Lowrey’s ongoing analysis of the hermetic encodings of the Museum of Jurassic Technology”<sup>28</sup>

pITA3 cannot be discounted in it’s breadth, lucidity, and immediacy. A challenge to the challenger in all forms, and a crucial document of contemporary art and theory.

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<sup>27</sup> Ibid

<sup>28</sup> Ibid

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