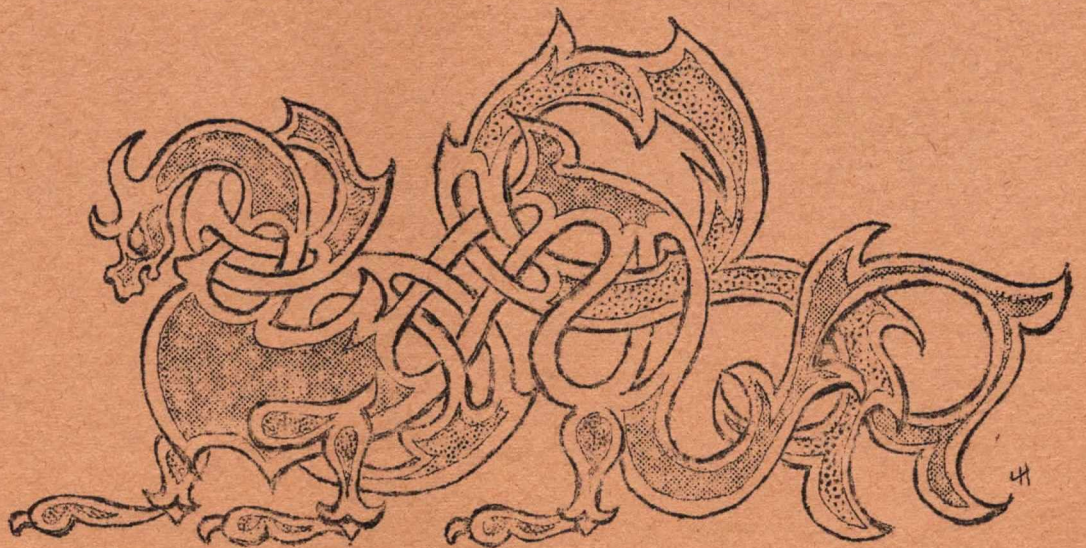


Self - Preservation 12





Yes, indeed, Roy Tackett, behind its bland exterior this is another one of those dirty brown New York fanzines...

namely

### SELF-PRESERVATION #12

for the 128th FAPA mailing  
August 1969  
I hope

### ONCE MORE INTO THE BREECH, DEAR FRIENDS...

...and jass like that. Namely, it is time for me to attack the problem of a FAPazine again. My annual effort at Self-Preservation. This time I think my major problem will be one of achieving physical proximity to the mimeo. (Boyd knows what I mean.) However, I approach this problem with determination. Or rather, I will, once I get enough stencils cut to make it worth my while. In view of the fact that I don't seem to have anything in particular to say this year, this too may prove a problem.

### THE COMICON:

I missed it again this year. I really intended to go but a social obligation came up that made it impossible. I'm not really a comic book fan, though. Not for years and years. But somehow I seem to have become a fringe fan of comic book fandom. And the Comicon I did attend a while back was great fun. Like when Ted White got into an argument with the rep of the Comics Code, and stuff like that.

But anyway, my copy of the program booklet came today and I was right taken by the fact, Grandpappy, that it carried a Wob Bug.

### WHILE I'M NOT REALLY A COMIC BOOK FAN...

...I am a buff of animated cartoons. Unfortunately this season there is a dearth of the good kind on TV. The Jay Ward material all seems to be into re-re-re<sup>n</sup>-runs. As best I can ascertain Roger Ramjet has disappeared completely from the local channels. And there are only a few others that really interest me. However, there is one jimdandy superhero show which is not a cartoon, but another of Gerry Anderson's marionette/table top, etc., shows. This is CAPTAIN SCARLETT, and it is a beautiful thing to watch for the workmanship alone. Also, to my taste, the plotting is better than on most of the superhero kiddy shows. Locally, it's on ch 11 at 3:00 p.m. weekdays. (Some of the acting is better than some of what one sees on live-type TV, for that matter.)



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## TV IS NOT A TOTAL LOSS, THOUGH.

As the summer doldrums settle on prime time, the Late shows show signs of life. We've been having Film Festivals on the independent channels. A week of the Marx Bros., a week of W.C. Fields, a Mae West week, and now Channel 11 is in the midst of a Lloyd Nolan Festival.

After catching a few of these, I've come to the opinion that while Warner Bros. had its A-Picture stock company (the Bogart, Greenstreet, Lorre, etc., crowd), Paramount was in there doing the bit for the second feature houses with Lloyd Nolan, J. Carroll Nash, and Anthony Quinn.

I hope Ch 11 will carry through with its second feature festivals, like maybe a Chester Morris week, and (of course) a Richard Arlen week. Maybe even a Roscoe Karns Week for the real in in-group.

Did anybody else ever see the TV series Roscoe Karns made many a year ago? Rocky King, or some such. It had much the same charm, simplicity and style of home movies. A strange, curious little show that I'd love to see again.

## DO-IT-YOURSELF ARTIFACTS:

Noel and Lin Carter dropped over the other day and we got into a discussion of soapstone for homemade artifacts which got me turned on to whittling the stuff again. Now, some years ago Bjo asked me to write an article on how to whittle soapstone, and at the time the only thing I could think of to say was get hold of a piece and try it, which I couldn't make expand itself into an article now matter how much I padded. But after talking to several people who hadn't come onto the medium before, I've come up with a few suggestions for anyone who's interested.

First, of course, is get hold of a piece of soapstone and give it a try. I don't think it's too hard to come by. I think my two favorite dealers in NY both sell mail-order if you're forced to that. They are:

Sculpture Associates  
114 East 25th Street  
New York, N.Y.

Sculpture House  
38 East 30th Street  
New York, N.Y.

The going rate around here is on the order of 35¢ a pound. It comes in a wide variety of sizes and colors, textures and sundry other qualities. I got my first batch by ordering \$10 worth of assorted small pieces. I've added to my stock since then, but still haven't used up that original batch. But then I do work small.



There are various other sources for soapstone besides dealers. At one time it was popular for fireplace facings, for laboratory sinks, for table tops and similar things. If you live in the kind of tenement I do, you might find a large quantity under the layers of enamel on the fireplace. You might find broken pieces in vacant lots where houses have been wrecked. You might even find it in natural occurrences. According to Pough's A FIELD GUIDE TO ROCKS AND MINERALS it occurs in "metamorphosed rocks of the Appalachian Mountains...Vermont, Connecticut, New York, Virginia, and other states along the mountain line."

In such mineral handbooks as Pough's, it goes by the name of talc. In carved antiquities it is generally known as steatite (the term for the massive form). In the average home it is found in a fine form known as talcum powder. If you start whittling the stuff you are liable to find yourself with an overabundance of the latter.

Pough gives its physical properties as "white, greenish, gray, almost black; luster, greasy to pearly, hardness 1; gravity 2.7-2.8; cleavage micaceous; can be easily cut; greasy feel; translucent to opaque."

It is true that it is easily cut, but after you've slabbed a few hundred square inches with a handsaw, you may begin to wish you'd taken up butter-sculpture instead. Also, it will rapidly take the fine edge off whatever cutting implement you're using on it.

My most-used tools for talc are a hacksaw, a jeweler's saw (both with coarse blades), an X-acto knife, and a sailmaker's needle set into a pen holder. But then I do mostly reliefs, rather than sculpture in the full round. Other people may find other tools handier for different types of work. I also use fine steel wool, several grades of sandpaper and occasionally some tin oxide for polishing. (Some soapstone will polish fairly well. Other, earthy textures will hardly polish at all.) I keep a hone at hand for the X-acto knife and the sailmaker's needle, too. You don't have to have a razor-edge of a blade for soapstone, but there are limits to how dull a blade will still cut.

Sometimes you'll find soapstone with interesting striations and color variations. These may look pretty but they generally indicate impurities which cause variation in texture and hardness. Sometimes they indicate deposits of pin-head size of much harder material which has to be Coped With.

A lot of soapstone will change its surface appearance considerably if you give it a coating of a light oil, like 3-in-1. This will usually intensify the color, increase the translucency and such like. However, the oil will yellow in time, which is dandy if you're making artifacts, but perhaps not so desirable with outright Art Objects. You can get some idea of how the surface would look oiled by simply wetting it. But while it is wet the stuff seems to be softer than when dry--more fragile. However, the usual household glues and cements seem to work pretty well on



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on the stuff, so perhaps all is not lost.

Alabaster is chemically different from soapstone and usually harder but you'll occasionally come across hard soapstone and soft alabaster with very similar working qualities. I have several pieces which I think may actually be alabaster rather than the talc I bought them as. I have not cared enough to make up a batch of hot hydrochloride acid to test it with, but if you're really curious alabaster is soluble in such a mess, while Talc isn't. Anyway, alabaster is generally more durable ~~xxx~~ than talc, so if you're a serious stone whittler, you can work your way up to it easily enough. (Turning alabaster on wood lathes is rather popular in some quarters.)

Ivory is another interesting medium for the artifact-whittler. It's considerably harder than talc. It can be worked with the same tools, but takes more muscle and patience. I've found that soaking it in water thoroughly seems to soften it without any permanent damage (at least none has shown up so far). It is a joy to work in that it is tough rather than brittle. Someone with more patience than I can do very fine detail work in it. And tin oxide is a fine polish for it. (Tin oxide, and sudry other grits, are available from lapidary supply houses.)

Ivory may be harder come by than talc. I do not know of any likely natural occurences around the US of A. However, if one is aware of a dead piano, it might be worth while pulling its teeth. I haven't come across one yet, so I buy my ivory (again in small scrap pieces). I get it from Anchor Tool and Supply Company, 12 John Street, New York, N.Y. 10038. This is an outfit that sells fine tools for craftsmen, silver and such things. They do a mail order business, but I don't think they catalogue the ivory, so you'd probably have to query specifically if that's what you want. I think the price on the last batch I bought was 50¢ an ounce.

Whales teeth, walrus teeth and such other "fish-tooth" ivory is also fine stuff for carving. Scripshaw is an in-thing these days. Shell stores, rock shops and the like often stock naked "fish teeth" which are fine for carving.

If, like me you're more of an artisan than artist, ideas as to what to whittle can be stolen in any good museum full of artifacts or well-illustrated book on archaeology.

LeeH  
10 July 69



## I ALMOST FORGOT TO MENTION...

...when you're sawing soapstone, you may find the amount of heat generated surprising. Keep a close watch on it, as too much heat will cause the saw to bind, can quickly snap small jeweler's saw blades, can ruin the temper of a blade and even crack the stone. Overheating is a special danger if you use any kind of power tools on stone. Also, power tools can raise a hell of a lot of dust. It is not particularly good for your lungs to be filled with talcum powder. It interferes with proper absorption of tars and nicotine from smoking, carcinogens from breathing, etc.

## "NEW! LOW PRICED LASERS..."

Well, Edmund Scientific, source of many a fine toy, now has lasers for sale, including a kit (build your own open-cavity gas laser...\$198.00 ppd.) For the fumble-finger types who prefer it, there's a Continuous-Wave Helium-Neon Gas Laser ("Just plug it in regular 110-125v AC outlet, flip the on switch and lase away...") for \$220.00 ppd. The Deluxe Open Cavity Helium-Neon model is going for \$495.00 If you're in the market for one, the address is:

Edmund Scientific Co.  
150 Edscorp Building  
Barrington, N.J. 08007

Oh, yes, there's a minor condition. According to the catalog, "All orders by private individuals (not schools, industry, etc.) must be accompanied with proof that the buyer is qualified to use lasers."

Well, in any case, if you haven't done any business with Edmund Scientific and aren't familiar with their line, you might want to write and ask for the catalog. It's full of fun goodies like holograms, light show equipment, diffraction gratings, multi-lensed thermoplastic sheeting, magnets of all types, precision pocket comparators, fiber optics trees, ~~mm~~ astronomic miscellaneous and "extraordinary items".

## AS LONG AS I'M HUCKSTERING...

I want to put in a plug for an absolutely beautiful little book: THE GLASS HARMONICA by Barbara Ninde Byfield. The dust jacket claims a price of \$7.95, but it's being remaindered at considerably less and well worth the price. It is "A Lexicon of the Fantastical, in which it is determined that: Wizards see best with their eyes closed; Torturers reek of mutton, cold sweat and rust; It is Unwise to take a Herald on a Picnic; Like Owls, Bells comment; Apprentices cost but little to keep; Bats consider sunlight vulgar; and other revelations of the mystical order of things..."



The book consists of 160 pages of useful information Copiously Illustrated. It advises on such things as How To Become a Vampire, The Difference between Damsels, Dames and Dowagers (also Dastards and Poltroons), goes into Elves, Fairies, Half Elves, Fairy Godmothers ("Fairy Godmothers can come from the ranks of either Elves or Fairies. If Fairy, there will most likely be a dozen. If Elf, one...") Friars ("Friars are free-lance ecclesiastics..."), Giants, Trolls, and Ogres ("The best Ogres have only one eye, carry a cudgel, and are very untidy with the bones...") There is instruction on Knighthood ("The full ceremony of Knighting is most impressive and should be experienced if at all possible..."); on Leeching ("To gather leeches, wade into a pond full of them and stand still..."); Information on Sepulture ("Burial by night, or in secret, is suspect. Disinterments, however, if properly authorized, should take place under precisely these conditions. Those not properly authorized generally do..."), on Burial Alive ("When the point of death approaches, it is well to recall that one's skeleton will in all likelihood be found in later years. Assume, therefore, a significant and pleasing attitude for your bones to be found in...") ("Wizards and toads seem to survive Burial Alive for as long as centuries; other people expire much sooner.")

There are several charts of Useful Information, such as Legal Holidays (Roodmas falls on May Third, sabbats likely); Weights and Measures (1 Farcel equals 4 Cloves, 1 Firkin equals 1/2 kilderkin), Deadly Sins; Splendid Virtues; Pertinent Seas; Pleiades; Seven Wonders; Simples, Specifics and Sovereign Remedies (RHEUMATISM: Boil one frog in vinegar, reduce liquid, and use for Liniment. Dandelion tea is said to be helpful.)

And there is much, much more Important Information which could be Vital to anyone venturing outside of reality on a Task, Quest, Cause, or for similar purpose. The book was published by The Macmillan Company (1967). I got my copy from Publishers Central Bureau, 33-20 Hunters Point Avenue, Long Island, N.Y. 11101, by mail-order. (I'm rather a buff of mail order catalogs. I take great pleasure in browsing them, and as you may have noted, I even occasionally buy something from them. Especially if they'll deliver by UPS instead of using the Gvt Post Office.)

LIKE ALMOST EVERYONE ELSE I KNOW

I, too, have lost faith in the Gvt Post Office. I feel about as secure dropping a piece of mail in a box as I would if I put it into a bottle and tossed it into the Hudson River. I used to think my problems getting mail delivered to me were unusual, until I discussed them with other people. It seems I m not the only one for whom the PO will return fanzines marked "Refused" with no previous attempt to deliver them, will leave mail lying in any building in the block, will deliver it to any passing stranger, or will apprise me of its existance by delivering "Final Notice" to pick up a package. In fact, in view of the present state of mail deliver, I wonder if this august organization (FAPA, that is)



shouldn't maybe extend some additional period of grace to those people required to Acknowledge Things, like Waiting-Listers.

DID YOU KNOW...

That August 30th is Huey Long Day?

NOW THAT THE WOMEN'S SUFFRAGE MOVEMENT HAS RECEIVED ITS ULTIMATE RECOGNITION, NAMELY A SEGREGATED CIGARET...

perhaps the manufacturer (or its ad agency) will bestow a similar honor on the Black Revolution by doing something at about the same level of good taste for them: an appropriately-colored cigaret, for instance, advertised with humorous commercials about the comic aspects of slavery...

I'VE BEEN READING MY BIBLE AGAIN:

This is a fascinating book, though I can see where it might not be of too much interest to anyone who's not a buff of mythology and antiquities and such like. But anyway, being back on my Near Eastern Archaeology kick, I got to considering the theory that was popular when I was young, to the effect that the Garden of Eden was located in the Tigris-Euphrates area. I went to GENESIS to check on evidence as to its location.

Well, first of all, Eden isn't simply the Garden. It seems to be a fairly large land area. The book says, "And the Lord God planted a garden eastward in Eden..." Contrary to the vague impression I picked up during my Christain youth, this doesn't in any way suggest that Eden was east of anything in particular, but only gives a location of the garden within the boundries of the land.

Secondly: "A river went out of Eden to water the garden and from thence it was parted, and became into four heads..." The balance of this passage is confusing, since it lists the riverheads and tells what lands they border. "Pison compasseth the whole land of Havilah, where there is gold..." According to Gen X 7, Havilah is one of the sons of Cush. According to Webster, Cushitic is one of the Hamitic languages spoken in Ethiopia and Eastern Africa.

"And the name of the second river is Gihom: the same is it that compasseth the whole land of Ethiopia."

"And the name of the third river is Hiddekel: that is it which goeth toward the east of Assyria." The only other Biblical reference to Hiddekel I can find is Dan. X 4, wherein the prophet happens by a river of that name. My Vest Pocket Self-Pronouncing Bible Dictionary says, "...no doubt the Tigris." They may be right, though



I am not nearly as confident of it as they are. (They couldn't even suggest identities for the Pison and the Gihon.)

"And the fourth river is the Euphrates."

Well, despite hours of poring over my Nat Geo map of the area, I have been unable to satisfy myself as to the exact identity of the four rivers which spring from the one river flowing out of Eden. In fact I can't find anything related to the Tigris-Euphrates which connects with Ethiopia except possibly the Arabian Sea, which I am hard put to identify as a pair of rivers.

Since I can't correlate the four specifically-named rivers with the preconception I set out to prove, I take the scientific course and reject the names of the rivers as inaccurate, probably a later insertion into the text, and not pertinent to the problem at hand.

I am left with a land of Eden, which has a garden at its eastern side, through which flows a river that divides into four heads. Skipping the creation of Eve and the Temptation, I find that when God chased his creations out of Eden, "he placed at the east of the garden of Eden Cherubims..." This, to me, implies that when Adam and Eve left Paradise, they went West. If the garden had been in the Tigris-Euphrates district, this would put the ancestors of the tale-teller in Iran.

The next geographic reference I find is to the expulsion of Cain, who is sent to "the land of Nod, on the east of Eden". Now, Cain up and married someone created by a different God than the one who built Eden (evidence in Genesis leads one to the conclusion that there were several Gods around at the time). "and she conceived, and bare Enoch; and he builded a city, and called the name of the city, after the name of his son, Enoch."

So far I've been unable to identify the city of Enoch. But it strikes me interesting that in Josephus's ANTIQUITIES OF THE JEWS Cain is credited with having invented the plow, that the name Cain translates as Smith, that Cain founded a city, and that of his line were Tubal-cain, an instructor of every artificer in brass and iron, and Jubal, the father of all such as handle the harp and organ. Obviously, at some point or another a fair sort of civilization got going in the Land of Nod. If, as Josephus would have it, the great river running through Eden has as its four heads the Nile, the Tigris, the Euphrates and the Ganges, then the land of Nod would probably be China, which I suppose is possible... Or if the garden of Eden was actually in the Tigris-Euphrates region, then Nod might well be in India, which may also be quite possible... Frankly, my background in areas that far east isn't good enough for me to make judgements.

However, the principal evidence for a T-E area location for the Garden would seem to be the mention of the Euphrates and a river identified as the Tigris in the Bible, plus the similarities between



what happens in the garden of Eden and what happens to Enki in the paradise, Dilmun, in a Sumerian tale.

In A HISTORY OF BIBLICAL LITERATURE Hugh Schonfield says: "The Garden of Eden story exhibits strong Egyptian influences in its descriptions, though the story itself has Mesopotamian affinities, particularly with the Sumerian Epic of Paradise..."

Well, the Garden of Eden story, like most surviving Near Eastern folktales, shows an intermixing of quite a few bits and pieces potentially from various divergent sources. This is inevitable after millenia of interaction among various peoples.

According to my informants, the first Sumerians were a non-Semitic people but that traces of influxes of Semites occur early. The Akkadians who share a great deal culturally with the Sumerians were Semitic people. As to where these Semites (or for that matter the Sumerians themselves) originally came from, no one seems to know. But throughout the history of the area, Semitic people keep coming out of the Arabian desert areas into the urban areas on its fringes, then spreading and expanding even further. One could suppose that they originated somewhere in the deserts, but this isn't too likely. Prehistoric people tended to develop in regions where there was foodstuff and to stray into non-productive areas only when forced to by such catastrophes as invasions of other prehistoric people.

Of course there's no proof that the Garden of Eden was originally a Semitic concept, but there isn't any reason to say it wasn't either. That's not necessarily pertinent. The point is that the people who retained the tradition were a Semitic people, who it would seem would have gotten into the Tigris-Euphrates region from the West, which fits my proposal that the original Eden lay West, not East as modern folklore has it. If, as the scholars say, the events occurring in the Garden are derived or largely colored by Sumerian folklore, I suggest that this part of the tale was merged with a folk recollection of the Edenites having been forced out of a fertile land in the West, having travelled East, and having either come into or developed a more technically advanced culture than they had back home. And my proposal is that the lush land watered by a river flowing through its center which they left was some part of Egypt, the river being, of course, the Nile. In connection with this, I want to quote from ARCHAIC EGYPT by W. B. Emery:

"At a period approximately 3400 years before Christ, a great change took place in Egypt, and the country passed rapidly from a



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two well-organized monarchies...

"Authorities are divided in their opinions as to the reason for this sudden cultural advance, but it would seem probable that the principal cause was the incursion of a new people into the Nile Valley..."

"...toward the close of the fourth millennium B.C. we find the people known traditionally as the "Followers of Horus" apparently forming a civilized aristocracy or master race...the theory of this master race is supported by the discovery that graves of the late pre-dynastic period in the northern part of Upper Egypt were found to contain the anatomical remains of a people whose skulls are of greater size and whose bodies were larger than those of the natives, the difference being so great that any suggestion that these people derived from the earlier stock is impossible..."

(Which brings to mind Gen VI 4: "There were giants in the earth in those days, and also after that, when the sons of God came unto the daughters of man, and they bare children to them, the same became mighty men which were of old, men of renown.")

Well, what I'm getting at is the possibility that the garden of Eden story may have had its beginnings with the smaller occupants of this section of Egypt in pre-dynastic times. This is pure speculation, of course, but I don't think it's rash speculation. There is a considerable amount of Egyptian material in the Old Testament (and good reason for much of it being there). I believe that it is well within the patterns of myth development for the Sumerian paradise story to have been amalgamated with the earlier exodus from Eden story to explain why the people left such a paradise.

It occurs to me belatedly that I should point out that I am not speaking of the garden of Eden in the symbolic sense as representing the "birthplace of mankind". I'm talking about the specific actual location referred to by the creators of the garden of Eden referred to in the GENESIS myth.

There is a great deal more material to be speculated on in this general area, like the relationship of the Egyptian god SET to the Biblical SETH. This is a subject I'm particularly interested in, and any information anyone might contribute would be appreciated. I'd especially like to know about any reference books that go into the subject. It seems to be one of the blind spots of Christian and Jewish archaeologists, though there are writers in the field who've noted that there is such a relationship, I've found relatively few references to the idea.

Another topic I plan some research into, and would appreciate information and ideas on, is the Babylonian Sarrush. My principal reference on this at present is Ley's EXOTIC ZOOLOGY. I'd like to know about any other works that discuss the Sarrush in any detail.



## A FOOTNOTE TO PROJECT REPORT #1

More information on red ochre burials:

"Most of the late Palaeolithic inhabitants of Britain belonged to the Cro-Magnon race, tall, robust men with round but strongly boned faces, and usually, though not invariably, long-headed. Their most famous representative is the Red Lady of Paviland...in fact a young man who had been ceremonially buried, together with his personal ornaments and an elephant's head, under a covering of red ochre..."

## PREHISTORIC BRITAIN

Christopher & Jacquetta Hawkes  
Pelican Books: ;943

In the above book, the approximate cut-off point for the Palaeolithic period is given as ca. 10,000 B.C. Paviland, where the Red Lady was found, is in Wales.

"In 1930 during construction work an important neolithic cemetery was found at Mariupol near Zhudanov on the left bank of the river Kalmius near its entry to the Sea of Azov. It consisted of 122 graves, some of them belonging to children. In one grave a woman's skeleton was found with a baby in her arms. All the skeletons lay on their backs and above was sprinkled a layer of red ochreous clay, which is not found near the cemetery and so had been brought in from elsewhere..."

## ARCHAEOLOGY IN THE USSR

A. L. Mongait  
first published 1955 (Pelican 1961)

The above site is roughly dated as third millennium B.C. This is only one of a large number of red ochre burials discovered within the USSR, including "...the first upper palaeolithic burial on the Don...the skeleton of a child aged four to five years was found in a small burial trench, the bottom of which had red ochre scattered over it..." (Ibid)

(Like the Red Lady, this child was buried with personal ornaments and elephant remains.)

"On the steppes on the lower reaches of the Volga, Don, and Dnepr are numerous barrows of various periods, the oldest of which can be referred to the Copper and Bronze Ages. The characteristic feature of the Bronze-Age barrows is that the skeletons in the graves are usually in a contracted position and the greater part are painted with red colouring. (The corpse was smeared with red colour, ochre or red lead...as the flesh disappeared the colouring remained on the skeleton.)" (Ibid)

As noted in Project Report #1, Cyrus Gordon, in BEFORE THE BIBLE, theorizes that "all over the ancient East...red (actually reddish brown) is the colour appropriate for men, and yellow, for



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women...men and women painted themselves with the appropriate colour of ochre..." In the same book he cites several instances of characters in ancient epics rouging themselves to become ceremonially fit.

I cannot say whether this Eastern practice of painting the body might in any way relate to the palaeolithic burial practice, or whether or not stone age men were in the habit of ochring themselves as well as corpses. There just isn't enough evidence. But the wide range of occurrence of red ochre burials (from Wales throughout France, Spain and much more of Europe to the Caucasus) and its appearance in graves separated by many millenia impress me.

One more thing to be noted in connection with red ochre is the prevalence of creation tales in which mankind is originally fashioned from red clay (Adam, for instance).

WELL, IT WOULD SEEM...

...that by diligently riding another one of my hobby horses I've succeeded in achieving my annual eight pages and then some. Now comes the hard part...

INTERIM REPORT:

I am glad to say I have not only reached the mimeo but have run several pages with far less trouble than I anticipated. (If page 9 looks peculiar that's because it's a patched up stencil. If the other pages look peculiar, that's largely my fault.) For a mimeo that's been old enough to vote for some years now, the Spaceship Machine is as valiant as ever (thanks again, Bob).

THIS HAS BEEN...

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published for  
The Fantasy Amateur Press Association  
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by  
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10003

