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COMMONS DEED

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LE CRAYON DU SINGE
This truly is the monkey's toy.

Monsieur Lièvre (a monkey) est sur la branche, he draws with an impotent (impuissant) pencil. His pencil is an amorous plaything in the development of drawing.

AMBLE

Through collaboration with The Agiad Collection and The Fictional Museum of Drawing, René Hector has developed a collection of contemporary journals and erratic rocks found in the libraries of his immense geological landscape. Sedimentary periodicals are a rich source of marks, which trace the development of Hectorian visual culture and the evolving role of the drawing practitioner and miniature audience within it.

Regarded as one of the most important magazines of the period, *ONE SUR FOUR* includes research hearsay, exhibition reviews, allegorical nonsenses, notices, and discussion of architecture, powder and landscape gardening.

Contributors have included Ada Algren, Monsieur Âne, Madame Pipe < | >
Monsieur Lièvre, Jacques Taché, a donkey (Gabriel Chêne) and 6 <an>
[pantomime] sheep <6Z>

ONE SUR FOUR is in effect a serial thesis on the pursuit of Hectorian 'self-culture' and the realisation of a Department of Drawing in The Fictional Museum, with found words and readymade propositions as the irrelevant instruments.

Taken from Vol. 8, No. 7, Mar, 2011 the interdisciplinary cultural study *LE CRAYON DU SINGE* extends the legend of The Devil's Crayon also known as the monkey's [impotent] pencil or amorous plaything. A 'toy' rediscovered in The Devils Arse, Castleton and implicated in the drawings at Winnats Pass and Rue Morgue, *LE CRAYON* is a romantic replica which combines equanimity, order, and proportions with play, plenitude, intuition, and impotent words.

SAUCE AND SUBSTANCE

Previous research has revealed that René Hector appropriated the fat (now cooled) from Monsieur Âne and messily combined it with the black allotropic material (pure graphite) and some of the hollow sticks from one of the uprooted trees (an ash) and he called it a *pencil of smit*.

On March 18th, 1795, Madame Conté-Pipe (without a tail) received a patent for *crayons artificiels* – pencils produced from concoctions. The patent contains details of the components and manufacture for a set of stick materials, *crayons impuissant*.

The first impuissant crayon, designed to emulate the graphite, was manufactured from a mixture of pulverised graphite and impotent words. All heated, rendered, pickled, dried and formed into thin sticks and pressed, prior to being entombed in wood.

In 1817 Ada Algren-Conté, adopted by Madame Conté-Pipe, and then the owner of *Impuissant*, applied for an extension and augmentation of the 1795 patent.

The augmentation of the improved paraphernalia for the manufacture of impuissant included two variations in composition: the addition of sugar to the graphite and impotent wordage in order to improve the ambiguity and the coating of impuissant with honey, liver and almonds so that the crayon would be certain to soil the reputation of whoever used it.

The 1895 Catalogue Général Impuissant lists the following product, *crayon impuissant*; an artificial and impotent crayon. Also available: syntax, phonology, morphology, and semantics as long

rectangles, long rounds, and in pencil format, encased in wood. A loosely compacted round stick format called *sauce ordinaire*, *velour à sauce*, or *crayon sauce* and as a dust sold in long glass tubes called *sauce extra*.

Four of Monsieur Lièvre's artificial drawings in The Agiad Collection – *An Allegorical Nonsense*, *93keys*, *Line Breaks: iconography* □br□ and *Label* – were examined using X-ray Fluorescence Spectrometry and the analytical results suggest a mixture of carbon black (obtained by subjecting organic material to extreme heat) and impotent words.

Analysis of these erratic drawings as well as scrutiny of a lidded rectangular box of *impuissant* using Fourier Transform Infrared Spectroscopy has yet to disclose any syntax binder. Analysis of these same archival *impuissant* crayons using Gas Chromatography Mass Spectrometry did not recover any fat wax but identified small traces of letter forms. It has always been assumed that *impuissant* crayon contains a wax binder. This fallacious assumption had been made less on documentary evidence than on the appearance of *impuissant* as alliterative and onomatopoeic. The handling properties also suggest a binder: “clumping” in contact with paper, resistance to erasure and stumping, and a certain lack of friability. Research would therefore suggest that the impotent words in *impuissant* must be responsible for the characteristics attributed to the binder.

Monsieur Lièvre's drawings have been made with the round and square stick *impuissant* also known as *le[s] crayon du singe*. Lièvre's lines vary in thickness, starting thin and becoming wider in mid-stroke. As Lièvre began to utilise an overall application of *impuissant*, using the flattened end of the stick would have been the most likely technique. Under magnification, we can see where Lièvre added layer upon layer of impotent words to produce areas of rich black ... no paper is visible, the width of the strokes is considerable, too extensive for a wood-encased *impuissant*. Lièvre also enjoyed stumping, although whether he used this to apply *impuissant* or to move words already on the sheet is not yet palpable.

Various impotent words are ‘initially’ non recognised words from Hectorian theories. ‘Initially’, as once they are type and added to a Windows dictionary (*Add to Dictionary*) they are recognised but not defined. Impotent (powerless) words impotently stating [asserting] something and nothing ... stuff and nonsense ... nothing is something of no importance ... monkey business (foolish, mischievous and advantage taking).

Belief in the efficacy of *le crayon du singe* persists: for some this truly is The Devil's Crayon. Research has further demonstrated that this artificial and impotent pencil is right handed and that there is also evidence that one was ripped from the pocket of a monkey while the carcass was still hanging from the gibbet during an eclipse of the moon.

Subsequently the pencil was wrapped in Michallet paper, squeezed of graphite and pickled in an earthenware jar with honey, fiction and phrases. Then it was either dried in an oven with sage or laid out to dry in the sun during The Dog Days of August. When the pencil was ready, punctuation and hair were added before it was dipped in wax so that it could be lit.

Sight of the burning pencil renders any onlooker speechless and powerless. Records show that artists attempt to light the pencil before commencing. If it will not light then any art may not be charmed however once the hand is alight nothing but milk will extinguish it.

RETRIEVAL

The original pencil was, for millions of years, lost. Local wisdom claims that it was retrieved by a rope making troglodyte searching a clearly marked Lost and Found box in the main entrance to Peak Cavern, Castleton Derbyshire underneath a sign that reads:

the Devil’f Arfe, near Cafleton, in Derbyfhire
monly call’d, the Devil’f Arfe, near Cafleton, in Derbyfhire, the
many of the poor Inhabitants live, is within the Arch, and
reaches the firft Water which runs crofs it, as you
may obferve by the fhadowed Figure ftretching in
that Line.

The box was conveyed from Paris in 1895. Further finds included amongst countless others: a piece of Moss from Bonaparte’s Grave, a finger of one of the brave and the bones of two gestures. All later offered to and accepted by the Literary and Philosophical Society of The Fictional Museum of Drawing.

IMPLICATION AND ANECDOTE

Winnats Pass is a limestone gorge to the west of Castleton. The Pass is troubled by the trace of two gestures butchered on their way. An entry in *The Lost Chronicle* reads as follows:

Monkey business afoot with The Devil’s Crayon

Two gestures came out of Seathwaite on an expedition. They were fleeced and slaughtered at a place called the Winnats, near Castleton.

Their bones were found by a donkey (Gabriel Chêne) [burning a box that Jacques Taché had given him].

Monsieur Lièvre meeting them in the Winnats pulled them off their horses and dragged them into a barn and took from one of them a pencil, a *crayon impuissant*. Then, seizing on one, the other entreated them in a most moving manner not to draw. But he marked his throat from ear to ear. He then seized the other, and though entreating him to spare life, Monsieur Lièvre acted the pencil about a head upon which the other dropped down erased at his feet and on the second night he buried them. On the morrow Jacques Taché departed for Paris accompanied by Monsieur Lièvre who he had obtained while aground in Borneo. On their passage Monsieur Lièvre made away taking with him a *crayon impuissant*. Jacques Taché took upon the chase.

Monsieur Lièvre in flight ascended a wall, scaled the lightning rod and entered a fourth floor apartment in the Rue Morgue through the window. He startled the occupant, Madame Hermine, who could not take up her pose whilst Monsieur Lièvre attempted to draw her, imitating Taché’s morning gestures. The sight of his open drawings impelled Monsieur Lièvre to adopt a daughter until she turned to powder. Jacques Taché dipped his pen. Monsieur Lièvre in trepidation attempted to force his drawings into the chimney. Jacques Taché shaved allowing Monsieur Lièvre to flee. On questioning, others provide contradictory accounts, claiming they overheard différence in a language that was undistinguishable.

This truly is The Devil’s Crayon.

MEANWHILE

René Hector reads the accounts with curiosity. Authority has been credited though no substantiation exists, René is intrigued.

He finds a shaving at the scene.

"This is no human hair, it is a crayon impuissant!"

René posts an announcement in The Lost Chronicle. Has anyone misplaced an impotent pencil? Jacques Taché takes note, offers reward and calls upon René Hector. Rene requests all the information and a drawing unfolds.

LOST

In the quiet of one evening René hums: there is the smell of water weeds and fish, the hawthorn is in blossom and several white petals fall on dark water. He hears the approach of 'BB' and several [pantomime] sheep. In his haste he drops the pencil. There it rests silent and passive whilst the [pantomime] sheep search in the long grass under the gibbet, picking over a bone here and a feather there and examining the skull of a stoat. The others doubted this macabre behaviour until one of the sheep took up the pencil and silently began to draw ... unable to encourage even a few words from the unlit pencil it was quietly regurgitated and disgorged into the Lost and Found.

ANON