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I



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7

Lit. and Relief etc.

(ed) M. H. A. Dramat (1-34)

Language + Silence by

G. Steiner (35-43)

Gen. Bulletin (44-51)

Jerry + Silence Steiner

(52-56)

More Gen. Bulletin -

(Tamborlane, Verba, Byron
Allen Tate) (57-84)

Sagaki by David Straton

(87-98)

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Massacre at Paris

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Prison on Breslin

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I

Jan 6, 1970 (1)

Literature + Belief English Institute Essays 1957
edited with a Forward by M. H. Abrams
Columbia Univ. Press, N.Y., 1958

"Belief and the Suspension of Disbelief" by M. H. Abrams

p. 2 "Plato's cosmos is the frame for the play of his dialectic, and cosmos and dialectic cooperate to force the consideration of poetry as a rival of philosophy for access to the true and the good, but under conditions - since poetry is an imitation of an imitation of an imitation of the criterion Ideas - in which it is hopelessly out of the running."

The interlocutor, says Abrams should have interjected during his Socratic quelling, "Now look here, Socrates. I see your game. You've got me trapped in a set of premises by which the end is foreordained. But I refuse to consider poetry in a context in which it must aim to do what philosophy can do better. I propose instead that when we consider poetry, we consider it as poetry and not another thing."

Has the interlocutor delivered himself thus, the ^{history of} criticism might well have been radically different."

(2)

p. 2 "Aristotle has been interpreted as refuting or correcting Plato's theory on its own terms. As a consequence, literary criticism has been manoeuvred into a defensive stance from which has never entirely recovered."

p. 3 Two major poetic theories: (1) poetry as "a special language whose function is to express and evoke feelings, and which is therefore immune from the criteria of valid reference, as well as from the claims on our belief, appropriate to the language of science." (2) Poetry as "an autonomous world all its own, and therefore immune from the requirements that it correspond to our knowledge and beliefs about the world revealed by science."

p. 6 "The poet... emulates God by creating a 'second world' which is not an imitation of the real world, but a world of its own kind, subject only to its own laws, and exhibiting not the truth of correspondence, but only the truth of coherence, or purely internal consistency." (18th cent. position) -

p. 6 poetry - an "alter mundus"

(3)

p. 8 "We ^{ascent} heartily ~~are~~ to Eliot's dictum that poetry is 'autotelic' and to be considered 'as poetry and not another thing'." *

p. 9 "This austere dedication to the poem per se... threatens to commit us to the concept of a poem as a language game, or as a floating Laputa, insulated from life and essential human concerns."

"A.C. Bradley declared at the beginning of the century that poetry and life 'are parallel developments that nowhere meet... they are analogues'."

p. 10 "Allen Tate affirms 'that poetry finds its true usefulness in its perfect inutilty'." *

p. 11 "According to the modern critic, the theme [of the poem] subsists only in the concrete embodiment of the poem, as an ownerless, unasserted, nonreferential, uncedited, and thoroughly insulated something which serves nevertheless to inform the meanings of a poem both with their unity and their moral 'seriousness', 'maturity', and 'relevance'."

* Selected Essays p. 30.

* On the Limits of Poetry, p. 113

because concrete action influences art part to establish

p. 11 "our experience in reading serious literature... engages the whole mind, including the complex of common sense and moral beliefs and values"

11 "the basic insight of aesthetic theory since the eighteenth century: that a poem is a self-sufficient whole which is to be read for its own sake, independently of the truths it may communicate or the moral and social effects it may exert / and that its intrinsic value constitutes its reason for existing as a poem and not as something else."

* "a poem is an emotive use of language"
"a poem constitutes a verbal universe"

15 "The perfection represented on the Urn [Keats'] is the perdurability of the specious present, which escapes the 'woe' of our mutable world only by surrendering any possibility of consummation and by trading greiving flesh for marble"

17 "though the poet is not concerned to persuade us to take up positions outside the poem, it is his constant concern to persuade us to commune with the common-sense and moral positions presupposed by the poem, to take the serious seriously, and the comic comically, and to acquiesce in the probability of the thoughts, choices, and actions, which are represented to follow from a given character."

18 "we critics succeeded in dehumanizing even Shakespeare's tragedies by converting them into patterns of thematic imagery."

* "Kierkegaard is all" - "a ~~few~~ statement play a person in a given situation rather than as a moment in the dialectic of a vegetational symbol."

19 "Kant's concept of disinterested aesthetic contemplation"

20 "Like all the greatest poets Shakespeare pays the human race the compliment of assuming that it is, at its central moral consciousness sound."

30 "The great writer does not merely play upon the beliefs and propensities we bring to literature from life, but seizes them, enlarges, and even transforms them."

[polysemous -

"Voice as Summons for Belief" Walter J Ong S.S.
(from Abrams volume)

81 "Depth analysis has made it more evident than ever that there is no private language, even of unarticulate symbols. In so far as we speak to ourselves in any way, others are capable of sharing our thoughts. To conceive something internally is to process it for externalization"

"Vision in the Poetic Act" Nathan A. Scott Jr

108 "the reductionist tendency of modern scientism"
the arts are regarded as R. Rorty puts it as a kind of "amiable insanity"

(6)

109 The poet we have been told, is "not an expounder, not a Platonist, not an allegorist, not a merchant in the business of ideas: on the contrary he is a certain kind of technician, a certain kind of maker, who constructs out of language special sorts of things, such things as we call dramas and novels and poems."

110 Poetry is "capable of capturing attention intransitively upon itself" poetry "does not conduct the mind beyond itself to anything at all but rather leads us deeper and deeper into itself, in a process of exploration." [see Elser Vivas, "A Definition of the Aesthetic Experience," in The Problems of Aesthetics, ed by Vivas and Murray Krieger (N.Y. 1953)] also Vivas' Creation + Discovery (N.Y. 1955)

111 "It is in terms of... organic character of poetic structures that our generation has come to understand the resistance of literary art to the discursive paraphrase. It does not yield a series of paraphrasable abstractions because no set of terms of which a poetic work is constituted refers to anything extraneous to the work."

113 "you do not discover the meaning of a poem by taking an inventory of the various terms of which it is constituted and then by adding ~~them~~ up the various meanings which these words have in conventional usage."

113 Eriq - "that perpetual slight alteration of language, words perpetually juxtaposed in new and sudden combination"

114 "It is regarded as a truism that whatever it is that the poet 'says' about reality in a given work is something the content of which he was not in possession of until the completion of the work."

[continued on p 27]

(7)

Such is the ^{adaptability} ~~flexibility~~ of the human mind that when we misread a statement, or misunderstand a conversational, making a positive statement negative, or vice versa, we are usually (or many times, at least) able to assimilate the information, swallow it and make it fit into our conception of things. What does this indicate? A wishy-washiness I suppose, or the fact that all knowledge is relative and one set of facts is as good as its converse.

"If you wish to hide something," says the Arab proverb, hide it in the sun's eye." p.216 Clea, the Alex. Quartet by Lawrence Durrell

tertium quid - something related to but distinct from two other things

[R.P. Blackmur "The Craft of H. Melville: A Putative Statement" in The Lion + the Honeycomb (N.Y. 1955)]

[putative - generally considered or deemed, reputed, supposed]

[heuristic - something which helps to discover or learn]

[parallel - parallel]

"Implications of an Organic Theory of Poetry"
by Cleanth Brooks Literature + Belief
ed. M. H. Abrams (1957)

53 "some literary people" hanker after the old
fledgling of biography, personality, and literary
gossip - not to mention the savory tidbits
of bibliography"

54 "A dualistic concept of poetic structure would
seem bound to fall afoul of the problem
of belief. For if the beliefs inculcated - however
plausible the formal presentation - are false,
or must seem false to the reader, how can
he enjoy the poetry?"

"Bifurcation of form and content"

55 "The obvious way in which to take poetry out of
ruminous competition with science and philosophy is,
of course, to deny that it has anything at all
to do with truth. This is the celebrated solution
undertaken by I. A. Richards"

* the task of Richard's poet is "to furnish therapeutic

55 "exercise for the reader's neural system and thus promote mental health"

55 "Poetry, I take the earlier Richards to be saying, does not give its reader a chart by which to negotiate the choppy and reef-beset waters of experience. Rather, poetry is like a gyroscope — one of those great rotating devices used to keep the ship on an even keel and therefore handle better as it makes its difficult voyage."

6 Objection to this point of view of Richards is that "by locating the values of poetry in certain alleged psychological effects in the reader, Richards severed the connection between the text of the poem and any critical account of it."

6-57 Max Eastman "Poetry is simply 'the pure attempt to heighten consciousness'..."

Eastman never really succeeds in showing why there is not a greater heightened consciousness in actually eating an apple rather than in reading a poem about eating an apple, or in sporting with a real *Amurella* in the shade

rather than in reading Milton's poem about it."

58 Ransom's 3 kinds of poetry ① "physical poetry, which attempts to give us the thingness of things, the concrete world of the senses; second, Platonic poetry, a poetry of ideas in which images have been reduced to the status of illustrations for the idea; and third, metaphysical poetry in which idea and image assume a special and unique relationship"

60 "whereas in Ransom the old dualism between form and content tends to be hidden, with you where it is quite overt."

"Walter's principal attack upon romantic poetry is that the feeling in such poetry is vague and uncontrolled, and that the modern poets including Eliot ~~and~~ Pound, and Hart Crane — innumerable Romantics that they are, whatever their modern or classical pretensions — are guilty of chaotic and unmastered emotions."

61 "he [Winters] attempts to mitigate the severity of his moralism by arguing that after all most men do have the same basic notions about conduct. As he observes in Primitivism and Decadence [p. 11] N.Y., 1937]

"the fundamental concepts of morality are common to intelligent men regardless of theological orientation, except in so far as morality may be simply denied or ignored. . . . It would be difficult, I think, to find a devotional poem of which most of the implications were not moral + universal."

"Intellect versus emotion, content versus form, the abstract principle versus - its concrete vesture - these oppositions are hard to avoid."

62 "unless we can avoid such a dualism in our account of poetry, we shall have difficulty in claiming for the poet any role higher than that of the mere rhetorician. We shall find it hard to counter the charge that poetry is merely an inferior kind of philosophy - unless we are willing to concede that it has

nothing to do, and need have nothing to do, with truth [except the truth of human response, the recognizable response to stimuli of all sorts]

62 "A good poem seemed more than a skillful rhetorical packaging of some propositional truth. The truth (*) which the poem enunciated could with great difficulty be extracted from the total experience that was the poem"

"On the side of form, moreover, the tropes, the decorative glossings, the various formal elements proved, in the authentic poem, to be much more than mere ornament. They had a great deal to do with what the poet said. The interrelation of parts that one found . . . was organic - not a relation like that of brick with brick or girdle with girdle, but more nearly like that of cell with cell in a living organism"

63 "The poem seemed best described as a verbal context whose meaning resisted expression in any simple proposition - and indeed resisted

complete expression in any abstract statement whatsoever." [Frost defines poetry as "something that is lost in translation." ~~Someone~~ Someone has said of translation, that there is no question of it ever being perfect or exact; ~~the~~ merit is based on how close one can come to an unreachable goal, how many mistakes can be avoided. This would seem to be a good way to judge teachers and teaching of lit. - No one can adequately explain a Frost poem, but splinters of insights may be provided, analogies from other literature may illuminate the work in question, alternate modes of approach can be considered. I reject totally the Sontag - "against interpretation" theory. She states a truism - that a poem speaks best for itself ("a poem should not mean - it should be" - "No Poetics" - MacLeish). Of course, but much still may be said. Because a teacher may understand a student's difficulty of vision or interpretation so he can point the student in the direction of the yellow brick road. A teacher can remove obvious obstacles [student

beliefs that poetry is sacrificed, for example] and while never superseding the poem itself, he can make observations (which are effective because he confronts them face to face, and speaks audibly to them, which a poem cannot do) which may in their sharpness, their intensity, burn off the foggy notions of common belief, general knowledge they hold. So to how close one comes to paraphrasing a poem (I hate to say it, but it's true) that is a yardstick of teaching worth or merit. Slamming a half-dozen more relaxed, more watery paraphrases at the student with a measure of enthusiasm and unshakable confidence in the poem's greatness makes a student wonder - ponder, reflect, and THINK!

- 64 "If there is no 'message' - no proposition - that adequately sums up what the poem is 'saying,' then the question as to whether one agrees with the truth of what the poem is saying becomes difficult to decide." [or totally irrelevant]
- "One way ~~to~~ in which to put the implications of a contextual theory of poetry is to say that it shifts the emphasis from truth of correspondence

to truth of coherence. The critic finds himself talking less about the correspondence of the poem to reality than about the ~~correspondence~~ coherence among the parts of the poem."

- 65 " Yet, granted the ~~importance~~ of truth of coherence in poetry, is such truth sufficient? Must there not also be a truth of correspondence between the views incorporated in a poem and the reality of human experience? Granted that, if the answer be 'yes,' we may have some difficulty in avoiding the limitation of 'good' poetry to that that flatters our own views; still, if the answer be 'no,' has not poetry won its independence at the terrible price of having detached itself from reality [Have you, Mr Brooks, considered the thought that art may be more fundamental than life?]

* the quest of the problem

- 67 Yeats to O'Casey on didacticism:

"Among the things that dramatic action must burn up are the author's opinions; while he is writing he has no business to know anything that is not a portion of that

action. Do you suppose for one moment that Shakespeare educated Hamlet and King Lear by telling them what he thought and believed? As I see it, Hamlet and Lear educated Shakespeare, and I have no doubt that in the process of that education he found out that he was in altogether different man, to what he thought himself, and had altogether different beliefs. A dramatist can help his characters to educate him by thinking and studying everything that gives them the language they are groping for through his hands and eyes, but the control must be theirs, and that is why the ancient philosophers thought a poet or dramatist Daemon-possessed.*

(*)

- 67 Totes distinction between "metaphor imposed by the poet upon an experience in order to 'explain' it, and metaphor which seems to grow out of the experience."
- 68 "The verbal construct that is the poem is then at some level a simulacrum of the world of reality - necessarily so since it is formed out of words and in accordance with the laws of the mind."
- * The Letters of W. B. Yeats, ed Allan Wade (N.Y. 1955), p. 741.

It is a portion of reality as viewed and valued by a human being.

- 69 Eliot says that "poetry does not advocate certain beliefs but tells us what it is like to hold certain beliefs. It is presumably what Allen Tate means when he asserts that only poetry gives us complete knowledge, knowledge not, as in science, of the 'experimental order, but of the experienced order'."

Wilbur Urban in "Language + Reality... characterizes poetry as a dramatic language whose primary purpose is a 'revelation of man'."

"Poetry is distinctly man-centered in that it represents experience seen in the perspective of human values."

- 70 "What the author and the various readers of a work do need to hold in common, I would suggest, is not so much the same set of beliefs about the universe as the same set of general human responses. We can participate in the same piece of literature

even though we may differ considerably in our philosophical positions but we can scarcely be said to participate in the play Macbeth, if we differ ~~constantly~~ about, say, the credibility of Macbeth's response to a given situation or the adequacy of the motives that cause him to undertake a certain action. Readers must agree that the artist succeeds in making, or that he fails to make, his characters convincing; and beyond that, they must share a criterion to which that judgement of success or failure can be appealed - the pattern of human nature that exists within us and which must surely be the most relevant part of that nature which was for A. Pope 'At once the source and test ~~of~~ and end of Art'."

[This position seems to me to be eminently sane if we consider it only in the context of Western civilization. I doubt if we would recognize or understand the responses of Orientals. So ultimately we are still keyed to our own system of beliefs, that is, we accept a piece of art that reflects the Western Culture because we recognize it and reject much or some of Eastern art because we don't ^{recognize} it.]

70 "If man in his essential humanity does not exist, and if his unchanging fundamental oneness does not transcend the innumerable ~~various~~ differences that set apart individual men and ~~various~~ men of various cultures and and periods of history, then I do not think that we can talk about poetry at all. [I guess I must amend my last interjection for I cannot disagree with this statement of Brooks! Let us say that it is easier to recognize responses ^{within} the culture we are most familiar but with reflection we should be able to understand any human response in any human situation.]

71 "In short, if the primary structural relationship in poetry is coherence and not correspondence, then our criterion for judging coherence becomes of first importance, and this is, I suggest, our basic pattern of human nature, not necessarily as reshaped by Freud or Adler, or as summarized in some textbook, but a living pattern actually experienced. For the coherence

* // of parts in a literary work depends upon our belief in the plausibility of certain human actions

and reactions, responses and evaluations."

71 "The sense committed by the artist in his specific character as artist, I am going to suggest, ~~are~~ are best described as violations of coherence: the exploitation of the sentimental, of the merely sensational, of the monstrous, and in general all of obfuscations of human perception and action."

72 "The light that literature sheds is indirect lighting: it is not the hard direct light by which the surgeon plies his scalpel or that which floodlights an advertisement on night display."

"we may need a footnote from the historian of Greek culture to understand why Antigone feels it is so urgent that she sprinkle a handful of dust over her brother's corpse. But once the note has been supplied, her action becomes to us deeply and admirably human and her fate tragic."

75 " Poetry does not yield knowledge of the human situation, but it tends to give diagnoses rather than remedies. It may be useful to man's moral health, for an adequate remedy will probably depend upon a sound diagnosis. [Poetry does not give final answers but provides the absolute foundation upon which we stand to seek them. It is a sine qua non.]

76 Brooka quotes W.K. Wimsatt:

'A refraction of light through a crystal tells us something about the light, something about the crystal; the refraction itself is a kind of reality, interesting to observe. Let us say that poetry is a kind of reality refracted through subjective responses. This refraction itself is an area of reality. Does the refraction tell us something unique + profound about the reality beyond itself? We need not actually say much about this for the purposes of a workable poetics.'

76 "the reality treated by poetry is a reality refracted through human responses, the revelation

that poetry makes is primarily a revelation of ourselves"

76 "The kind of truth that poetry gives will rarely satisfy the propagandist, the man with a cause, the perverted moralist, or anyone concerned with a burning issue. Poetic truth is too general, too provisional, too far removed from/proportional truth."

"These very handicaps make poetic truth available to a great many people whose professed beliefs differ widely"

78 "My own feeling is that the attempt to substitute poetry for religion is bound to result in a real distortion of poetry and nothing better than an ersatz religion"

"Tradition and Experience" by Douglas Bush
(from the M.H. Abrams volume)

- 32 "Yeats is a special illustration of a larger modern problem: a poet of religious temperament, he had been cut off by science from Christianity and felt obliged to construct an imaginative world of symbols in which he could feel at home."
- 33 F.H. Richards has called poetry a "pseudo statement, as distinguished from the statements of science."
- 34 quotes Cardinal Newman "if literature is to be made a study of human nature, you cannot have a Christian literature. It is a contradiction in terms to attempt a senseless literature of a sinful man" (an extremely narrow view)
- 36 "for literature of the sixteenth and the earlier seventeenth century, including Shakespeare, modern students of all kinds have had an invaluable key, a foundation, in the Christian and classical doctrine of order and degree, which was metaphysical, religious, ethical, social, and political."

[nostalgia - a remedy, sometimes a quack one but usually related to the individual recommending it; a bet scheme]

- 40 "The Windhover," however exciting as a poem, I can feel only dimly as a religious poem; to me the central image seems not to express but to swallow up the religious theme"
- 40 "the great poetry of religious meditation, the poetry that really comes home to modern readers who do not share the belief it embodies, is that which
- 41 extends beyond the particular fixed and personality of its author, which grows out of and embraces general human experience."
- 43 "ethical humanity is central, along with religion, in Spenser, a poet whose fate it has been to be widely misread in the past as a romantic dreamer and picture-maker and in modern times to be read and understood only by scholars"
- "Spenser should be linked with Dante rather than with the romancers he sometimes imitated, Ariosto and Tasso."

(25)

45 "Spenser, by the way, and Milton likewise, differ from the early Eliot and some other modern poets [Pound] both in not using private allusions and in not putting the whole weight of meaning on an allusion; the allusion is a great enrichment of meaning, but ~~it~~ not the sole clue."

"Milton - 'the organ voice'"

"Paradise Lost" - "a great fable of the never-ending war between good and evil, humility and pride, in the world and in the heart of man."

47 Milton "presents characters in the way Shakespeare does, relying, as Shakespeare could rely, on the religious and ethical reactions of his audience, on the religious and ethical absolutes of general acceptance."

48 "In now clinging to Eve in her sin [in "Paradise Lost"] Adam is, as Gerard Manley Hopkins said, falsely 'swatrous'."

(26)

50 "In our reading of the Greek and Latin poets, to repeat the obvious, the question of belief does not arise. Yet this body of poetry and drama remains the fountainhead of Western literature and a living possession for us not merely because of artistic greatness but mainly because its ethical values are so largely our values."

51 "If Shakespeare's religious creed is very different from Homer's, and no less his questioning of the human situation, his ethics have the same soundness and rightness. His highroad leading nowhere, as Alfred Harbage has said, is the road home; what he tells us is what we have always known - though he tells us much more too."

116

"It is clear certainly that we are being asked by many of the most distinguished theorists of our day to regard the work of literary art as a linguistic artifact that exists in complete detachment from any other independently existent reality."

[Brooks anticipates this problem - see p 15 [p. 65 Brooks] and p 16 [p 68 Brooks]. Also pp 17-22]

[Brooks says that poetry is a "revelation of man" that it is "man-centered." We all hold the "same set of human responses," character must be made convincing. We look for a "basic pattern of human response" we should get diagnoses of the human condition, not remedies. "Poetry is a reality refracted through human responses"]

"A poem should not mean but be," says Archibald MacLeish, and thereby, in this famous line from "Ars Poetica," he summarizes, with a beautiful concision, the mind of a generation"

117

quotes Mark Van Doren "A very great poet is in a sense beyond criticism for the simple reason that he has written a successful story." "Criticism is most at home with failure." [The Noble Voice (N.Y. 1946) pp. 171-82]

117

"the contemporary movement in criticism... has striven for a concept of literary art that would permit responsible discussion of it as art rather than as something else. But on the other hand, it has succeeded in so completely segregating art from anything else that, in its presence, it has condemned itself, at least in principle, to silence" [I disagree - this is a narrow interpretation - it reflects Susan Sontag's position completely: the best interpretation of a poem - is a poem itself. True, but only a circular definition is provided. What is needed is a Victorian ~~poet~~ examination - looking to the work with an eye to how it portrays human response - to what kind of awareness it engenders.]

118

"the heresy of didacticism, with its notion that the literary work is merely a rhetorical communication of independently formulable ideas."

120

Jacques Monain "calls [5] into question the modern notion that the creative process in art is merely an operational process and that the artist is merely a special sort of technician" [Eliot is mainly responsible for this idea of the artist as catalyst and he promoted it ~~in~~ in opposition to the idea of the

great mind consciously willing a work of art into existence. Eliot's position seems paradoxical in a way; on the one hand he believes the poet must be a studious craftsman who has undergone rigorous and varied training mainly of a classical variety, yet on the other hand he espouses ~~the~~ a belief in the artist as a "catalyst", one who merely focuses his abilities and training and then lets the work of art grow organically out of the medium he works in, ~~as if~~ ~~the~~ his artist appears to have strong similarity to the muse-inspired classical writers or the nature-gorged romantic ones. Rather than attempting to pinpoint how the work of art is born in the forge of the artist's sensibility ~~after~~ he just proposes his ~~the~~ analogy of the artist as "a bit of finely filiated platinum" in "a chamber containing oxygen and sulphur dioxide" ("Tradition & the Individual Talent")

not really
as capt both
do not will
a poem into
existence

Maritain says these people have a "grudge against inspiration" [Creative Intuition in Art and Poetry (NY, 1953)]

[sapid - savory, having a pleasing taste, having interest, engaging]

- 121 Scott holds with Maritain that "at 'the single root' of the poetic process, ... there is a profound act of creative intuition" [Maritain's explanation of this ('inward the deepest recesses of his own subjectivity,' and 'moment of affective union') are vague and mystical, they shed no light on the creative process - which, I feel, may never be understood - All we can do is study inputs and outputs - the instrument which coheres new wholes will always be individualistic and a mystery.] [Thus, I realize, contradicts what I said on p. 29 about "attempting to pinpoint how the work of art is born" Eliot's explosion idea is suspiciously close to Maritain's "a gale bursting all of a sudden" - the difference is that in Eliot's view the artist mechanically sits down and works on things, whereas Maritain chooses to call this a mystical journey where "the soul comes in contact with itself"] [Both reject the conscious willing of a work of art into existence]

122-23 Scott says that Martin tells us "that it is not language which brings 'meaning to birth' and which enables the mind 'to order itself' - not language, but vision.
 [Agreed. Language has no qualities not imputed by the human mind. The strange things that happen when words are juxtaposed only have meaning because they cohere in the mind of man, they fall under the lens of his experience, individual sensibility, knowledge, etc. The greatness lies not in words *per se* but in words given meaning by the thinking of man, the "vision" of man, ^{Scott} the artist and the reader.]

123 "transmute the vacuous stuff of existential reality into the order of significant form."

124 the artist tries to discover "the figure in the carpet"

126 "For what the writer generally has is not a system of belief but rather an imagination of what is radically significant"

(*) 127 quotes Vicoas (~~for Creation + Discovery~~) "literary art is a merley formal structure devoid of embodied meanings + values"

[aesth -

[telic - purposeful, tending to an end

125

"The work of art, says De Rougemont, is a trap for the attention; but he also says it is an 'oriented trap'."

"the autonomy of the work" is "qualified by the implicative relations that branch out indefinitely from the aesthetic fact towards the world by which that fact is surrounded."

[Agreed - there needs be a link, the imitative theory prevails - somehow anyway - the work of art must have a "subject" - one which obviously exists in the real world - Edmund Wilson says that works of art tell us about the world, they "help us to get around" - to do this they must be "about" the world.]

"the aesthetic intentions of the artist are not segregated from all that most vitally concerns him as a human being but are, on the contrary, formed by these concerns and are thus empowered to orient the work toward the common human experience."
 [Sounds like Brooks]

12

"The poet is distinguished not by his skill ~~in writing~~ expounding a thesis but rather by his skill

in rendering the human story, in dramatizing it, in making it concrete before the gaze of the mind."

127 "writers use language with reference to what they know and feel and believe"

132 "in the very profundity with which Woyzeck and the Guernica and The Waste Land express the disorder of the times there is an equally profound witness to the spiritual that has been lost," ~~so that these great expressions~~

133 conclusion

"We have said that the work of literary art is a special sort of linguistic structure that traps the attention intrinsically; but we have also argued that the intrinsicality of the reader's attention is not absolute, since the autonomy of the object which captures his attention is not absolute. The literary work is a trap, but it is a trap that is oriented toward the world of existence that transcends the work — and the work is oriented by the vision, ~~but~~ by the belief, by the ultimate concern of which it is an incarnation: its orientation, that is

to say, is essentially religious" [Disagree with the last]

135 "for the critic to insist upon remaining merely a kind of grammarian is for him to forgo many of the most interesting and significant discriminations that literary criticism can make."

Language and Silence: by George Steiner
Essays on Lang., Lit., and the Inhuman
 Atheneum Press N.Y. 1967

"Human Literacy" (1963)

- 3 "When he looks back, the critic sees a eunuch's shadow. Who would be a critic if he could be a writer? Who would hammer out the subtleties of Dostoevsky if he could weld an inch of the Kama Sutra, or argue the prose of Lawrence if he could shape the free quest of life in the Rainbow? All great writing springs from le dur désir de durer, the harsh contrivance of spirit against death, the hope to overreach time by force of creation" [reminiscent of R. Jefferis line from "Stonecutters" - "who fight time with marble"]

"Most men have their survivors in old telephone directories (it is a mercy that these are kept at the British Museum); there is in the literal fact of their existence less of life's truth and harvest than in Falstaff or Madame de Guermantes. To have imagined these."

The critic lives at second hand. He writes

about. The poem, the novel, or the play must be given to him; criticism exists by the grace of other men's genius. By virtue of style, criticism can itself become literature "[By style alone? Does Steiner know that style and ~~form~~ ^{content} are indissolubly welded; does he realize that they are like the lower & upper halves of a wheel, a wheel turning and blurred so that only the whole form, not ~~the~~ any one part is visible?]

[praxis - practice as distinguished from theory, estab. practice or custom]

- 3 "Is there anyone but Saint-Bernie who belongs to literature purely as a critic?"
- 4 "Critics write about critics, and the bright young man, instead of regarding criticism as defeat, as a gradual bleak coming to terms with the ash and grit of one's limited talent, thinks of it as a career of high note."

Arnold "regarded the period of critical bustle as a necessary prelude to a new poetic age"

4 "Literature deals essentially and continually with the image of man, with the shape and motive of human conduct. We cannot act now, be it as critics or merely as rational beings, as if nothing of vital relevance had happened to our sense of the human possibility, as if the extermination by hunger or violence of some seventy million men, women, and children in Europe and Russia between 1914 and 1945 had not altered, profoundly, the quality of our awareness."

5 "We know that some of the men who devised and administered Auschwitz had been taught to read Shakespeare or Goethe, and continued to do so."

"whether knowledge of the best that has been thought and said does, as Matthew Arnold asserted, broaden and refine the resources of the human spirit." [It does, generally, but since literature is not propositional nor exclusive as regards human motivation so reading it cannot guarantee lifting man from bestiality. The terrible or incredible

honor exacted upon Europe from 14 to 45 brings the whole power of lit. to ennoble into doubt. But as 'incomprehensibly detached as it may sound, I believe that the 70 million deaths were a low spot, a horrendous departure from the general enlightenment given us by art. I do not say this blandly but with as much awareness of the savagery of Belsen and Dachau in mind as I can muster. There is no other recourse. We must posit literature as a force which makes men better, we must accommodate Auschwitz as best we can, or we will go under. All action for good will become impossible.]

"to guide someone through Teer or the Oresteia is to take into one's hands the springs of his being"

6 "This is where the claim of the natural sciences derives its force. Pointing to their criteria of empirical verification and to their tradition of collaborative achievement (in contrast to the apparent idiosyncrasy and egotism of literary argument), scientists have been

tempted to assert that their own methods and vision are now at the center of civilization, that the ancient primacy of poetic statement and metaphysical image is over.

→ But we must not be deceived. The sciences will enrich language and the resources of feeling (as Thomas Mann showed in Felix Krull it is from astrophysics and microbiology that we may reap our future myths, the terms of our metaphors). The sciences will recast our surroundings and the context of leisure or subsistence in which culture is viable. But though they are of inexhaustible fascination and frequent beauty, the natural + mathematical sciences are only rarely of ultimate interest. I mean that they have added little to our knowledge or governance of human possibility, that there is demonstrably more of insight into the matter of man in Homer, Shak., or Dostoevsky than in the entirety of neurology or statistics. No discovery of genetics impairs or surpasses what Proust knew of the spell or burden of lineage; each time Othello

reminds us of the rust of dew on the bright blade we experience more of the sensual, transient reality in which our lives must pass than it is the business or ambition of physics to impart. No sociology or political motive or tactics outweigh Stendhal.

And it is precisely the 'objectivity,' the moral neutrality in which the sciences repose and attain their brilliant community of effort, that bars them from final relevance. Science may have given tools and issued pretences of rationality to those who devised mass murder. It tells us scarcely anything of their motives, a topic on which Aeschylus or Dante would be worth hearing. Nor, to judge by the naïve political statements put forward by our present alchemists, can it do much to make the future less vulnerable to the inhuman.

7 Much of ~~what~~ the light we possess on our essential, inward condition is still gathered by the poet "

Bruno Bettelheim - The Informed Heart on the concentration camps.

"Mor. Beckett is moving, with unflinching Irish logic, toward a form of drama in which a character, his feet trapped in concrete and his mouth gagged,

(41)

will stare at the audience and say nothing."

Stevens threefold function of criticism

① "it may show us what to read, and how."

"from the vast, entangled legacy of the past, criticism will bring to light and sustain that which speaks to the present with particular directness or exactness"

"Because their trumpeting of a golden future contrast ironically with our actual experience, the romantics have moved out of focus."

"The great critic will 'peek ahead'; he will lean over the horizon and prepare the context of future recognition."

② "Secondly, criticism can connect."

The critic "seeks to establish the dialogue between past + present" and "will try to keep open the lines between languages."

"literature should be taught and interpreted in a comparative way"

(42)

"Charmism has crept havoc in politics; it has no place in literature. The critic - and here again he differs from the writer - is not a man to stay in his own garden"

③ "The third function of criticism is ^{the} most important. It concerns the judgement of contemporary literature. There is a distinction between contemporary and immediate. The immediate hounds the reviewer."

⑩ "While the policeman or the censor asks of the writer, the critic asks ~~of~~ only of the book."

"that great discourse with the living dead which we call reading"

"A great poem, a classic novel, press in upon us; they assail and occupy the strong places of our consciousness. They exercise upon our imagination and desire, upon our ambitions and most covert dreams, a strange, bruising mastery. Men who burn books know what they are doing. The artist is the uncontrollable force: no

Western eye, since Van Gogh, looks on a cypress without observing in it the start of a flame."

- 10 "To read well is to take great risks. It is to make vulnerable our identity, our self-possession."

ceinture
- ~~ceinture~~

- codpiece - a bag or flap appended to the front of the tight breeches of 15th + 16th cent. men
- coeliac - of or in the cavity of the abdomen - also celiac
- coenesthesia - the mass of indifferentiated sensations that make one aware of the body and its condition.
- clyster - an enema
- clypeus - shaped like a round shield
- chthonian - of the gods or spirits of the underworld, as opposed to Olympian
- coprolitic - of or pertaining to the fossilized excrement of animals
- coprology - the study or treatment of pornography in art + literature.
- ~~coprophilia~~ philia - in psychology, attraction to feces preoccupation with obscenity or pornography.
- desuetude - disuse
- desultory - random, jumping about
- diuretic - increasing the secretion + flow of urine
- donee - a person who receives a gift or donation
- dragoman - in the Middle East an interpreter or professional guide
- epispastic - a blistering agent, vesicant
- focus - a paint or dye, sometimes for the face

haggis - a Scottish dish made of the lungs, heart etc of a sheep or calf, mixed with suet, seasoning + oatmeal and cooked in the animal's stomach.

- **integument** - an outer covering, husk, skin, rind, shell

- **mage** - a magician, wizard

- **Mage** - one of the Magi, a magician, ~~magician~~ sorcerer, or astrologer esp. Simon Magus (Acts 8: 9-24)

- **manumit** - to free from slavery

- **mansuetude** - gentleness, tameness

- **laic** - of the laity, secular, lay

- **aperçus** - a glance, an insight, a digest

- **effish**

- **rebus** - a puzzle consisting of pictures of objects, signs.
ex: a picture of a bedspring followed by a picture of a field = Springfield

|| - **malefic** - causing disaster, harmful, evil

- **simulacrum** - an image, a mere pretence or semblance, vague representation, counterfeit, travesty, sham

- **ylept** - to be called, named (popularized by Spenser)

- **titubating** - a stumbling or staggering gait - characteristic of certain nervous disorders

- **plenum** - opposite of vacuum or space filled with matter - fullness, a full assembly

- **pleonasm** - redundancy, periphrasis

- **wood** - a plant of the mustard family w. small yellow flowers.

Dr. Bowdler's Legacy by Noel Perrin Athenaeum N.Y. 1969

"Dr Edward Harwood [produced in 1768] his 'liberal Trans. of the New Testament,' of which the avowed purpose is to replace 'the bold and barbarous language of the old vulgar version' (the King James) with up-to-date elegance. In his day that meant, of course, a kind of super formality. 'you are convinced, Thomas, of the identity of my person, merely because of the testimony of your senses - be assured that those discover a better disposition, who tho they have not ocular demonstration, yet are persuaded,' Harwood's Christ says to Doubting Thomas. Harwood was perfectly serious about this."

Bernard Shaw by Colin Wilson Athenaeum N.Y. 1969

quotes Shaw "I have solved practically all the pressing questions of our time, but... they go on being propounded as insoluble just as if I had never existed."

Poetic Closure Barbara H. Smith U. Chicago Press 1965

"A poem allows us to know what we know, including our illusions + desires, by giving us the language in which to acknowledge it."

Selected Poems and Prefaces of Wm. Wordsworth

ed. Jack Stillinger Riverside Editions
Knoughton Millum Co., Boston 1965

"Preface to the
"Poetry"

ix "Nothing is more easily documented, when we take an over-all view, that the apparently contradictory character of the English Romantic poets."

x

quote R. D. Havens (The Mind of a Poet, 1941, p. 195)

"A very study of Wordsworth's religious must inevitably come to the conclusion that no formulation of his beliefs is possible. He was himself just clear about them. He did not follow up their implications or concern himself about possible inconsistencies."

xi

x Wordsworth's "central concern with the workings of the human mind" "he looked into the mind of man, found it good and was contented."

xi "Within a half-century of thought culminating in Newton, however, nature lent its properties, after force and his disciple David Hestley had furnished thinking about it, the mind was never as having only the most mechanical relationship to a belated external world... force and blasting denied the mind's creativity: sense impressions could be linked and combined, simple sensations built into complex, but nothing new could result. Each of the Romantics tried in his own way to circumvent this negative device... Wordsworth early moved to a Pre-Newtonian, in some ways partly creative conception of a universe alive with deity and purpose."

"The mind's active ability to create as it perceives, to manipulate and modify sensations."

xii The mind "unlike in alliance with nature in a growing-receding process"

xiii

"Both W. and Coleridge employ images of perception (esp. of light) and spreading abroad to describe this power" [of the mind]

xiii "The mind projects life, meaning, and value onto the
xiv external world in this giving-receiving/process"

xiv "like Hopkins... Wordsworth constantly uses the language of explosion and fireworks"

"Wordsworth's ultimate view of the greatness of man's mental powers"

"Having told in the first eight books [of The Prelude] how his upbringing in nature led to a love of man, and in the next three (IX-XI) how this love fostered an interest in man's enthusiasm turned out to be invested in a defective cause, and how, as a result, his imagination was 'impaired' until a return to nature (his sister leading him by the hand) effected a restoration."

xv "The mind is lord and master over outward sense"

xv "The most difficult task in understanding

xvi Wordsworth is that of reconciling creative sensibility, as just described, with the infinity questing imagination that takes on considerable prominence in several passages of The Prelude. W. thought of them as operations of the same faculties and

we do wrong to separate them."

xvi "Infinity [for Wordsworth] is the opposite of limitation or confinement; as an expression of freedom it is specifically set against the tyranny of the senses."

"In W.'s thinking, creative sensibility is a power of infinite possibilities (among which the feeling of God or divine life in nature may be included)."

"In Books VI + VII we are shown ways in which the natural world leads the mind to an idea of something beyond nature."

woods + waterfalls are for W. "types + symbols of Eternity"

* "Infinity, however, is not so important as the interplay of mind and nature producing less supernatural effects. In the over-all view, both nature and mind both sensations and imagination working upon those sensations, are necessary to the ideal human condition."

[~~the~~ both a separation from the inspiration

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of nature and a surfeit of it are bad]

xvii what is needed is "a balance, enabling interchange"

"In W.'s chief meaning of the word, we are all of us these days 'poets' — creating as we perceive, combining past impressions with new ones, experiencing an 'interchange' of action from without and from within."

(52)

"The Retreat From the Word" (1961) by G. Steiner from Language + Silence N.Y. 1967

12 "we should not assume that a verbal matrix is the only one in which the articulations and conduct of the mind are conceivable"

13 "the 'linear' conception of time implicit in syntax"

"Cardinal Newman's gripe, that mysticism begins in mist and ends in schism. Very few Western poets — perhaps only Dante — have persuaded the imagination of the authority of transrational experience"

"Pascal is nearer [than Dante] the mainstream of Classic Western feeling when he says that the silence of cosmic space strikes terror. To the Taoist that selfsame silence conveys tranquillity and the intimation of God."

"The classic and the Christian sense of the world strive to order reality within the governance of language."

14 "It is during the 17th century that significant areas of truth, reality, and action recede from the sphere of verbal statement"

"With the formulation of analytical geometry and the theory of algebraic functions, with the development by Newton + Leibniz of calculus, mathematics ceases to be a dependent notation, an instrument of the empirical. It becomes a fantastically rich, complex, and dynamic language. And the history of that lang. is one of progressive untranslatability. It is still possible to translate back into verbal equivalents, or at least close approximations, the proceedings of classical geometry and classical functional analysis."

15 "there are no dictionaries to relate the vocabulary and grammar of higher math. to those of verbal speech."

15 this fact "has divided the experience + perception of reality into separate domains."

15 "The most decisive change in the tenor of Western intellectual life since the 17th century is the submission of successfully larger areas of knowledge to the modes + proceedings of mathematics."

[aleatory -

16 "It is this extension of math. over great areas of thought and action that broke Western consciousness into what C. P. Snow calls 'the two cultures.'"

17 "The chasm between the languages of words and of mathematics grows constantly wider. Standing on either rim are men who, in respect of each other, are illiterate"

"Snow's famous example: a man who has read no Shakespeare is uncultured; so is one who is ignorant of the second law of thermodynamics. Each is blind to comparable worlds"

18 "the cult of the positive, the exact, and the predictive has invaded history. The decisive turn occurs in the 19th cent., in the work of Ranke, Comte, and Taine. Historians began regarding

their material as elements in the crucible of "controlled experiment."

The "very notion of historical 'law,' and the implication of necessity and predictability, which are crucial to Taine, Marx, and Spengler, are a borrowing from the sphere of the exact & mathematical sciences."

- 19 "Much of present sociology is illiterate, or, more precisely, anti-literate. It is conceived in a jargon of vehement obscurity."

* "in using the gibberish of 'culture coordinates' and 'peer-group integrations' the sociologist pays fervent tribute to the mirage that has haunted all rational inquiry since the 17th cent. — the mirage of mathematical exactitude and predictability."

- 21 "The greatest of modern philosophers was also the one most profoundly intent on escaping from the spell of language. Wittgenstein's entire work starts out by asking whether there is any verifiable relation between the word & the fact."

- 22 in traditional art "the canvas & the statue have a title that relates them to the verbal concept."

"It is precisely against such verbal equivalence or concordance that modern art has rebelled. It is because so much 18th + 19th cent. paintings seemed merely to be an illustration of verbal concepts — a picture in the book of lang. — that post-impressionism broke away from the word."

From Marlowe's plays

[Orkus — one of several Greek names for hell]

[the three graces (daughters of Jupiter) Euphrosyne, Aglaur, and Thalia]

[Gihon — one of the traditional four rivers of Eden]

[Avernus — a dark volcanic lake supposed to lead to the underworld]

[Janus temple doors — The doors of the temple of Janus in Rome stood open in time of war and were closed in time of peace]

Tamburlaine Pt II Act II iv 96-107

On the death of Zenocrate

"What, is she dead? Techelles, draw thy sword
 And wound the earth, that it may cleave in twain
 And we descend into th' infernal vaults,
 To hale the Fatal Sisters by the hair
 And throw them into the triple moat of hell,
 For taking hence my fair Zenocrate.
 Casars and Thuredames, to arms!
 Raise cavaliers [mounts for cannon] higher than the clouds,
 And with the cannon break the frame of heaven.
 Batter the shining place of the sun
 And shew all the stery firmament
 For amorous joye hath snatched my love from hence"

[Mausolus - king of Caria, whose wife (also his sister) Antemisia, built a costly tomb for him after his death, called the Mausoleum]

[In his consistency, his magnanimous or heartless consistency, Marlowe's Tamburlaine is admirable. One can understand Hitler or Alexander [Hitler? consistent?] better for the awesome Tamburlaine. When ~~to~~ the third day of a siege comes, and the black streamers which signify death and torture to all, are planted in the "firmament"

nothing, neither the entreaties of his wife, nor the purity and goodness of four milk white virgins, can sway him from his appointed task. Lethe [forgetfulness], the O.T. God, he is mightily and unchanging and his stolid single-mindedness, even as barbarous as it, ~~is~~ brings lesser men to their knees, glad to find a point of constancy ^{among} the flux ~~the~~ human purpose.]

[Lethe (forgetfulness), Styx (sorrow?), and Phlegethon (fire) the rivers of the Greek underworld]

the sable wings of death - Tamburlaine Pt II III iv 16

[obloquy - verbal abuse of a person or thing - widespread censure or vituperation]

[Rhadamanth, Aescus, and Minos - the judges of the Greek underworld]

[Tamburlaine - to the kings of Trebizond and Soria, who draw his chariot:

"Holla, ye ~~prepared~~ jades of Asia!
 What, can ye draw but twenty miles a day"

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Byron: A Collection of Critical Essays ed. Paul West
Prentice-Hall Inc 20th Cent. Views 1963

"Introduction" Paul West

- 1 "Three kinds of literary, or quasi-literary, study may be performed on Byron."
 - ① "the unabashed study of his psychology"
 - ② "the related study of him as an avatar, as a figure important in the history of ideas"
 - ③ "the poems"

"There is no excluding the biography"

"our main pleasure in reading Byron is the contact with a singular personality"

"with Byron the standard of literary craftsmanship is irregular"

- 2 "Whatever ventriloquism he adopts, he is always in the first person a far cry from the impersonal Keats"

- 2 "the poetry, ... amounts to a microcosm of Regency England and traditional European neuroses, morbidities, scandals, upsets, and dreams."

"Byron's poems are barographs in function: they record the emotional pressure of the moment and rarely float little fragments up in the anthologies"

"herculean devotion to his own mannerisms"

a "dynamic cosmopolitan who saw Europe as all of a piece abutting on the Near East"

- 2/3 "He is closer to, say, Goethe, Baudelaire, and Thomas Mann than to his contemporaries, Scott, Wordsworth and Southey."

- 3 "The ideal study of, then, ... would balance his egotism with his internationalism, his careless ease with his careful assumptions of impersonality. The difficulty is that if we respond to him at all, we respond to his temperament: not to his philosophy, for he has none; nor to his plots,

* which are mixed: not to his wisdom, which is facetious; not to his knowledge which is disorganized. We have to accept the act of reading him for what it is: an act of ingenuitiveness with a chance of felicities along the way. In Don Juan he has a style so perfectly suited to his ends that he seems to let it run itself.

3 "The Byronic performance is a means of endowing himself with preternatural color."

"If, as he said, the poetry of Pope was 'the Christianity of English poetry' his own is an apostasy in which he achieves Elizabethan profuseness without Elizabethan pruridity of concept, Augustan attitudes without Augustan decorum, and Romantic magnificence without Romantic consistency of tone."

"the gentleman-poet's disrespect for his hobby."

4 for Byron "life was an antic, a severe fraud"
"He deals in mixture and is one of the first poets after Donne + Dryden to write colloquially while refusing to limit poetry to supposedly

'poetic' subjects."

4 "He saw, as Herzen the exile noted in My Past and Thoughts (1850), that 'there is no escape, and proudly said so.' And another exile, Mazzini, stressing 'the European role given by him (Byron) to English lit.' anticipated Herzen... 'The emptiness of the life + death of solitary individuality has
* never... been so powerfully and efficaciously summed up as in the pages of Byron.' The
* self is the prison Byron hates; yet he has to use the self even to protest his imprisonment. No wonder the poems are acutely or bluntly personal."

quoting N. Frye "The main appeal of Byron's poetry is in the fact that it is Byron's."

4 "furthermore, Byron" ^{Frye ↓} "proves what many critics
5 deplete to be impossible, that a poem can make its primary impact as a historical and biographical document."

Byron's works was" ^{Frye ↓} "Continental, Catholic, and upper class, though Oriental settings also had a vogue" as well as a hint of incest"

(65)

5 "his contemporaries dichotomized him into 'saturnist' and 'satirist' "

"As Frye notes, Byron refuses to 'grow metaphysical' "

"Don Juan, we have to admit, is a poem of mature unconcern in which Byron feels free to condemn + deride but not to sketch cosmic patterns. It is one of the most empirical works in the language."

6 "a passionately interpreting care for mankind combined with analysis of his own guilt and isolation."

"L.C. Knight rightly observes that Byron 'lives that eternity which is art.... He is poetry incarnate. The others are dreamers: he is the thing itself.' "

"the texture of all the romances save Childe Harold is thin + feeble"

"None of the protagonists is as securely, as subtly, enmeshed in the written texture as, say Heathcliff or Captain Ahab"

(66)

"Byron reminds us of people who 'hate scenes' yet make them daily, who find hysteria and dynamic indignation conducive to their special brand of spiritual ease."

* Byron - Dionysian

7 "the man's brio and moody vitality"

"Byron's sea: it is both eternity + an anguishing of imagination's powers. Early on, the sea is almost taut, certainly unfemale; and then it relaxes + softens, thus becoming ambiguous."

"As Pray says, 'He required the feeling of guilt to arouse in him the phenomena of the moral sense, and the feeling of fatality in order to appreciate the flow of life.' " [Shades of Baudelaire - and even Maier, who feels sex must have an "existential edge of guilt"]

⊗ Byron - "increasing one's vitality by concentrating on death: like a condemned man. Many writers have observed that Byron had to intensify life in order to know he was living at all. He could only live at the highest frequencies; all the rest, which we ourselves might find strenuous, was taper to him."

7 He made his blood boil and turned the overflow into poetry."

"guilt, as Pray says, ~~g~~... gives him a sense of flourishing identity. And then, because he has identity but doesn't want to be trapped through being typed, he repudiates it by turning all into force: taking no position, shedding allegiances, ignoring obligations + etiquette. Don Juan is a poem of noncommitment, a protracted and interminable metaphor for casual freedom. It is not a poem for wage appreciation, or gentlemanly relish. It is one of the most ingeniously forlorn poem in existence. ~~It~~

Its point is this: No matter how you wriggle, you can only shed one attitude by assuming another."

"the poem is one of disabused compassion amid life's incongruities"

Don Juan "it defers attempts to extract a philosophy from it"

"As F.R. Leavis points out, Byron composes not

Augustan satire but a Regency self-release in which the Augustan element is balanced by 'the positive to which he appeals... a generous common humanity, something that is indifferent to forms, conventions + classes' "

9 "We are no longer simplifying him under headings of satyr, brute, and snob or, poetically of satirist and idealist. Leaves + Eliot narrow him down: they show he has more affinity with Burns and Dunbar than with Pope; ~~but~~

Byron - "masterly at 'the temporary stabilization of conflicting emotions'"

"Byron cannot forget he has a reader"

Robson praises Don Juan as a 'triumph of personality'

Byron's Beppo and The Vision of Judgement

Byron's "colloquial tone"

Byron "doesn't want to be admired, as Pope does, for excelling in spite of self-imposed restrictions."

- 10 Byron - "concerned with the condition of England and the terrors of being human"

Ridenour in The Style of Don Juan discovers
 "3 unifying devices: a metaphor of 'styles',
 a metaphor of the Fall, and a gradually
 narrowing gap between speaker and protagonist"
 [West disagrees]

* "Byron is now being read in times which cannot
 see a writer repeat an image or a phrase
 without attributing to him some potent
 pattern of symbolism."
 [which could be said of many authors,
 esp. Shakespeare]

Don Juan "can be read on the analogical
 level only if we suppress a great deal of what
 we enjoy on other levels"

Byron's "'thousand colours' were cunningly
 arranged to appear cavalier, but I do not
 think this technique of texture was cunning
 in structures"

- 11 "We now know that Childe Harold and Don Juan
 — even Manfred and the Prisoner of Chillon — belong
 to a fund of folk figures which includes Odysseus,
 Hamlet, and Faust. We know too that Byron's
 alleged aberrations are not as unspeakable as
 the righteous suppose: his homosexuality, at
 any rate, now staggers no educated mind."

[West makes the essential point that the study
 of Byron's life alone, or his poetry alone
 is not rewarding; they belong in each
 other's context.] (p. 10)

"Wilson [Edmund] points to Byron's awareness of an
 audience and his phenomenal capacity for experience."

H. Gardner says "no wrath has been more
 heartily and consistently "against the Establishment"

- 12 "the sheer bulk of his writings: these are his
 mental processes, the detritus and the ore of
 restless self-examination."

Byron the touring tragedian "I think I had
 naturally not a bad heart," he wrote to Augusta
 Leigh, "but it has been so bent, twisted, and trampled

on, that it has now become as hard as a Highlander's
wellpiece."

- 12 "as Bertrand Russell says, there are two elements
at work in Byron the rebel: 'Titanic cosmic
self-assertion' and 'Satanism.' There is a
thoroughness in Byron's comedy that is rare
in Eng. lit.: Chaucer derides drily; Jonson
inflates grotesquely, often coldly; Shak. gleams
a note, utters a rant; Pope sneers; and Swift
hates. But Byron's farce or comedy implies a
metaphysical dimension, whether Calvinist or
Promethean."

"his view of humor as power. His main problem
was to integrate his two sides - Diderot and
Romantic."

"I have to agree with Wain when he says flatly
that Byron 'did not, in the deeper sense, have
a self.'"

"he allowed circumstances to lead him"

he "always preferred power-roles. And the
humor of Don Juan, directed as it is almost

invariably is against role-taking, has persuaded people
he is writing satire. On the contrary, he is almost
entirely nonreformist. The inveterate man not
13 of parts, but of fragments, he is a true schizophrenic"

"he plays to what Wain calls 'easily aroused
responses'."

"Sooner or later we infer an inferiority complex"

"'Byron' says Wain 'lies in the mud, like a crocodile,
and pulls his victim down from below'"

what would Byron [says Wain] "have done
... when time finally drove him into a corner
and brought him face to face with the riddle of
his own character."

[As usual I sympathize with Byron - why
should he have to do anything? This
is indicative, I suppose, of some inferiority
complex of my own, I mean my
~~constant~~ persistent sympathies for
the underdog (although this is most
American - and HUMAN)]

(73)

14 "What one attitude to take up. [Byron] he never knew."

PN45
V55

Creation and Discovery Elser Weiss
Norton Press N.Y. 1955

"What is a Poem?"

- 72 "A poem is self sufficient in the sense that it contains within itself all that it requires to make it intelligible to a person who has knowledge of the language in which it is written."
- 73 "A poem is a linguistic artifact, whose function is to organize the primary data of experience that can be exhibited in and through words"
- 76 "either the poem suffers from defects of construction which deny it self-sufficiency, or we are not able to read it as the self-sufficient whole that it is." [but we should never, Weiss infers, have to turn to authorial statements of intention, biographical or social or "ethosical" material to gain ingress to the poem.]

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77 "that the poem is an organic whole was clearly known by critics like Bradley + philosophers like Dewey + Parker"

"the old notion of unity in variety"

[Percy Lubbock's The Craft of Fiction for organic unity techniques]

[Art happens to, incidentally, give pleasure or arouse emotion. Can a larger purpose be construed? I think so, yes.]

79 "what a poem says or means is neither its paraphrase or translation nor what the paraphrase points to"

"the best and most exhaustive paraphrase does not point to all the poem says"

80 "poetic language does not merely refer to something throughout it, and hence external to it, but in it; and hence in some sense its meaning has its locus in the language itself."

14 "What one attitude to take up? [Byron] the never know!"

p 80 Allen Tate calls language "common"

"the mind is constitutive of the world"

81 "we constitute it as we refer to it"
[for]

"all perception involves a modification
of interpretation"
[centripetal]

82 [How?] "through the symbolic process,
particularly through language"

"It is constitutive [the image the poet makes],
in the sense that we have no grounds
for saying that it is a mere mental
copy of the physical stimuli for which
it stands."

82-83 "When man invents language he achieves his
birth into history and begins the dubious
task which is at once his misery + his glory."

(77)

1

p

1/10/11

(78)

- fellip - the sound made when one snaps one's fingers
- woodrow -
- pangendum - a self-important, pompous official, a satirical title
- cingulum - a girdle or belt
- Clotho - one of the 3 fates, spinner of the thread of human life
- procrusty - great fastidiousness, overrefinement, or affectation
- jeu d'esprit - a witticism, clever turn of phrase
- hispid - covered with rough bristles, stiff hairs, or small spines

Allen Tate "N.E. Culture + Emily Dickinson"

Symposium, 111 (April, 1932), 202-26 reprinted in Allen Tate, The Man of Letters in the Modern World 1955

↓ and The Recognition of E. Dickinson 1964

155 "The idea ~~the~~ that moved the theocratic state is the most interesting historically of all American ideas."

"The important thing to remember about the puritan theocracy is that it permeated, as it never could in England a whole society. It gave final, definite meaning to life, the life of pious + impious, of learned + villager alike."

"it gave an heroic and a tragic mode to the experience of the individual.... It dramatized the human soul."

By 1850 the Gilded Age had begun in N.E. "But culture in the true sense was disappearing. Where the old order, formidable as it was, had held all this personal experience, this eclectic excitement, in a comprehensible whole, the new order tended to flatten it out in a common experience"

[Tate, even in '32, is bewailing the passing of the old order]

156 "The age that followed, from 1865 on, expired in genteel secularism, a muddled didactic order of feeling whose ornaments were Lowell, Longfellow, and Holmes. 'After Emerson had done his work,' says R. B. Warren, 'any tragic possibilities in that culture were dissipated.' Hawthorne alone in his time kept perse, in the primitive terms, the primitive vision; he brings the puritan tragedy to its climax. Man, measured by a great idea outside himself, is found wanting. But for Emerson man is greater than any idea and, being himself the Personal is innately perfect; there is no struggle... because there is ^{possibility of} no error. There is no drama in human character because there is no tragic fault. It is not surprising ^{then} that after Emerson N.E. lit. tastes like a sip of cambric tea. Its center of vision has disappeared." [This position, which infers that a moral focus is necessary even if it be faulty, as the Puritan focus was, is debatable.]

On E.D. - "there is no other Am. poet whose work so steadily emerges... from the framework of moral character. There is none of whom it is truer to say that the poet is the poetry"

157 "The moral image that we have of Miss Dickinson stands out in every poem; it is that of a dominating spirit whose very sweetness must have been formidable."

157 "her poetry constantly moves within an absolute order of truths ~~which~~ that overwhelmed her simply because they were unalterably fixed."

" 'It is apparent,' writes Mr. Conrad Aiken, 'that Miss Dickinson became a hermit by deliberate again conscious choice' " [Is it? or did her father with his "pure and terrible heart" fix her in this groove?]

158 "Mastery of the world by rejection of it was the doctrine, even if it was not always the practice of Jonathan Edwards and Cotton Mather."

159 "The general symbol of Nature, for her, is Death, and her weapon against Death is the entire powerful dumb show of the Puritan theology led by Redemption and Immortality."

"The poet attains a mastery over experience by facing its utmost implication."

"Ideas in her poetry are momentarily assailed by the disintegrating force of Nature (appearing as Death) which, while constantly breaking them down, constantly redefines and strengthens them."

159 "like Donne, she perceives abstraction and thinks sensation"
[Tate has done his homework in Emerson, Eliot, and Read]

Halothorn "is always conscious of the abstract, doctrinal aspect of his mind, and when his vision of action + emotion is weak, his work becomes didactic. Now Miss Dickinson's work often runs into quasi-homiletic forms, but it is never didactic."

160 "She is able to grasp the terms of the [Puritan] myth directly and by a feat that amounts almost to autohypnosis."

161 "the trouble with most 19th cent. poets is too much philosophy (Tennyson, Arnold)"
↓

162 "Miss Dickinson's ideas were deeply imbedded in her character, not taken from the latest tract."

163 [the crux of Tate's argument is that "the intellectual and religious background of an age no longer contains the whole spirit, and the poet proceeds to examine that background in terms of immediate experience. But ~~that~~ the background is necessary; otherwise all the arts (not only poetry) would have to rise in a vacuum. Poetry does not dispense with tradition; it probes

- its honesty, almost obvious. It comes out of an intellectual life towards which it feels no moral responsibility. Cotton Mather would have burned her for a witch."
- 85 the deficiencies of a tradition. But it must have a tradition to probe

[Interesting idea - that all poetry is rewritten in reaction to an unsatisfactory culture and tradition - BUT has not some great poetry resulted from the strength of an age, within a tradition. Pope, say, or Homer (?), or Browning ?]

- 163 "The poet in the true sense 'criticizes' his tradition, either as such, or indirectly by comparing it with something that is about to replace it;"

"A culture cannot be consciously created. It is an available source of ideas that are embedded in a complete and homogeneous society. The poet finds himself balanced upon the moment when such a world is about to fall."

- * "The prior conditions for great poetry, given great talent, may be reduced to two: the thoroughness of the poet's discipline in an objective system of truth, and his lack of consciousness of such a discipline. For this discipline is a number of fundamental ideas the origin of which the poet does not know; they give form and stability to his fresh perceptions of the

- 166 "Like Hardy + Whitman, she must be read entire; like Shakespeare, she never gives up her meaning in a single line."

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163/64 world; and he cannot shake them off.

- 164 "Miss Dickinson, as we have seen, was born into the equilibrium of an old and a new order. Puritanism could not be to her what it had been to the generation of Cotton Mather - a body of absolute truths; it was an unconscious discipline turned to the pulse of her life."

"Like Miss Dickinson, Shakespeare is without opinions; his peculiar merit is also deeply involved in his failure to think about anything; his meaning is not in the content of his expression; it is in the tension of the dramatic relations of his characters"

"She did not reason about the world she saw; she merely saw it. The 'ideas' implicit in the world within her rose up, concentrated in her immediate perception."

- 165 "The two elements of her style, considered as point of view, are immortality, or the idea of permanence, and the physical process of death or decay. Her diction has two corresponding features: words of Latin or Greek origin and, sharply opposed to these, the concrete Saxon element." "The Latin for ideas and the Saxon for perceptions"

p28 "a Koan, a metaphysical riddle that can only be answered by concentrating on it so hard that one sees that all answers are also riddles, and so comes to understand the essential nonsense of trying to express anything at all, once one has understood its nature, which is unexpressible."

#5 "the Angry season. In the summer the Zen monks take to the fields and wandering, a token that we ^{are} all ~~are~~ outcasts on the earth, and that, no matter how exalted we may become, still, we must concern ourselves with planting yams and culling out the drowned green heads of the rice plants."

#1 "Some things, however, will not remain forgotten. It is only that they survive the period of their neglect by lying dormant for a while like bulbs."

44 "nature is more ruthless and self-seeking than even people are. It is merely that she usually disguises herself with beauty, a thing too few people ever take the pains to do"

45 "to the natural world we are merely phenomenal, and can scarcely be said to exist at all. Man is only one corner of the vast canvas, a mere insect incident in a summer's day, a gadfly if you wish. The world has only to roll on him, perhaps not even knowing he is there, to remove him entirely. Whole cultures rise and fall in a single genera, but the species itself is never missed. There will ^{always} be another one, another rock, another man, another universe, this particular one has no importance whatsoever, except to itself."

And though one may fight to survive good and evil, there is nothing one can do to survive a force that is neither."

"to the eyes of the forest, one realizes, one is nothing more than a wad of mobile unceasing foam. And though nature is unmoved ^{by} even the finest of our desires, it

is always waiting to get our chemicals back again, for it can only survive by a constant redistribution of its constituent parts, which it hands out to one thing or another, less a crystal of feldspar, than a peninsula or a man. [curiously Melville, or Hardy-esque]

46 "That unique ability of the Japanese to be primitive and sophisticated at the same time."

57 "Of course there are countries without trees, but there is not much to be said for the people who live in them."
[What did ^{L.C.} Lawrence see in the Arabs]

"He knew that no landscape is ever explicit, for everything in it is constantly changing and therefore alive. It is merely that we do not notice that change, for rocks and trees and hedge flowers have a different metabolism from ours."

64 "His brother had a passion for shumi, that principle whereby one adds a discordant detail to some careful perfection, in order to heighten one's pleasure by a reminder of how artificial and contrived a thing is finally. Usually, in a carefully swept garden, a precise flower arrangement, or a painting, the discordant element was one dead leaf or a misdrawn stroke." [Delight in disorder]

69 "that passage of the Tao Te Ching which claims that the highest excellence is like that of water, which benefits all things, and which, without deliberate effort or destructive force, also shapes all things. It is not only the source of life; it is also patience, for he who has true wisdom shapes things merely by seeking his own level."

"the absence of effort is a characteristic only of great vigor."

70 "And what we value a man, or a waterfall, or a dog for, is not what we call himself or it, which we can never know, but for that insight into the nature of all things which only the particular

thing can ever give us, at it only when it is most idiosyncratically itself."

98 "Moonlight shows us what we always suspected by day, that at night the world belongs to itself."

The daytime may be more real to us, but the night side is more actual in itself. At night things have a palpable identity more fully dimensional than their mere appearances by day. Those things which feed upon the sun, the brightly colored flowers, fade into obscurity. Things then have their own dimensions, their breath is shallow, and the shrubs sweat like rocks.... At night the world has its own lizard metabolism."

"What does a rock think about. We have no way of telling. We do not think that way, and besides, we are hampered by a merely sentient vocabulary that makes it impossible for us to receive anything but zomorphic concepts. But sometimes we are unexpectedly aware of a rock thinking, and they are not, to us, reassuring thoughts, for they have nothing to do with us at all."

100 "He was, in short, ravishing to anyone who might prefer a masculine essence to the sweaty audities of those whose existence consists in what they do rather than in what they are, and who so turn out to be nobodies, whose only existence lies in their futile efforts to prove they exist. Such people one may touch once, but others always, since one may touch ^{never} them at all."

104 "For after all the sea contains everything we ever lost, and somehow it has to be found again, when there is a call for it."

107 "Now he felt that he was smiling, being one of those people, even in life, who always smile a little ironically, because they cannot, by their nature, laugh, except, perhaps, sometimes alone. They are the people we can please only deeply, usually by accident, precisely because they cannot forget themselves in a merely light diversion. They feel things too ably to ever to laugh out of absentminded politeness"

[Nancy Potter]

108 "And of course, in the moonlight, one could not see very much, but was only aware of an untouchable innocence, and of the bulks of rocks and shrubs, and the colorless presence of sleeping flowers. It was like an imaginary garden with real toddlers in it [M. Moore's phrase] But then, perhaps all gardens are imaginary

The more we love them, the more assiduously we tend them, the more they show us the world as we would like to be able to believe it to be, and if there are real toads in it, perhaps that is the only testimony to the wilful naïveté ^{with} which we insist upon the goodness of things, at the price even of self-protection, as though we were to cry out to the fairy dying of disbelief; whom we know not to exist: yes, we do believe in you, we do. And just because we deny reason to favour love, the fairy revives and does exist. After all it is only a play."

142 "Evil is only a form of vulgarity. It is only a kind of incompleteness that imagines it can grow full on another man's goods, as self-destructive as taking drugs not for their own sake, but as a substitute for something else. Of course it destroys us in the process. Actions are neither good nor evil. They merely happen. It is only we who think them so."

144 "Ordinary people have no real conception of individuality. Most people go through the world without seeing or tasting anything. A peach to them is not an idea but only a sensation, and a taste to them is only a sensation,

and not an idea. Sensation is what they want, so dying is really rather exciting for them. But an individual like to watch, he likes to mull over what he has seen, and as for dying, all we know of it for certain is that we shall not be able to think about it afterwards or try it again in this body."

145 "To eat a peach and to make love may give us the same ~~experience~~ ^{insight} through some can achieve it only by eating a peach, and some only by making love, but still we cannot go to bed with a peach."

↓

"There were those who felt that the only way to come in contact with religious experience was by a practiced + elaborate copulation. He had always pitied them. But now he saw that, for themselves, they were right, for all these: to eat a peach, to spice properly a meal, to contemplate a waterfall, ^{or perhaps in heterosexual intercourse} or to copulate, were all the same means to accomplish the same insight, if insight was what one wanted, and if one could not attain it ~~some~~ way, one had to do it another, for the sake of not now, but one's eventual health."

147 "When we are too clogged with thought, sensation clears the mind."

154 "We did not do wrong to invent time, within our own frame of reference it is indispensable, but we did wrong to persuade ourselves that it was anything but a convenient system of artificial clocks, for time cuts us off from the eternal moment. The present is always with us, but the present has nothing to do with the now. It cuts us off from the eternal now, for time can have no here and now. Time is always five past something, or else five to. A measureless instant cannot be measured. In the stream of duration, which is not a stream, but an infinite pond without surface, banks, or bottom, it is always now, and since the process is reciprocal and complementary, life and death are the same. In this eternal breathing in and out, everything is now."

156 "The Japanese have always realized that a waterfall or a good tree is no less a work of art than a good ~~of~~ scroll."

158 (compare with Segaki p. 64 - explanation of shumi) "Perhaps there is a moral shumi too. Perhaps in every good life there must be some isolated badness, like a dead leaf, to remind us how impermanent a thing goodness is. And in every bad life, even if accidentally, some deliberately good act, to reassure us."

161 "For ~~as~~ everyone is three people, himself, what he thinks he is, and what others think him. We can never know what he is, any more than he can. Be we never forget what we think he is."

"163" Rocks, he said, like all art, formalized its horror of life without concealing it, and removed it by storing it in the face. To formalize anything was to understand it. ["Grief brought to numbers cannot be so fierce

For he tames it, that fetters it in verse." John Donne]

182 "For there is always something faintly ghoulish about the creative mind. It is something a little beyond life, as it sits there calmly choosing which part of existence it will express itself through, what form of the living world it will take possession of, in order to animate itself, for the thing it selects is really the thing it discards. Art is always a ghost. It is always returning with its messages from a world that has not come into existence yet. It is dreadful to watch this process of choice, of which the artist is so unconscious, for what he does not choose to animate, is denied the right of birth."

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183 "he began to realize now, meaning is not to be defined. Meaning is a metaphysical paper chase. We can tell roughly the direction that which eludes us has taken, but we shall never find all the pieces strewn out, / we shall never catch a glimpse of the runner, and here and there the trail may suddenly vanish in a gust of doctrine. We will be lucky then if we can see it continuing on the other side of the glade. And then, a paper chase has no real goal. It is merely the pretext for an exciting excursion through woods which become the clearer for having this momentary path through them. Probably when we get back we shall look behind us, see a few pieces of paper, and realize that we were only chasing ourselves. It was we who threw the paper out, even though we can never get all the pieces back again. And so it was the trip through the woods that was important after all, for we would not have run through it otherwise. [the Melvillian quest]

"For belief is always self-interested and limited. It goes in blinkers. Disbelief alone shows us how vast belief can be. It indicates the presence

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of the things that can never be seen, ~~even~~ by one's self. To see anything, you must always stand outside it, for if you stand inside it, you are not aware of its dimensions. In order to help anyone, one must be one's self beyond help."

[compilating -
[hieratic]

188 "after a certain age everybody is the victim of the propulsive force of his own character."

189 "It helps to the attainment of perfection to realize that it can never be achieved by mere effort."

197 "For he who had set so many Koans, now realized what the ultimate Koan was. Life was a nonsensical riddle, to which death was the equally absurd answer, and between them they shocked you into an awareness of the nature of things such as no logical question or answer could ever provide."

198 "Because the message will never be received, does not mean it is not worth the sending."

"Emily Dickinson" by Austin Warren *Sewanee Review*
Autumn 1957 collected in American Critical Essays
ed Harold Beaver Oxford Univ. Press 1959.

105 "Emily's poems, so characteristically and richly
short — and, as Johnson remarks, always in revision
shortened, not lengthened"

109 "Emily did, to the end 'look back.' Unlike Mozart and
Beethoven and Hopkins and James, she had no 'late
manner' so integrally held that she could not in
conscience, deviate ~~from~~ therefrom."

111 "Emily's language is her own mixture of provincialisms
standard speech of her time, the concrete and the
abstract, the words of young people and the theological
words of orthodox preachers (e.g. infinite)." #

#3 "She lacks Hawthorne's sense of sin, and isolation for
privacy is hardly an evil to her; the analogy to
Hawthorne lies rather with obsession with death and
futility — still more the sense of mystery; as in
the remarks (put on the lips of Holgrave), 'I began to
suspect that a man's bewilderment is the measure
of his wisdom' # Her deepest poems are metaphysical
or tragic; her mode of vision symbolist — thinking

in analogies. Emerson (whose Essays and early 'tutor' gave
her) may have flexed her mind, encouraged her speculations
and her questionings of orthodoxy; but her mythology
114 remains — what Hawthorne's was and Emerson's never —
Biblical and Trinitarian. She is a rebel — but not, like
Emerson, a schismatic."

E. Dickinson — "Sin — a distinguished Precept"

117 "Emily speculates on the state of the dead: whether they
know what is happening to us, or are too removed; or
whether, on the contrary, they are nearer to us for the
absence of their bodies."

119 "There were, I think, many loves in Emily's life,
loves of varying kinds and durations." ~~They were~~
~~in situations~~

120 [Edward Dickinson, Emily's father "capable of ringing
the church bell as for a fire so that his neighbors
would emerge from their houses to share a magnificent
sunset."

120 "All of Emily's lovers were unattainable: either
members of her family or women or married men;
and they were doubtless loved, in her way,
precisely because they were unattainable."

123 "Nature, to Emily, is 'Ammated.' She anthropomorphizes:
— "What moves is living; but death is immobile, and so

see its approximations - loss, departures, removals."

123 "Many of her poems were either composed, or later made to serve, as tributes to her deceased relatives, friends, Amherst acquaintances."

124 "It was Amherst custom, as it was elsewhere in N.E., to visit cemeteries on Sunday afternoons. The local graveyard adjoined the Dickinson orchard on Pleasant Street; and, during her youth, funeral processions passed by the Dickinson house.

These circumstances supply a tradition and mollify, if not remove, suspicion of Emily's morbidity."

"To the most cursory scanner, Emily was 'much obsessed by Death.' 'Gongs away,' departures, whether to geographic distances or by felt disloyalties, spatial and psychic separations, absences from us, all disjunctions, can be felt, and were, by Emily, as deaths"

"Emily's 'white election,' we know, began around the year 1862

[Temerarious

126 "'A clock stopped - / Not the Mantel's,' a masterpiece in the employment of a conceit coterminous with the poem - a definition once proposed for Donne's poems but more accurately applied to such of Emily's as this"

127 "In a poem like this the distinction between the imagined and the / imaginer becomes impossible to fix. In Emily's poems, the referent and its metaphoric referent are often difficult to distinguish."

127 "In the Orient, as she may have known, white is the colour of lovers who have come through great tribulation and washed their robes."

128 "Reading her work does not induce despair. For herself first, and then for her readers, the very articulation of despair is effectual movement towards its dispelling."

"Emily's poems about immortality, which she both doubted & affirmed - affirmed not only on Bible testimony but from the argument that as there are saints there must be a Heaven - as there is grandeur, it cannot finally perish."

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at
The Massacre of Paris Christopher Marlowe

The play is replete with shootings, stabbings, stranglings etc. The audience got their money's worth. The play is more about the massacre than any one character. Plot seems to control the whole movement of the play and the development of character.

The Guise - a Machiavellian devil, along with his mother Catherine de Medici

King Henry III. was killed in August 2, 1589 - so the play was written between then and Henry's death entry concerning the play for Jan 26, 1592/93

Smith

"Human beings are more complex than fictional ones which does not mean they are less fascinating or more understandable"

Only a short time elapsed ~~to~~ between the events themselves and Marlowe's play. Marlowe's sources ~~must~~ must have been current accounts.

Marlowe kills off Ramus because he was an anti-Aristothian and Marlowe was a Cambridgean Aristothian.

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No Act divisions in Elizabethan drama until Jonson. Sh. and Marlowe did not put their plays in acts but both (and Jonson) read Plautus and Seneca and other Roman authors (in N.S.), who put their plays in 5 Acts.

Scene - whenever the stage is cleared of characters ^(exactly, as it) a new scene was begun. Scenes were also necessary so that all actors did not have to be present when rehearsals of parts of the play were staged. None of Marlowe's plays were originally ~~in~~ in Acts. Nicholas Rowe put Shakespeare in Acts in 1709 - The Massacre is left in scenes because of its unusual brevity. The Quarto is undated, one of the few Elizabethan Quartos that are. The Sh. 1st Folio (1623) was printed from ~~the~~ ^{prompt} books (which were shorter than the manuscript) The Quartos were printed from manuscript and are usually longer. Why is The Massacre so short? Marlowe began the play badly, did not provide much conflict - what is left (but Guise's death) after the Massacre? Dynamic developing characters are not always better characters than static, non-developing characters (for example, Iago, Shylock)

Open World - "Women is a splendor without a secret"

Many of the 18 staged deaths in The Massacre are almost farcical, esp. the Admirals
 (Scene ii) Gussie's soliloquy (76 lines) is ten lines longer than any soliloquy in Shakespeare
 Why is Marlowe dehumanizing the deaths of the 18 in The Massacre?

"Won't you Come Home, Jim Brecken" by Seymour Krim
 N.Y. Times March 1, 1970 p.2

"There is no such thing as the 'whole truth' for one person putting himself against a situation that demands immediate writing; all he can do is absorb the objective panorama, try to know it at belly-height and fairly accurately in the short time allotted to him and then leave everything he personally owns into it. This is what makes for fine writing, writing that counts - the sensibility of the man underneath, gyrating, de-emphasizing, to get his picture."

"the final test of the 'best reporter,' if there is such a thing, would lie in the amount of heart, muscle, skill, humor and the rest of the virtues that the individual could bring to the crunch"

"Why do people like Brekin, Hamill, Schraap [and Maier]... still think the novel is the Higher Form, when they have in their hands a much greater power, that of writing about people with real names with more freedom today than a novelist had with his characters 30 years ago?"
 [But with as much power as the novels of today?]

The "New Journalism" - "an extension of the realistic novel"

"writing the observable truth unhedged, so that it becomes not only an act of art but a way of bringing literary communication into the gut of society so that it has teeth, effect, becomes a reality that has to be reacted to on other grounds than belles-lettres."

"They live in the center of events, throw on them, take their inspiration from the news and write with richest feelings and insight what is already tangible. Their imaginations are extraverted ones - why deny it? Their talent depends upon their involvement with events, their personal participation. Some of the stories they have covered will forever be identified with their personal stamp."

"that combination of fact and personal being that makes reality true and full of marvel as well"

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from a review of Sailing Through the Apocalypse

"the new juglar journalism - the reparational curandero with
the head, often the agony, of each writer

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109

"Nutting" - Wm Wordsworth

Wordsworth is closer than any Romantic poet

110

The first part of the book is a history of the
 country and its people. It is a very interesting
 and useful book. It is a good book to read
 for the purpose of getting a general idea of the
 country and its people.

The second part of the book is a history of the
 country and its people. It is a very interesting
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The third part of the book is a history of the
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Cheever	The Workshop Churn
Bellow	Herzog
Ellison	The Invisible Man
Mahmud	The Assistant
Gass	Immensities Luck
Vonnegut	Cat's Cradle
O'Connor	Three
Salinger	Franny + Zooey
Updike	Poorhouse Fair
Pater	Garden of Earthly Delights

The Glass family lives in the past - they see everything retrospectively - they are chained to the past and continually attempting to ~~go~~ come to grips with it in the present.

The death of Seymour is a continual rub to the Glass family. He inculcated a way of looking at the world in them, showed them how to look at the world, and then, unable to abide it himself, shot himself.

^{Pater} "The Glasses ache for the perfect life," but the death of Seymour is a constant reminder of ^{the necessity} their ultimate defeat.

The catalogues are not as valuable in themselves as they might be first considered. They are lecture notes, (the cigarette, the medicine chest) to advance to a story.

^{Pater} "As one gets more educated and sophisticated it becomes more dangerous to live - the possibilities of making a bad choice are enormously increased."

Salinger's books did not come easily, they are drawn from an exposed nerve. They came less easily than ~~the~~ Bellow's.

Mahmud worked from an abstraction, a Hawthornian emblem - his characters fleshing out his ideas - but not fully.

Franny + ~~Zooey~~ is an open-ended novel

theme: detachment ~~of~~ and love

Is Franny the accretion of all the wisdom of the Glass family?

Franny is burdened by her education, her sophistication. Must she unlearn, forget, disregard what she knows to attain peace?

How can one learn detachment in the 20th century?