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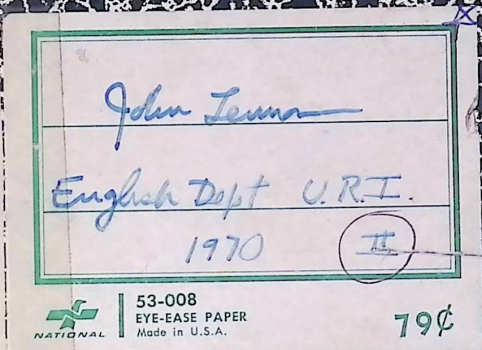
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is in each a full understanding of the unremitting discipline for the critic in learning 'to see the object as it is'."

184 quote Eliot

(*) "It is not to say that Arnold's work was vain if we say that it is to be done again; for we must know in advance, if we are prepared for that conflict, that the combat may have truces but never a peace. If we take the widest and wisest view of a Cause, there is no such thing as a lost Cause because there is no such thing as a gained Cause. We fight for lost causes because we know that our defeat and dismay may be the prefaces to our successor's victory, though that victory itself will be temporary; we fight rather to keep something alive than in the expectation that anything will triumph'"

"The chief difference separating in quality both their criticism and verse is suggested in Eliot's remark that 'Arnold's poetry has little technical interest.' With Arnold, in so far as you can make such a division, the emphasis is on substance rather than on form. Such emphasis led him into his attempted definition of poetry as criticism of life, a phrase which would apply equally well to a novel as to a poem,

184 and which ~~would apply~~ wholly fails to suggest the created vision of life which constitutes the essence of all art."

185 "With Eliot the emphasis is on form"

[Eliot] "dissatisfaction with the copious expansiveness of Arnold's age, with Swinburne and Tennyson far more than with Arnold himself. In thoughtful reaction, Eliot's method is spare + economical."

186 "it is not to be forgotten that the symbolist movement has its roots in the work of the most thoroughly conscious artist in American poetry before Eliot, Edgar Poe; [see Matthiessen on Poe in Lit. Hist. of the U.S.] and that, therefore, in Eliot's taste for Baudelaire and Laforgue as well as Poe, the wheel has simply come full circle."

"he [Eliot] once remarked to me both of his sustained distaste for Emerson, and of the fact that he had never read Miss Dickinson."

"as Ezra Pound has remarked it was Henry James, as well as Conrad, who taught ^[Eliot + Pound] them both 'that poetry ought

186 to be as well written as prose."

186 Eliot called James "the most intelligent man of his generation"

[read James's The Aspern Papers]

187 "Eliot has perceived that James's 'real progenitor' was Hawthorne, that the essential strain common to them both was 'their indifference to religious dogma at the same time as their exceptional awareness of spiritual reality,' their 'profound sensitiveness to good + evil,' their extraordinary power to convey horror."

187 "no more than Henry James can Eliot be understood without reckoning the Puritan mind. It is special mixture of passion overweighed by thought; ... its absorption in the problem of belief and its trust in moments of vision; its dry unexpected wit; its dread of vulgarity, as perplexing to the creator of 'Sweeney Tract' as to Henry James; its consciousness of the nature of evil, as acute in 'The Turn of the Screw' as in 'Ethan Brand' or 'Gerontion'; its full understanding of the dark consequences of loneliness and repression which

are expressed in 'The Love Song of J. Alfred Prufrock' as well as in The Scarlet Letter; its severe self-discipline and sudden, poignant tenderness, / to be found alike in J. Edwards and in the author of Ash Wednesday.

188 [Eliot] "own verse bears everywhere evidence of how his reading has been carried alive into his mind, and thus of his conception of poetry 'as a living whole of all the poetry that ~~there~~ has ever been written'"

189 [Eliot] calls Dante "the most universal poet in a modern language."

[Eliot] "dwells chiefly on the power of Dante's precision of diction, and of his clear visual images"

[of Dante's style Eliot says] "In 20 yrs. I have written about a dozen lines in that style successfully; and compared to the dullest passage of the 'Divine Comedy,' they are 'as straw'"

"It would be glib to say that in The Waste Land and 'The Hollow Men' Eliot wrote his Inferno, and that since then his poems represent various stages of passing through a Purgatorio; still such a

remarks may possibly illuminate both his aims and achievements"

- 189 "it is not accidental that the same people who respond to Proust and Joyce have also found something important in Donne. The remark that we have in the work of this poet 'the fullest record in our literature of the disintegrating collision in a sensitive mind of the old tradition and the new learning' might very well have been made about The Waste Land. For, as has been frequently observed, Donne's poetry also was born in part out of an increase of self-consciousness"

"The jagged brokenness of Donne's thought has struck a responsive note in our age, for we have seen a reflection of our own problem in the manner in which his passionate mind, unable to find any final truth in which it could rest, became fascinated with the process of thought itself."

"What he [Donne] strove to devise was a medium of expression that would correspond to the felt intricacy of his existence, that would suggest by sudden contrasts, by harsh dissonances as well

191 as by harmonies, the actual sensation of life as he had himself experienced it. In sharp revolt against the too superficial beauty of The Faerie Queene and the purely 'literary' conventions of the sonneteers, he knew that no part of life should be banned as 'unpoetic,' that nothing in mature experience was too subtly refined or too sordid, too remote or too commonplace to serve as material for poetry."

[Eliot says that "Donne enlarged the possibilities of lyric verse as no other English poet has done"]

- 192 [Eliot says that "'It is probable that men ripen best through experiences which are at once sensuous and intellectual; certainly many men will admit that their keenest ideas have come to them with the quality of a sense perception; and that their keenest ~~sensuous~~ sensuous experience has been" as if the body thought"]

194 "G. A. Richards has spoken of The Waste Land as 'a music of ideas' "

"Eliot wants to suggest in the rhythms of his verse the movement of thought in a living mind, and thus

(5)

174 to communicate the exact pattern of his meaning, not so much by logical structure as by emotional suggestion."

Eliot - "' Words are perhaps the hardest of all material of art: for they must be used to express both visual beauty and beauty of sound, as well as communicating a grammatical statement'"

195 "The principal quality which drew Eliot to the symbolists is one they possess in common with the metaphysicals, 'the same essential quality of transmuting ideas into sensations, of transforming an observation into a state of mind'"

"In both schools there is the demand for compression of statement, for centering on the revealing detail and eliminating all inessentials, and thus for an effect of comprehensiveness to be gained by the bringing to bear of a great deal of packed experience on to a single moment of expression"

(9)

196 "'Gerontion' reveals the fullest impression of Eliot's mastery of the Jacobean dramatists"

"the element of surprise, which Eliot, as well as Poe, considers to have been 'one of the most important means of poetic effect since Homer'"

197 "the impression of Baudelaire upon his spirit [Eliot's] has been even more profound [than the Symbolists]"

198 "the great French novelists from Stendahl and Flaubert through Proust were deliberately occupied with analysing conditions of society as well as the individual, with chronicling 'the rise, the régime, and the decay of the upper bourgeoisie,' on the other hand, it ^{with} the very lack of such consciousness of social change and decay,

(*)

'of corruptions and abuses peculiar to their own time, that the Elizabethan + Jacobean dramatists are blessed. We feel that they believed in their own age, in a way in which no 19th or 20th century writer of the greatest seriousness has been able to believe in his age. And accepting their age, they were in a position to concentrate their attention, to their respective abilities, upon

the common characteristics of humanity in all ages, rather than upon the differences."

198 "Eliot dwells repeatedly on the integral relation of any poet's work to the society of which he is a part, to the climate of thought and feeling which gave rise to his expression."

#99 "Baudelaire... felt the torturing impact of the great / modern city upon the lonely individual"

[Modern man has continually expressed an ambivalent feeling about the city, regarding it on the one hand as a glittering bauble, a gathering of all that is best in his society, a unique expression of his civilization, and conversely, has seen in its barrenness and impersonality a blockage, ~~to~~ a separation from the natural world]

199 (*) "Yeats's mature discovery that we begin to live only 'when we have conceived life as tragedy'. For both Yeats and Eliot recognize that there can be no significance to life, and hence no tragedy in the account of man's conflicts and his inevitable final defeat by death, unless it is fully realized that there

is no such thing as good unless there is also evil, or evil unless there is good; that until this double nature of life is understood by a man, he is doomed to waver between a groundless, optimistic hopefulness and an equally chaotic, pointless despair. Eliot has learned from his own experience that the distinguishing feature of a human life consists in occasions on which the individual most fully reveals his character, and that these are the moments of intense 'moral + spiritual struggle'.

= [Eliot says "If you do away with this struggle, and maintain that by tolerance, benevolence, inoffensiveness, and a redistribution or increase in purchasing power, combined with a devotion on the part of an élite, to Art, the world will be as good as anyone could require, then you must expect human beings to become more + more vaporous"]

200 "It is their penetration to the heart of this struggle between the mixed good + evil in man's very being, and thus to the central factors in human nature, which forms a common element between the three strains of poetry that have affected Eliot most deeply, between such writers as Dante, Webster,

and Baudelaire."

The Five Hammered Steel of Herman Melville

Milton R. Stern Univ of Ill. Press, Urbana 1957

- 2 "Melville's romanticism existed in his transcendent use of symbol, but not in his theme. Thematically, Melville was out of keeping with much of the mainstream of thought of his own times, which popularly and philosophically for the most part emphasized an untrammelled individualism, free from the restrictions of the past."
- 6 "For Melville, the immediate facts of the historical community are the first logos. Upon this basis of primary importance, the truth of ideas becomes relative, and is judged by effectiveness (Jamesian pragmatism - existentialism)

"With Melville the foundation is not built from the top down, from individually perceived oversoul to historical action, but from the bottom up, from worldly experience to historical goal."

"an arbitrary and rigidly channeled definition of idealism and naturalism will serve here as ~~the~~ a key to the difference between Melville and the romantic thought

of his contemporaries."

8 "the symbolic power of naturalistic literature depends not upon a preliminary symbolic system (a religion, a metaphysic, a political doctrine), but upon the mind's relativistic, independent, and interior use of relative, independent, exterior fact."

- 9 "Ahab sought the symbol because, like Lucifer, he sought to challenge the absolute. Melville, also rebelling (not against God, but against a false concept of God), sought the symbol which would allow him to replace a vacuum with relative, human demands."
- 10 "Because he was the first major American author to turn the symbology already created by the transcendentalists to the relative purposes of naturalism, Melville becomes the historical and artistic focal point for one of the two main branches of American literary thought."
- (*) "Clarel, who tries to reconcile the disparities between his own history and the assumptions which a pilgrimage to the holy land requires"
- 11 "Be they heroic of pathetic, noble and ludicrous, Melville's idealists are all fatally fools"

(14)

12 "Idealistic vision results in a sterilizing and frantic quest for the attainment of vision according to the dictates of self; the quest results in obliteration^{of self} and in murder."

13 "All questers are isolates, but not all isolates are questers"

"The quester must feed upon himself. He is his own waltz to his own Prometheus"

14 [for Melville] there is no hero in communal form; which is the logical element demanded by Melville's own works for a resolution of their tensions."

"His books become an intensified echo of the sound and the fury, a tale told by a we-sunder man looking at history created by idiots"

15 "His works differ from classical tragedy and from myth and ritual in that there is no pause, no moment of communal wisdom, no clear point of perspective from which man takes a clear breath, blinks, and rests before plunging down to begin the cycle all over again armed with new purpose and knowledge."

(15)

15 "The being which stimulates the quester may be called the lure. The lure does not exist in all the brooks, and only by implication in some. In Typee the lure is release from duty - ridden and sterile

16 bondage to the brutal and misdirected order of a technological world. In Redburn the lure is more concretely symbolized in Wellington's father's 'poor old guide book' In Mardi there is Yillah; in Moby-Dick there is the whale; in Pierre there is Isabel. The lure is a representative of ideal corporalized in this world."

"Melville's perception derives from experience which senses the existence of another world."

"He agrees that the universe offers physical pattern and material cycle. But as far as man is concerned, it is ethically blank, morally patternless."

18 "Unlike Ahab, Melville sees the world as a blithely unconscious thing of heaps + tasks ('joyous, heartless, and eternal') and most of the facts of this universe are adverse to man's triumph."

21 "It is this rejection of boundless optimism combined with the view that hope lies only in communal historical awareness that so attracted Melville to the Hebrew prophets."

22 "What is rejected [by Melville] is the quality of mind which does not recognize the reality of the feelings that experience may impose upon the human heart"

22 [what Ahab does to the whale is the novel's metaphysics and what he does to himself + the Pequod is the novel's politics]

23 "Melville does not see man's potentialities as limited. In the idea that man makes his own history is an implication of limitlessness. Rather, Melville sees man's reason as self-limited, for the reason's vision has been strained in false directions."

"It is the group that creates a kind of immortality in all the possibilities of the sheer physical fact of the group's continuity" [this seems a bit too communal for Melville - must all self be subsumed]

23 "Simply, man does not advance gregariously because he is anarchic, and, atomized, is prey to himself and the universe. Melville's world cannot break the vicious cycle until all leaders and most men learn the circumstantial lessons taught by naturalistic perception."

24 "Buried within the tremendous anxiety with which Melville creates characters whose vision has been enlightened by history, is the real affirmative optimism in the two-think that is dark."

24 "He could not accept transcendental perception, and though he might have yearned for transcendentalist ~~perception~~ conclusions he could not, therefore, accept them either."

"Ultimately, the need for faith in man, which he could not find, was Melville's unbearably heavy burden of woe. For man's hope, Melville could find only the depressingly duped and nobly indestructible operations of the heart"

* "It was Melville's tremendous awareness of hard reality that allowed him to retain a sense of life more strongly than a sense of ~~loss~~ ^{loss}."

(20)

24 "He was able to enlarge his use beyond private reason, which Ahab could not do."

25 "Beginning with Typee, Melville explored the conduct of wrongly informed vision"

[In Typee] "there are the question, the lure, and the two worlds"

* [In Typee Tommy] "learns his lesson of cultural relativism"

"Mardi is Melville's first determined attempt to tell the story of quest as a symbolic history of civilization"

[In Pierre] "the redeemer - question, spurned by the world, becomes the betrayer-question, the destroyer. Pierre demonstrates how Christ turns into Satan."

26

"deals in any form are shadows cast by a nothing [what of the ideals of the 'joint-stock company' of mankind], and the champion of the Ideal becomes the fool of the ideal"

(21)

26 "Ahab is never educated, and despite his moments of softening and doubt, he never changes."

"What would happen if there were a man who did manage to understand the proper relationships between heart and mind, a man who was not blind to history, a man who had a political or social position - say a ship's captaincy - which would allow him to translate his realizations into action? What if this man were exposed to a choice between pure ideal and 'fallen' human history, with its present actuality of a crime-filled man-of-war world? Wanted: a hero. Captain Vere is the man created to fill this position."

"Vere is educated, with the reader, to see Claggart as Satan and Baby Budd as Christ. But Vere's one overriding fact is the fact of the temporal world, the reality of his human community to which he owes his primary allegiance" [But will he serve the community best by hanging an innocent man? Vere passes the buck, refuses to be a hero, cops out]

quest
section
on
B. Budd
26-27

(22)

26 "Thus demoralized isolates [Claggart] seeks out and hates and yearns to believe in ideal Billy in exactly the same monomaniacal relationship which Ahab has to the white whale" [?]

"the reader sees that for Ahab the whale is only what Ahab thinks he is, and the whale, in a sense, becomes Ahab."

27 "his decision to force his position of command to operate according to what his head dictates and his heart detests, is his acceptance of this world as the only possible one"

"it is in his sacrifice of individual self to his social self that Vere finds his greatest ~~difficulty~~ identity, in the book as well as the reader's mind"

[This is also the possibility that Vere decides against Budd ~~to~~ not so much for the sake of the whole (that is convenient however) but because his love of Billy and the truth he represents is not stronger than his allegiance to the system that promoted him and his fear of going against it]

(23)

27 "Various studies have tried to identify Melville with his questors. But if he is ~~to~~ be identified ~~at all~~ with any of his characters, it must be with Captain Vere rather than with anyone else except Ishmael."

Melville: A Collection of Critical Essays ed Richard Chase

"Introduction" by Richard Chase

2 "The confident 'Yes' of Whitman and the Transcendentalists has always been balanced by the sceptical 'No' of the dark imagination"

3 "Certain passages in Moby-Dick sounded like democratic hosannas out of Whitman"

* Lionel Trilling's essay "Reality in America"

5 "the voyage in the South Seas did as much to give Melville's imagination its essential form as did the Mississippi River Mark Twain's imagination of the 'international scene' Henry James' imagination."

"His deepest sense of life is genuinely tragic. But this sense of life also shows traces of a romantic sublimism."

6 "Less than his fellow American fictionists did Melville have the characteristic equipment of the novelist - the ability to create fully rounded characters

who think, act, and feel in relation to each other as our common knowledge of life tells us people think, act, and feel."

6 "Melville is a creator of figures also in the sense of figures of speech, of grandly conceived, epic, mythic or symbolistic metaphors like the pursuit of the white whale."

"He is content to sacrifice continuity or even credibility as long as he can establish a significant poetic action. He is content to leave things unexplained that common sense wants to know about."

7 "Moral values are derived from a purely personal sense of honor or virtue; or else they are derived from abstract and intellectualized conceptions. They do not derive, as tends to be true in a novel, from the manners, assumptions, laws, and conventions of society. His bias toward romance places Melville in the great tradition of American fiction, which extends from Charles Brockden Brown to Faulkner, Hemingway and beyond. It is a tradition which ~~for~~ outlines the 'novelistic' tradition of James."

(26)

7 "Melville spent a lifetime in an unsuccessful pursuit - alternately agonized and humorous, always ardent - of a metaphysical conception which would explain to him the nature of our universe of reality and thought, and a moral conception that would make some sense out of the bewildering inequities, injustices, and ambiguities which form the context of human action and human motive. Melville seems to have given up the hope of believing in God early in life" [Agreed, but what is the precise nature of a disbelief ~~the~~ such as this which still uses Christian symbolism and calls continually upon God for relief, guidance + safety. I suppose the symbolism is necessary because no other one was available or invented and the calling out to God more in the nature of an emotional response rather ~~than~~ than an avenue of actual relief]

7 [Chase calls Melville's religion] "skeptical humanism"
Fielder prefers "tragic humanism"

(27)

8 "the ~~powerful~~ personal anguish that underlay Melville's flights of thought and imagination - the anguish of a powerful need for love which he never found"

says N. Ravin

* "Taji (Melville) is an quest of 'emotional security... a just and happy sociality... an absolute and transcendent truth'"

9 [Moby Dick in F.W.B. Lewis' words is] "an elaborate pattern of countercommentaries, the supreme instance of the dialectical novel - a novel of tension without resolution"

10 "the unity and hallmark of his writing as a whole (even, as it seems to me, including Billy Budd) stem from his preoccupation with the contradictoriness of experience."

An American Dream Norman Mailer

p 185-6 the Mailerian vision of an imperfect God, a God wrestling with the devil, with the outcome in doubt. Mouthed by Cherry and agreed to by Rojack.

Mailer's hero Rojack seems a great deal like Hemingway's Lt. Henry in A Farewell to Arms. Indeed both are caught in similar circumstances, at least inwardly. Both are running through a world which is cracking apart, both destroy their past (~~that~~ Rojack kills Deborah, Henry recoils) although Rojack's break is less clean. He cannot turn off the vibrations from the past as easily as ^{Henry} ~~Rojack~~, whose waking thoughts are like the dreams Henry has. There is little breathing space in An American Dream, no idyllic pauses to measure the hot waves of existential choice against. Mailer is like Henry in that both are always patting themselves on the back, inferring that all the wise, the plucky, the good people in the world approve of them. Rojack is plagued by doubts, however. Henry never doubts the wisdom of his choices.

p 191 "Trust the authority of your senses" a Hemingway maxim adopted by Mailer - he uses it in Assumes of the Night as well

191 "Still it would have been better to choose" always the existential choice is to be preferred to being buffeted about by circumstance.

Introduction to Moby-Dick Alfred Kazin
Melville: A Collection of Critical Essays

ed Richard Chase

39 "Melville even tries [in Moby-Dick] to create an image of life itself as a ceaseless creation. The book is written with a personal force of style, a passionate learning, a steady insight into our forgotten connections with the primitive."

"this persistent atmosphere of magnitude, the essential image on which the book is founded."

40 "Moby-Dick is not so much about Captain Ahab's quest for the whale as it is an experience of that quest."

[Moby-Dick as epic] "the spaciousness of theme + subject, the mystical atmosphere, the association of these homely and savage materials with universal myths, the symbolic wanderings of the hero, the indispensable strength of such a hero in Captain Ahab."

40 "His book has the true poetic emphasis in that the whole story is constantly being meditated and unravelled through a single mind."

"Isidore's gift for speculation"

40 [Isidore] "gives us the impression that life can be honestly confronted only in the loneliness of each human heart."

"much of the exceptional beauty of the book lies in the unusual incidence of passages that, in the most surprising contexts, are so piercing in their poetic intensity."

"Melville's ability to make us see that man is not a blank slate passively open to events, but a mind that constantly seeks meaning in everything it encounters. In Melville the Protestant habit of moralizing and the transcendental passion for symbolizing all things as examples of 'higher laws' combined to make a mind that customarily brought an inner significance to each episode. Everything in Moby-Dick is saturated in a mental atmosphere

42 "For the burden of his [Ismael's] thought, the essential cause of his estrangement, is that he cannot come to any conclusion about anything"

"his [Ismael's] inner world of thought is almost unbearably symbolic, for he must think, and think, in order to prove to himself that there is a necessary connection between man + the world"

43 "Two books... a great skin of language stretched to fit the world of man's philosophic wandering."

"two rhythms - one reflective and one forceful
[Ismael + Ahab]"

"Ahab's drive is to prove, not to discover"

[Ahab] "seeks to dominate nature, to impose and to reflect his will on the outside world - whether it be the crew that must jump to his orders or the great white whale that is essentially indifferent to him. As Ishmael is all rumination, Ahab is all will."

[Ahab's] "inpenitent anger against the universe that all of us can feel"

44 "Ahab is not just a fanatic who leads the whole crew to their destruction; he is a hero of thought who is trying, by terrible force, to reassert man's place in nature."

"Ahab is trying to give man, in one awful, final assertion that his will does mean something, a feeling of relatedness with his world."

"Ahab's quest is humanely understandable"

[The voyage of the Pequod] "brings us past ships of every nation. Always it is Ahab's drive that makes up the passion of Moby-Peck."

45 "Ahab speaks for the humanity that belongs to man's imaginative vision of himself"

[the book's] "burning authenticity"
"the story of agonizing thought in the midst of brutal action"

46 "Melville often portrays the struggle from the side of nature herself. He sees the whale's view of things far more than he does Ahab's."

- 46 "Yet there is in Melville a cold, final, ferocious hopelessness, a kind of ecstatic masochism, that delights in punishing man, in heaping coals on his head, in drowning him."
- 47 "The greatest single metaphor in the book is that of bygones."

The Fire Hammered Steel of Herman Melville
Milton Stern (1957)

chap 2 Typee

- 29 [Typee] "like a Melvillian character, its face is deceptively bland"
- 30 "the obvious discrepancies between its preachments or intentions and the actions Christianity."
- 31 "it is less and less possible to deny the actuality of symbolic experience in Melville's early books."
- [the book examines the] "opposition of mind and body, mind and heart, communication and lack of communication"
- "the try-works of his mind"
- 32 "whatever literary sin he may have had, he was hardly ever guilty of sparseness and banality"
- 34 "charge after charge against the inhumanities of 'that glorious cause' of militant or coercive religion."
- "Typee is a symbolically created thematic construct rather than a haphazard piece of reporting or a tale which is merely picaresque adventure."

- 34 "Two features of Polynesia oppose the sterility of life at sea, with which the book opens. One is the physicality and fertility of Marquesan life, and the other is the primitive simplicity, which is barbaric enough to serve as an image of the most basic primitive human life."
- 35

"Melville's insistence upon the male's seclusion and isolation increases the dramatic interest; it also makes Typee the constant and unspoiled laboratory test case from which is universalized a general statement about man's primitive life in nature."

"conquest which clashes with the blissful animal existence of the islanders. The opposition of the two civilizations furnishes the tension in Typee."

Western Civilization (Mind)

- 1 Heartlessness
- 2 Conquest
- 3 Quest, mobility
- 4 Consciousness
- 5 Sea
- 6 Communication with other worlds
- 7 Quality to communicate with Typee
- 8 Sparse food, little sleep, technology
Planning, scheming, tech.
- 9 and military foresight.
[American] attempt to conquer
- 10 natural environment
- 11 Artificiality, complexity

Marquesan Civilization (Body)

- 1 Heartfulness
- 2 Submission, ultimate doom
- 3 Seclusion, immobility
- 4 Unconsciousness
- 5 Land
- 6 Quality to communicate
Spontaneous, childlike, meaningless
- 7 chatter among selves
Physical gratification, somnolence,
- 8 unadorned nature
Spontaneity of animal spirits,
innocence
- 9
- 10 Integration with natural environment
- 11 Naturalness, simplicity "

- 36 [these oppositions are articulated] "as he [Melville] did in all his first person narratives - through the plight and observations of the protagonist."

"To Tommo, the sea is a monotone of time and work, and everything about it is repugnant [Compare with p 312 of Omoo where Tommo says "weary of life in Imoor, like all sailors ashore, I at last pined for the bellows"]

* [Tommo's] "solution is evasion, withdrawal from the actualities of his world as he knows it"

37

"He [Tommo] tries to find both comfort and individual identity by submerging himself in a re-introduction to humanity ~~in the unconsciousness of its very beginnings~~ (Nukuhewa's hinterlands). By the end of the book he discovers that a man does not capture his identity by such means, because individual identity is contingent upon the individual's place in the human community of his own history."

38 "The natives also rape nature, but nature willingly allows the defilement of her own pleasure. Her Typee seducers never attempt to conquer her."

39 "The western, or present-day world - Melville's 'world of mind' - is really two worlds in relation to the primitive. It is the philosophical world of mind, and it is the skewed or technological world of mind."

"They have technological minds, or political minds, or military minds, but they have no historical or social reason."

40 "And of the 'insular green Tahiti offers no mental refreshment, it reinvigorates and replenishes all the physical and emotional stores robbed by search and consciousness."

40 "The Marquesas pile mountainous reaches of verdure into a monumental, blockading emblem of Eden, which stands green and fresh in the sweaty barren contemporary wasteland of a world, as a cool reminder of the lost Golden Age when life was not touched by time and had not yet become history. The Typee natives, who never leave their homes, are the children of nature, the noble savages of primitivism"

"Women, who more in Typee than in any other Melville book, are representatives of land and land values (particularly body and safety), are not permitted by native taboo to even enter a canoe."

42 "The Marquesans are the epitome of unsophisticated confidence, and they are doomed in their pure isolation. As Tommo discovers, a man's most important facts are the facts of historical realities. He cannot change his world by jumping back into the past."

43/ (X) "Typee presents the germ of Billy Budd's major argument: the purity of innocence may be beauty, but in the complete inversion that naturalism makes of idealistic tenets, innocence, not knowledge, is a murderous possibility ^{that bridges} original sin"

43 "The initial picture of salvation and pure regeneration associated with Edenic primitivism becomes suspect as only partly true, as factually inaccurate."

44 "The activities of one world simply cannot be bundled into the activities of another without the dehumanization which results from the loss of function + identity."

"Neither Type alone nor the 'Dolly' alone provide the necessary fullness for complete, correct human behavior."

"The Types avoid both ocean and mountain"

"Type existence is so dramatically opposed to toil and conflict, quest and consciousness, that its limitations preclude any hope for human aspiration in western terms, any hope for a widening of man's horizons"

45 "Childlike Types can neither see, talk, nor hear; like Baby Budd, it is beautiful, mindless and blind"

45 "But it is Marheyo, who ~~Marheyo~~ has the compassion of understanding, and he is the only native aware that there may be in non-Typean world values which also have claim upon human behavior."

46 "To them Tommo is not a human being as much as he is a sacrificial object for cannibal rites."

(*) "it is central to recognizing that in Melville's books human identity is attained by its relationship to its historical and social world, and not to any set of ideals which exist outside time."

[Marheyo's] "loss of Tommo on the literal level is the loss of a friend and a son. His loss of Tommo is also a yielding to the claims of consciousness, and is the first drumbeat of Eden's doom."

47 "with identity ^[of his escape] itself staked upon the outcome, the world of mind physically utilizes sheer will in order to defeat the physical world of external circumstances."

48 [~~Tommo's~~ Tommo's blasting of Now-Now is similar to the action Vere must take with B. Budd, says Stern]

(42)

48 "Man cannot be abruptly flashed from one history to another without dehumanization."

"As individuals ^[Tom + Toby] who attempt to transfer into different worlds of space and time, they are met with rebuffs on every hand."

"The world to which they ~~fly~~ will not have them (and when it does, there must be an unconditional surrender), and the world from which they ~~fly~~ will not let them go." [footnote²²] "In every novel except The Confidence Man the Melvillian quester either slinks away from his world, or is torn from his world, or is banished from normal society."

"Whenever Tommo begins to feel a sharp awareness of his isolation... at that precise moment Melville always reintroduces the injured leg"

49 * "Melville's themes of universal brotherhood, cultural relativism, and social democracy."

(43)

"51 "Thoreau and the missionaries, on the other hand, prove that rule without understanding is not a guiding control, but chaos"

47 "the Ver-her, whose reinforcing vision is historical and communal, and who can effect a border-crossing eclecticism according to what is pertinent to his time and civilization rather than according to a preconceived ideology."

51 [the Typee] "is that ultimately murderous part of all men which is unconscious, spontaneous, and comfortable."

52 [The Typee] "never plants a plant, never enters into conflict with nature in order to grasp the control that the quest figure constantly seeks."

52 "the unconsciousness [of the Typee] is inapplicable to the realities of history."

* "The blithe unconsciousness is necessary for the honest and inescapably human functions of the body, and consequently Melville uses it in his exposure of Western respectability"

"Melville rejects sheer physicality as well as the doctrines for human behavior that minimize the physical + the empirical"

"Man must step above the unselfconsciousness of elemental living, yet must not reject the physical world as reality"

"For Faulkner, nature is something that man must emulate, something that is man's positive tutor and moral surrogate. For Melville, nature is something that man must reshape + modify according to his own needs, i.e. the needs of his own society"

"Consciousness of self has characterized Tommo from the beginning. He is an exponent of conscious will. He reviews alternatives and makes choices concerning his own destiny."

54 "Had Melville been fully conscious of what he actually was doing, he certainly would have given Tommo opportunity for Ahabian soliloquy or dialogue."

55 [the quester] "as long as he quests, ever trying to break past the symbol of impossibility"

56 [distinctions between the idealistic + materialistic eye]

57 "the 'Kabschian' quality that all readers notice in Melville"

"the purpose of life is not a dying into another life, but the living of the present life."

58 "Koy-Koy is a simple, earthbound, unphilosophical Ahab who furiously seeks vengeance against any god who would crush him"

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"Herman Melville and the problems of Moral Navigation"
Yvon Winters In Defense of Reason (1977)

- 200 "The symbolism of Moby-Dick is based on the antitheses of the sea and the land; the sea, the half-known, the obscure region of instinct, uncritical feeling, danger, and terror.
- 201 "the great white squid, chaotic and formless, the symbol of chance in life."
- 202 "Man" cannot simply stay on land, or he will perish of ~~imperfection~~ imperception."
- 206 The harpooners "represent the basic pagan virtues of strength and accuracy, both muscular and instinctive, and of absolute fidelity, but below the level of reason [?], so that they are governed unquestioningly by the damned Ahab and do his bidding to the end."
- 207 "Joshua did the Almighty's bidding. But so Ahab did not and Ahab was damned."
- 208 "Starbuck... who represents the critical intelligence"
- 209 Starbuck's "unsuccessful rebellion of sanity and morality against a dominant madness."
- 211 Fedallah "may be some kind of emanation from Ahab himself" "a manifestation of pure evil"

211 Ahab's sin " in the mean sense, as monomaniac
 vengeance; in the major, the will to destroy the spirit
 of evil itself, an intention blasphemous because
 beyond human powers and interfering upon the
 purposes of God. "

212 "Stubble, the unperceptive, the porter at the gate"

213 " Probably no other book exists which so
 impresses us at once with the vastness of the
 physical universe and with the vastness of the
 idea of the universe

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The Victorian Temper: A Study in Literary Culture by J.N. Buckley

- 6 "All in all, the Victorian period achieved little of the stability we have learned to associate with a semi-mythical neoclassic culture. It moved from fash to fash and nothing stood."
- 7 "the idea of progress" "an outgrowth of Cartesian philosophy"
- 8 "with Herbert Spence came the assumption that progress and evolution moved ^{consistently} in the same direction"
- "men were devising a system of education on a broad democratic basis, establishing the rights of free speech and trade unionism, progressively extending the franchise, reshaping their entire legal code, and discovering the principles of a medical science by which the sum of human suffering might be immeasurably reduced."
- 9 "certain doctrines... recurring with an intensity, which suggests the breadth of their influence. Probably the most prominent of these, in the early Victorian period at any rate, are Evangelical religion and Benthamite philosophy."
- "each encouraged a sense of social responsibility which did much to mitigate the miseries of an expanding industrialism"

- 9 "moral duty remained for most a categorical imperative"
- 10 "the 'morality of art' - its religious content - lay in its relationship to the full experience and its power to speak to mankind in the language of universal emotion. For it was the artist's first duty to communicate, and the substance of his message was necessarily of social, and, therefore, moral significance."

"To Arnold it seemed natural that the critic of books should be first and last a critic of society"

"the early Victorian poet... was expected to furnish instruction as well as amusement. He could fulfill his vital functions only by passing dramatic commentary upon the conflicts of his time."

"out of his sacrifice was born a considerable deductive literature"

10-11 [Elizabethan - Victorian parallels]

11 [there were] "elements of 'world fatigue' which were ... alien to the Elizabethan temper."

11 "the desperate unbelief that permeates so much of Arnold's verse and cracks so little of his prose arises from distinctly Victorian cultural conditions, a sad contemplation of withering faith and an unprecedented fear of encroaching materialism. The paralysis of doubt that is said to have gripped Arnold's generation is far removed from the divided aims of a disillusioned Hamlet."

"the poet dreamed of a remote harmony which might catch up diverse themes into a larger pattern, a meaningful Victorian counterpoint"

12 [quotes Morley] "an epoch of hearts uplifted with hope, and brains active with sober and manly reason for the common good."

15 [Romanticism] "the sympathetic imagination"

18 "Wordsworth's great intellectual limitation, said Arnold, was somehow a failure of culture: 'he should have read some books'."

20 "By 1850 the major Victorians had grown tired of Byron's subjectivity, suspicious of his rhetoric, and disgusted with his scorn of struggling humanity"

21 "Arnold, himself not indebted to the odes, harshly arranged Keats as unconcerned with the issues of life, as lacking high seriousness and the 'mature power of moral interpretation.'"

[Arnold's description of Shelley] "beautiful and ineffectual angel, beating in the void his luminous wings in vain"

23 "On its lowest level the rejection of romantic writers may have represented a fundamental distrust of literature itself, the basic uneasiness that the practical artisan, the builder of a material economy, forever experiences in the presence of art."

[Benthamites] "found very little 'utility' in the literature of the time"

24 "Tennyson became the most representative English poet since Pope's death"

25 "Gravity of theme, logical structure, intellectual balance [the prerequisites of good verse for Sir Henry Taylor]
"Poetry [felt the Victorians] could no longer continue to exalt pure emotion at the expense of practical reason"

26 "Perhaps more consistently than any other critic, Matthew Arnold demanded for his time a subject matter sound in moral values and a style designed quietly to convey larger truths than private feeling could intuit" More - letter to Clough

"To Arnold it was the romantic heresy that expression might weigh more than theme and that the accidental and the personal might replace the essential and the universal. But significant modern poetry, he said, could 'only subvert by its contents;' "

["Empedocles"] "seemed to him deficient in objective content; its hero in whom 'the dialogue of the mind with itself' had already begun, could find no vent for his suffering in positive action, no means of externalizing his private griefs in terms of inspiring human drama."

[Arnold] "taught in verse and prose the value of detached rational control and the danger of unleashed subjective emotion"

27 "Arnold's stoic disillusion was, of course, in many ways untypical of an energetic age which understood few of his sharper cultural insights"

"From the manifold unrest of the forties emerged a sociological fiction attempting, ~~to~~ however crudely, to grapple with an immediate problem"
[Dickens, Thackeray, Disraeli]

29 [Dickens] "the first and the greatest of the 'anti-romantic' Victorians"

32 "a race to whom all art was luxury"

33 "one of the key themes in Victorian literature, the role of money in the new society"

34 [Carlyle's] "literary specimens generally were marked by a characteristic overstatement which increased their verbal force as it diminished their ^{critical} power."

[Carlyle saw himself] "as a 'Prophet-Idol-breaker, a bringer-back of men to reality'"

[Carlyle] "the gospel of work + duty"

35 "cultural death + rebirth" [palingenesis]
"he subscribed fully to the revolt of Continental idealism from all mechanistic philosophies"

35 "he propounded an organic, dynamic view of society, an evolutionary explanation of the great cataclysms shaping human history"

36 "Carlyle found in Goethe's breadth of vision and useful assertion a faith by which he himself might measure the values of English culture."

37 [Carlyle] "was fundamentally at one with the major early Victorians in his preference for a sociological realism"

38 "Yet all who penned verse or prose of even the most transient value must feel some responsibility to the culture they were shaping; for 'the nation,' he said, 'is governed by all that has tongue in the nation: Democracy is virtually there'" (Works, V, 159, 164)

[Read Santa + Past + Present]

42 "the Spasmodic School had inherited from both Byron and Shelley a view of art which the principal Victorians were seeking to disown, the concept of the poet as a divinely inspired creature with an inalienable right to eccentricity, a right to despise the conventions that bound other men and to indulge a brooding genius in stilled self-absorption"

42 "thus [the Spasmodics] was a thoroughly subjective art
peopled by men of sensibility, less very like themselves"

66 [Tennyson] "for a full half-century he retained his
place as oracle, as prophetic interpreter of the ideals, the
fears, the tastes and prejudices of a troubled and
tumultuous age."

67 "the struggle in Tennyson between a personal art
keyed to the interests of the nineteenth-century
society"

[Tennyson]
"W. H. Auden, granting him perhaps the finest ear in
English poetry, finds him 'undoubtedly the stupider'
of English poets, beset only in the arts of melancholia"

86 [a fragment to Tennyson] "Look air, ^{and} I ~~am~~ I've
been drunk for six days out of the seven, but
if you will shake me by the hand, I'm damned
if I ever get drunk again" Such was the power
of poetry.

87 "I held it truth, with him who sings
To one clear harp in diverse tones,
→ men may rise on stepping-stones
Of their dead selves to higher things"

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Armistice Day
Nov 11, 1970

My intelligence seems more pedestrian daily - this may be partly illusory, a result of some form of security neurosis, an ambiguous neurosis - the ^{stability} successes of childhood vs. the ego buffeting of adolescence. I need to go back to old papers and essays to reassure myself that something is settling about in my noggin.

Several beliefs, ways of thinking have asserted themselves, become more apparent to me - (1) that it is the quality of the lived life that is important, that there are few plateaus (and these abstract and illusory often) that a Fitzgeraldian sense of one's own pluckiness, élan, humor and sensitivity is important and ~~can~~ can be generated and buttressed by just as simple act of will - it must come from within. (2) That the path to take is one of shattering illusions, that there lies the qualities of the good teacher, the good critic - that in this kind of negative icon-smashing, myth dispelling (not, however a scientific positivism) a positive quality can inhere. It is the Melvillian way, the Lawrencean way - to continually shed and slough off illusions, myopia, easy beliefs

- ③ that my method is not visionary, not prophetic but plotting, pragmatic (in the best sense) one foot before the other. planted solidly onto the ambiguities of experience, so that if one has gone the wrong way the misdirection is ~~also~~ apparent. Pretend as if, go as far as you can, if it fails, then retrace your steps and begin anew with one less false possibility to worry about. Sounds like rational or empirical positivism but no - for the emotions are important, the "authority of the senses," the biological drives, myth-prompts, all tethered by experience and reason.
- ④ That God exists, Christ was God and that we cannot go it alone
- ⑤ that prose is where my facility lies and that items like Whitman's "Democratic Vistas" and Mailer's Amos of the Night are major documents
- ⑥ that the capacity for evil in men is immense (witness Hitler) but that the scheme of things must allow for an equal and opposite opportunity for good.
- ⑦ that politics and art are closer than most think and to be objective in the class room is impossible

Mailer's The Naked and the Dead
Amos of the Night

p 11 Croft "entered everything with as much skill and preparation as he could bring to it, but he knew that things finally would hang also on his luck."

15 Hennessey "the kind of kid who would part away money for marriage before he even had a girl."

16 Red "there were some things you could never fix"
"a lover"

* 17 Croft - grace under pressure "Croft loves combat"
19-20 Martiney + Pavlov

p 23 a characteristic Mailer paragraph

p 25-26 G.I. cynicism 27 Croft's animal instructions ^{croft predicts Hennessey's death}

33 the mortal attack - Hennessey empathizes his brotherly 34 Hennessey dead

^{GOD} 35 Red - "there was a pattern where there shouldn't be one"

* 35 Croft "Hennessey's death had opened to Croft vistas of such omnipotence that he was afraid to consider it directly"

36 Cummings 37 "the jungle was easily the General's ^{worst} opponent"

37 Cummings fights the battle like a chess game

43-46 Goldstein + Roth - sentimental

47 Buddy Wyman - fellow Jew

* 47-48 Polack - Murella - "beating the game"

51-55 "The Time-Machine" ^{Martiney} Julio in San Antonio

56 Lt. Hawk

53 Hearst, Dallas, Conn

* 59-60 Hearst's need to confront - the Maule axiom, "never shy from a fight"

61 "There was a kind of guilt in being an officer"

62 "What the General had was an almost unique ability to extend his thoughts into immediate + effective action"

63 "a tyrant with a velvet voice" Hearst - an "intellectual egotist"

64 The general had "a deeper lust than Hearst had run across before" 65 "probable capacity for extreme ruthfulness"

66 ~~Hearst~~ ^{Cummings} "make yourself an instrument of your own policy" 67 Hearst - a liberal

68 ~~Hearst~~ ^{Cummings} - "you're a reactionary just like me"

* 69 Hearst admires results 72 "No matter how many times he had seen it, the slow improvement of a bureau was always satisfying"

76 Red "He had been a lover for a long, long time"

77 a typical Maule sentence 77 "There seemed nothing in the universe but the grey violence roaring about them"

"Probably the world had been something like this when it first began to cool" more Adams - naturalistic imagery

78 diametric opposition of views Bridges - Goldstein the storm 76-81

83 Cummings - the character

85 Cummings - the computer - his need for order

86 Cummings - "I like chaos"

86 Hearst contemplates death - "a particular envelope of lusts and anxieties and perhaps some goodness would be quite dead." (sounds like Cummings)

89+90 Easy decisions by Cummings

96 Brown's hypocrisy 98 Red - thoughts of death Red - the Hemingway character

102 Red - the latest revolutionary

104 ⁰⁶ pulling the gears, stumbling blindly "a line of ants dragging their burden"

113 "Martinez's terror developed in a void: the moment he had to lead men, his courage returned"

* 114 the platoon in march: a summary of their traits

114 Croft "hungry for the fast taut pulse he would feel in his throat after he killed a man"

119 Croft - an animal awareness - more

120 Croft - "Now that he was no longer alone, Croft was able to plan"

122 Croft "lost in a vast swirl of noise" [excellent picture of Croft 116-24]

124 Croft "He hated weakness and he loved practically nothing" p 124-30 ²¹ part of "The Time Machine" - Sam Croft

p 124 "He [Croft] is that way because the devil has claimed him as one of his own."

126 scraps of bunkhouse conversation a la Dr. Passos

127 Croft's first killing (murder) 128 his marriage.

* 130 "I hate everything which is not in myself" - Croft is the perfect soldier for Cummings story cf p 138

the storm 76-81

131-32 the division of fresh meat

133 officer enlisted relationships: Hearn + Cummings

134 Hearn "afraid of the general"

137 "The general would never put a handle to their relationships"

138 Cummings "When I was your age the thing that preoccupied me was what makes a nation fight well." [Cummings - a sophisticated craft, a craft with brains - interested in mechanics, ego, force]

138 Cummings "a Regiment of Southerners is worth 2 regiments of Easterners" [indicative of the General's mode of thought - perpetually to tactics, never principle - the idea is specious anyway it being a fact that Northerners because they can adapt to ^{temp.} shifts easier are better soldiers.]

139 "to make an army work you have to have every man in it fitted to a fear ladder"

139 Hearn = recipient of a "papal dispensation"

140 Cummings sees the war as a "power concentration"

* 140 Cummings "the natural role of 20th century man is anxiety"

141 [A game of chess for Cummings is another battle and he loves it] 142 Hearn sees no resemblance between life and chess - excitement ^{unlike} Cummings

142 Cummings "Chess is inexhaustible. Worst a concentration of life it is really" MORE *

143 cultural personality is just a hindrance

144 [Cummings wife] "a bitch" "self-pity"

144 [a hint that Cummings is a fag]

145 Cummings "if there is a God he's just like me"

[the Cummings-Hearn conversation goes from 136-145]

Chorus [145-47 Minette, Polach, Stanley, Brown - bullshitting & dragging as if to prove Cummings theories ^{in lack of real individualism in the room}]

153-54 Craft the sadist murders the Jap. soldier

157 "All we ever do is screw each other" [Red is troubled by conscience over the murder of the Jap but is too downtrodden to do more than brood]

157 [Wilson: interested only in animal comforts, cunning]

159 Gallagher - deserves to make it in the world

160 Red - fatalist

161 Craft - "None of them [Japs] drunk"

162 Goldstein - Jew's dream of a place in the community 163 Jew - Gogol juxtaposed

166 battlefield + corpses 168 Max battlefield, remnant of Hemingway's "Natural Hist. of dead"

170 Martiney steals the girl's teeth - they kill a snake

171 "his [Red's] mind churning with the physical knowledge of life and death and his own vulnerability" 172 [Red] "There damn sure ain't anything special about a man if he can smell, as bad as he does when he's dead"

172-73 Wyman kills a living ^{Hemingway parallel} - parallel to corpses

* 174 Key page - each of the characters realizes his deepest fears, each is characterized ^{by} the fear of an attack

The Time Machine - Red Vases 176-186

177 "A man's got out before he don't even properly nothing"
178 "On the Road", asking the house 179-180 of 180-181, 182-183, 184-185, 186-187, 188-189, 190-191, 192-193, 194-195, 196-197, 198-199, 200-201, 202-203, 204-205, 206-207, 208-209, 210-211, 212-213, 214-215, 216-217, 218-219, 220-221, 222-223, 224-225, 226-227, 228-229, 230-231, 232-233, 234-235, 236-237, 238-239, 240-241, 242-243, 244-245, 246-247, 248-249, 250-251, 252-253, 254-255, 256-257, 258-259, 260-261, 262-263, 264-265, 266-267, 268-269, 270-271, 272-273, 274-275, 276-277, 278-279, 280-281, 282-283, 284-285, 286-287, 288-289, 290-291, 292-293, 294-295, 296-297, 298-299, 300-301, 302-303, 304-305, 306-307, 308-309, 310-311, 312-313, 314-315, 316-317, 318-319, 320-321, 322-323, 324-325, 326-327, 328-329, 330-331, 332-333, 334-335, 336-337, 338-339, 340-341, 342-343, 344-345, 346-347, 348-349, 350-351, 352-353, 354-355, 356-357, 358-359, 360-361, 362-363, 364-365, 366-367, 368-369, 370-371, 372-373, 374-375, 376-377, 378-379, 380-381, 382-383, 384-385, 386-387, 388-389, 390-391, 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1046-1047, 1048-1049, 1050-1051, 1052-1053, 1054-1055, 1056-1057, 1058-1059, 1060-1061, 1062-1063, 1064-1065, 1066-1067, 1068-1069, 1070-1071, 1072-1073, 1074-1075, 1076-1077, 1078-1079, 1080-1081, 1082-1083, 1084-1085, 1086-1087, 1088-1089, 1090-1091, 1092-1093, 1094-1095, 1096-1097, 1098-1099, 1100-1101, 1102-1103, 1104-1105, 1106-1107, 1108-1109, 1110-1111, 1112-1113, 1114-1115, 1116-1117, 1118-1119, 1120-1121, 1122-1123, 1124-1125, 1126-1127, 1128-1129, 1130-1131, 1132-1133, 1134-1135, 1136-1137, 1138-1139, 1140-1141, 1142-1143, 1144-1145, 1146-1147, 1148-1149, 1150-1151, 1152-1153, 1154-1155, 1156-1157, 1158-1159, 1160-1161, 1162-1163, 1164-1165, 1166-1167, 1168-1169, 1170-1171, 1172-1173, 1174-1175, 1176-1177, 1178-1179, 1180-1181, 1182-1183, 1184-1185, 1186-1187, 1188-1189, 1190-1191, 1192-1193, 1194-1195, 1196-1197, 1198-1199, 1200-1201, 1202-1203, 1204-1205, 1206-1207, 1208-1209, 1210-1211, 1212-1213, 1214-1215, 1216-1217, 1218-1219, 1220-1221, 1222-1223, 1224-1225, 1226-1227, 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254 Cummings "There was was something unapproachable and unattainable about Hearn which had always figured him, always created him subtly"

255-257 "Man's deepest urge is omnipotence" Cummings credo (*)



"the universe is not us" [the existential discovery]

"the only morality of the future is a power morality"

256 Cummings tosses the bomb - the existential situation

* 257 "he had been afraid of Cummings" [Now it is possible to see why Mailer was so influenced by Moby-Dick - Dick Hearn - Schumacher] ^{Abel - Cummings}

The Time Machine Hearn 258-278

258 "He liked very few people" "There was other senses than one of ^{the} present"

262 "you do not cheat, you do not screw" Prot. ethics

264 Hearn - "I don't want to be pushed" 265 ^{on} Harvard

267 Hearn's (Mailer's) reading (*) "if there is pain at the floor they are delighted"

267 "the casual ugly attraction of time" 268 ^{Hearn} stops taking money

270 "It seems to me you just do the thing that seems best at the moment, and worry about the rest of it later" 270 ^{on} Marxism + ^{the} journey

271 House football - the feeling of power 272 Melville thesis

274 group of sex 279 Minetta - the surprise of a bullet, death, one's face

281 Minetta tries for a Section 8

293 Red + Wilson return from Ark cell - Wilson has syphilis ^{He considers} the wrong (*)

293 The Time Machine - Wilson 293-99

306-07 Dallen's dullness 306 Cummings "certain urges"

308 ^{Point} wretched after the war More on Cummings's ideas

Both are disinterested
unlike

309 Hearn + Cummings - both lust for power - key comparison

313 Cummings decides to transfer Hearn 314 No destroyers

315 " " to go over the mountains 313-316 excellent stretch

316 ³³⁵ The Time Machine Gen. Cummings

323 [Cummings mind works on many levels] 326 lust for power

328 Cummings "there are more important things than sex"

334 homosexual encounter 335-36 Hearn on the letters - ^{dramatic} interlude

337 the mission 340 Hearn's paternalism to the men

340 "There was a particular kind of bulldozing you could get away with when you dealt with Americans"

342 "To resist an order, to be unwilling to carry it out, was immoral to Capt"

347 Red Every man yank sets his heart out, and what does it get him?

347 the Generals ^{guinea-} pyg 348 the mountain attracts Capt

356 fourteen man squad Hearn, Croft, Stanley, Brown, Martinez, Polack, Minetta, Ridges, Roth, Goldstein, Red, Gallagher, Wynan, Wilson

356 smell of the jungle 360 Martinez - the super. servant

369 Goldstein's Jewish fatalism 370-71 Minetta on the Jews + their self-pity

The Time Machine Goldstein 374 ³⁸⁴ [Mailer uses present tense in his Time Machine descriptions] from Brooklyn, Mailer's home

377 Goldstein reads technical books, dreams of college

382 Jewish sex - cold wife - Goldstein's worry over his wife's agasm

386 no natives on the island 387 the mountain again ^{First of Faustian} ecstasy

388 the Chorus again - as in Moby-Dick

389 Red "That wretched ain't a plan to get women home, it's a plan how not to get them home." [Catch 22]

390 Craft wants to climb the mountain

391 Hearn "If you ever travel anything out to the end, you found yourself in trouble. The trick was to keep putting one foot in front of the other."

394 Hearn thinks: "Craft they would obey, for Craft satisfied their desire for hatred, encouraged it, was superior to it, and in turn exacted obedience" [Like Cummings]

397 Attacked! 398 Fear 399 Wilson missing 400 Wilson ^{remembers} ^{sex wants to kiss}

400-404 superb passage - Wilson dying, dreaming of women

410 Hearn "This patrol meant more to him than it should."

412 Roth + his bird 413 Craft kills - conflict

411 Wilson's jingle "Two in bed, and three come out" the existential question the strange & disconnectedness of consequences

418 Brown - fellow falling with Wilson *

421 tremendous amount of talk about women ^{sex} for a novel with neither sex. A Maureen obsession and, of course, a G.I. obsession

422 Stanley's dragging - continued

The Time Machine: William Brown p 427-434 (brilliant)

426 Brown: Folklore: "If you want to make a girl, you've got to have a car" 427 Brown, like Maier, wants to be an aeronautical engineer

429 Folklore: "If she won't lay she's frigid; if she does she's a whore"

429-30 college, Brown's love making - his need to make it! (which comes out as) (patrol)

[masterful prelude to small-time, small town philosophy]

435 Cummings - strategy + tactics - the whys of the motivation to attack

436 [Battered by the idea] "that he had no more to do with the success of the attack than a man who presses a button and waits for the elevator"

438 Cummings "The best things, the things worth doing in the last analysis, had to be done alone"

438 [Anaher] "was the axis of the island, its keystone"

* 439-40 a crucifix - Cummings fires the ~~the~~ artillery piece, remembers war, his fear, feels ecstasy at his power "two deep dark urges of man"

* 441 Cummings's ledger - artillery compared to fucking *

"The nations whose leaders strive for Godhead appropriate the machine. It comes of this applies to me" 443 "life + death are merely different points of observation on the same trajectory" 444 "He hungered so for knowledge. It was all there if he could grasp it. To mold... mold the curve."

445 - Roth's ~~the~~ B.M. problems [Wilson ⁴⁴⁶ and Roth, opposite forces, life + death]

447 Red "allowed himself to like no one so well that it would hurt if he was lost"

447 Roth "It was so easy for a woman to be killed" "How does Craft keep going?" "That sonofabitch likes it."

448 [Roth was like an old dog] "if you gave them a scrap of food or a pat on the head, they would follow you for days, staring at you with watery eyes of gratitude" MORE

448 Roth's incredible self-pity 448 Red's fear of Craft 449 Red - "everybody loses"

449 Red on the Army "He hated it more than anything he had ever done and yet if he lived he knew that in the end it might turn sweet" (my sentiments on the Navy exactly)

450 Red - "fighting a war to fix something worse about as good as going to a whorehouse to get rid of a clasp" MORE 450 Hearn's temptation to go back [he won't give in and will die for his courage - like Francis Macomber] * 451 Hearn "He wanted Cummings to approve of him again" "He was just another Craft" [Hearn remembers Cummings' diversion of world-makers into phonies + faunts]

452 "If there was anything worthwhile left in him, he would turn back in the morning"

452 Craft doesn't want to go back

- 453 Hearn grapples with the possibility that the patrol might help and the war
- * 454 part of the reason he would continue was his fear of ^{resigning} losing his commission
- 455 "He had been running away from the... the admission that he was a man also and could be humbled" Cummings = Kelly in An American Dream
- 455 Cummings believed "only the rich do go to heaven."
- 455 Hearn "If the world turned Fascist, if Cummings had his century, there was a little thing he could do... a few trained men, and a list of fifty bastards to be punched off" [Mauler recovers this in Armies of the Night]
- 456 "For whatever reason you had to keep ~~resisting~~ resisting" "Hearn + Junzote" [determined to ~~resign~~ resign his commission]
- 456 Martiney scouts the pass "functioning more like an animal than a man" "He was frightened, but effectively so, he had no panic" [a Hearnway maxim - scared but functioning] [456-57 excellent writing - fear]
- 458 Martiney surmises that the platform had been attacked by only a new guard.
- 459 reaches the pass 456-466 best patch of writing yet - Martiney in the jungle
- 468 Croft dies to Hearn - says there are no gaps in the pass
- 468 [Croft + Hearn] "were the only 2 men who would want to try the Mt."
- * 468 Hearn, hopeful in the morning light, is killed 471 ^{Croft kills them} they're going for Anaba
- 472 8 men left - Wyman "Listen Polach, you think there's a God?" "If there is he sure is a sonofabitch"
- The Time Machine: Polach ^{Cassini} Gyziewicz 473-482
- * reported in the present tense - life in the Polish ghetto
- 478 Polach trusts neither men nor women 482-83 struggling with Wilson
- 484 Brown struggles to go on 487 exhaustion drives them at each other's throat
- 488* the whole of the campaign recalled by the dying Wilson

- 491 Stanley + Brown accuse each other of cowardice. Brown worries he is a cuckold
- 493 Brown + Stanley crap out - Ridges + Goldstein continue
- 493 the ability of Croft to understand the land - a natural vs a scientific ability "he almost always knew how a hill would look on the other side"
- 494 the Faustian urge - physical + sensual in Croft, intellectual in Cummings
- 495 Roth - "Croft was like a wolf" ~~more on Roth~~ 496 Roth "it was better to live in a cell than to walk a tightrope." Roth unable to understand Croft's drive
- 496 [Mauler uses his character's drive as a yardstick]
- 497 Martiney "was convinced that he had made many mistakes" ^{inferiority} ^{complex} transfer
- 498 Martiney ~~confusedly~~ blames the advance on Hearn, not Croft, the men hate Hearn - no justice 499 3 Catholics argue
- 500 Croft "He was going to climb it; he swore it to himself"
- 501 Ridges + Goldstein continue with Wilson - on sheer nerve "Carrying him was the only reality they knew" 502 Wilson "God damn women'll believe any damn thing for you keep 'em regular" "it never occurred to him to quit"
- 503 "it would go on and on and they could never let him go"
- 503 Dalleson 506 brilliant writing - Dalleson in a pinch orders up the reserve Batt. Dalleson is not reliable
- 508 He had the involuntary stupid movement of a man ^{who} ~~survives~~ has pitched a pebble down a hill and watched it magnify itself into an avalanche 509 He had the same kind of panic Martiney had felt on his solo. There were so many things he was forgetting 510 Victory - Toffaher killed - Dalleson ^{umbles to victory}
- 512 Hearn on Anaba - "merely envelopes of suffering"
- 513 [Croft's] decision had been made in the valley, and it lay as an iron wall in his mind

* (14)

- 514 Roth collapses, 515 gains strength and anger from Gallagher's insult
 "a few was a punching bag because they could not do without me"
 518 Roth fails to make the jump - falls, dies
 518 Goldstein, Ridges + Wilson 520 "Wilson had never been forced to think about what he said or did" 521 "Ridges had never led anything"
 522 Ridges - "learned when he was very young that work was what a man did with most of his day and it was pointless to wish to do anything else"
 523 Ridges' soul 524 "There were as many levels to pain as to pleasure"
 MORE "Wilson ^{had} not died" 525 Ridges comments Mailer
 528 Wilson died - they go on - incredible - Wilson becomes an existential fact 529 "both of them felt a natural frustration with having carried him thus far only to die. They wanted to complete their odyssey with success."
 * 529-30 Brilliant They lose Wilson in the stream
 530-31 Ridges decides God is a "practical joker" Goldstein realizes that "all the suffering of the Jews came to nothing"
 531 they reach the beach 532 Ridges + Goldstein share
 532 Mt Ancha + the platoon 534 Gallagher longs for home
 535 Gallagher says "I killed Roth" 538 Croft stares down Montoya - who feels inferior 542 Croft faces down Red
 544 Croft begins to weaken 545 attacked by hornets
 546 Croft defeated by nature 547 the return by boat
 "on a treadmill" 548 Red thinks collectively
 548 Ridges + Goldstein - friends

(15)

- * 552 "Croft kept looking at the mountain. He had lost it, had missed some tantalizing revelation of himself. Of himself and much more of life. Everything!"
 553 the chorus
 554 the facts on the job loss
 555 Cummings shocked at his easy victory - he sees the small part men play in the course of events
 556 "The men rescue him, resisted change, with maddening inertia"
 556 "When the war with Russia came he would not be important enough"
 556 "the route to control could best masquerade under a conservative liberalism"
 557 brutality 558 Dalleson delighting in Army routine

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The Complete Prose Works of Matthew Arnold
 Vol III Lectures and Essays in Criticism
 ed R.H. Super Ann Arbor, Univ of Michigan Press 1962
 "Hennrich Heine"

110 quotes Goethe. "Through me the German poets have become aware that, as men must live from within outwards, so the artist must work from within outwards, seeing that, make what contributions he will, he can only bring to light his own individuality."

110 "poetry is simply the most beautiful, impressive, and widely effective mode of saying things."

107 quotes Heine: "I know not if I deserve that a laurel-wreath should one day be laid on my coffin. Poetry, dearly as I have loved it, was always been to me but a divine plaything. I have never attached any great value to poetical fame; and I trouble myself very little whether people praise my verses or blame them. But lay on my coffin a sword; for I was a brave soldier in the Liberation War of humanity."

111 "Philistinism!" — we have not the expression in English. Perhaps we have not the word because we have so much of the thing. At Soli, I imagine, they did not ~~talk~~ of solecisms; and here, at the very headquarters of Goliath, nobody talks of Philistinism."

112 "Philistine must have originally meant, in the mind of those who invented the nickname, a strong, dogged, unenlightened opponent of the chosen people, of the children of light"

113 [The English] "of all people the most inaccessible to ideas and the most impatient of them"

114 [Arnold saw his time as one in which] "the idea is beginning to exercise a real power in human society, with serious future inconvenience"

115 "direct political action is not the true function of literature" [I must agree — on some general reasoning however principal, yet it seems that if literature cannot effect political change, there is no way writers can be kept from ~~exercising~~ ^{exercising} their spleen over the political situation. There is no way to stifle the need of writers to write politically, nor should there be, yet it is apparent that there is no direct connection between literary protestation and political change — literature does no shape events, but by recording the ethos of an

[Age & a period literature may change the
consciousness of a people which is a sure
via non for permanent political change]

119 " But that for which France, far less meditative
than Germany, is eminent, is the prompt, ardent,
and practical application of an idea, when
she seizes it, in all departments of human
activity which admit it. "

* 120-22 [excellent comments on the Elizabethans, Shelley,
Byron, Coleridge, Wordsworth, Scott

132 " Byron, the greatest natural force, the greatest
elementary power, I cannot but think, which
has appeared in our literature since Shakespeare
... He shattered himself, he inevitably
shattered himself to pieces against the
huge, black, cloud-topped, interminable
precipice of British Philistinism. "

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"Dangers of Democracy"

Mill is deeply disturbed by the extension of the franchise to the middle class - He considers them ignorant and immoral and unable to wisely exercise their democratic responsibilities. It never occurs to him that the aristocratic class, the professional politicians, scholars, civil servants, and clergy ^{He says} might not have a corner on the truth. They have more education so they are most fit to rule. He believes there is a necessary connection between a university education, a church affiliation and the ability to govern well. The possibility that the lower classes will never gain in ability to rule until they are allowed to practice ruling is not considered.

He sees the lower classes see them as Samuel did in pursuit of "beer, gin, and fun" and gets scared. "God," he says, "things are bad enough already, even the upper classes have deep flaws. What will happen if we are to be ruled by the *hoi polloi*?" The depravity of the "people" revolted him; he saw no Rousseauian natural goodness in them. Everything was a matter of

education. The great irony was that there was no compulsory education for the poor until late in the century.

What Mill is saying essentially is that the ^{State} ~~country~~ is too complicated to be governed by ignorant ~~of~~ ignoramuses, and in need of a deep morality in the governors which precludes ^{governed by} the natural (qualify this) depravity of the masses.

Although Samuel believed that English society "entered the prison of Puritanism, and had the key turned upon its spot there for two hundred years" (Cullen p. 490) he ~~was~~ was a product of Puritanism and firmly opposed those tendencies of human "animality."

p 9 "the intrusive presence of spasmodic and inelastic State machinery"

p 11 "improvement in the country turns on a moral reconnection among the people at large"

The writers general assumption is that mankind or society has the ability + potential to be moral, enlightened, and free from animality and government control in an ideal state is unnecessary, burdensome, and delimiting - So, he argues, don't institute government control or you will make the people

dependent upon it and they will never be able to grow naturally into wisdom and morality.

p 11 "the extension of gov. machinery is disastrous in the extreme to the growth of independent habits and elevated moral sentiments among the population"

the writer believes that people can be educated not to sin.

the writer believes politics is tainted insofar as it involves "monstrous processions and to frequent for hours together, at an indefinite distance from the speakers, interminable meetings"

"It is obvious, that inasmuch as the new class of electors have many wants and many personal + class prejudices, their natural and just desire must be to satisfy these wants and consult these prejudices"

(The aristocrats possess "a magnanimous concern for the interests of others rather than of themselves"

The writer has a strong belief that the "new constituencies" will be in agreement and fault them.

quant desires and prejudices upon the masses

p 13 "The nation becomes converted into a herd of beasts of prey, each citizens hand against every man, and every man's hand against him."

p 13 "no power is so available even for the worst ends, as knowledge"

p 13 "the sources of life themselves be dried up by the furnace heat of state coercion fanned by the fatal energy of spurious enthusiasm."

p 13 "the management of the national ~~interests~~ forlorn is left in the undisputed possession of knaves, hypocrites, and fools."

p 13 "an emergency such as never yet occurred in our national history, or indeed in the history of any other people."

p 14 "that principle on which we have dwelt so anxiously, that it is possible for a tyrannical majority to acquire the art of governing so selfishly and immorally as to care for no other interest whatever but the advancement of their own pecuniary fortunes"

(110)
p15 "All political vitality is condensing itself on every side into a vulgar scramble for place + pelf."

p16 American politics - *

p16-17 the checks to the wrongful use of power by the masses are ① the influence of the gentry ② direct education ("our men hope") ③ religious teachers

p17 "Surely it is possible to get even a simple-minded person, whose days are fully occupied in manual toil, to understand that there is a difference between knowledge and ignorance, sincerity and insincerity, between good public men and bad."

(111)
Feb. 4, 1971 Leslie Fiedler, the iconoclastic critic came to Kingston last night. Went to dinner with he and Chairman Miller, Dr. and Mrs. Tatt, Nancy Potter, Larson Bowker, Walter Barber and another critic and teacher, John Seelye and his wife. Immensely elated to be invited by Barber. Drank 2 martinis before dinner, bullshitted with Larson. Fiedler was a bit remote, but alert, remembering, absorbing ideas (not people) spinning theories, proffering insights. He dropped a few swearwords (Mother fucker [quoting Norman Mailer]) He said he saw Mailer's movie "Madstones" in P-town with all or most of the cast in the audience. Fiedler liked the ending, where Rip Torn beats Mailer in the head with a hammer and Mailer bites him by the ear. Fiedler says Mailer told him the picture would make 50 million dollars and he (Mailer) would give Fiedler \$1 million to make his own. Soon the rationale goes, masterpieces of social commentary would proliferate, like a chain letter.

Fiedler's talk was good. A ^{masterful} grouping of a lot of ^{fairly common} insights. Much on ex-opting of the cultural revolution and role-switching. Says that blacks want a hunk of the action and whites want out. The wimes go on. The Beatles want \$1000 to quote four lines of their song - the listeners of the Beatles

are giving things away. And so on, his ~~conclusion~~ the thrust being that each opposite faction in the culture moves toward, influences, and goes by its ~~opposite~~ counterpart. Yet he ended by calling for the "democratization of ecstasy." Pills, not all around.

The problem is how to attack this position. It seems to be silly but it is like the emperor's clothes. Censure if Fiedler believes it. He was more interested in talking to Terri Natale (near schizoid) but without the ~~the~~ perverse lucidity of some madmen) than the academic types. Wary of me and my Norman Mailer questions. Suspected I'd put him in a footnote (or am I paranoid?). Anyway the dinner was more enjoyable than the party after. Terrible headache and, of course, I was not in the fringe of the action at the dinner. I suppose if he had said "Levin, your idea is damn good" I'd be raving about his affability, genius, presence etc.

He spoke to Prof. Goldman about old times in Newark. Interesting. Threw big beerhugs on a couple of chicks when we all left. Gave me a limp handshake. The whole thing puts things in perspective for me.

Feb 7, 1971 In days of yore when I was a reader of the Reader's Digest I received great assurance from the usual summary which noted that "most authorities are certain of this program, idea, scheme is faithfully carried out & the difficulty ~~will soon~~ (wheat shortage, breast cancer, mental retardation, child beating) will soon be eliminated. Alas, none of the authorities agree anymore (nor did they ever). Anyone in the least objective must conclude that the subjective responses of everyone else only have things in common accidentally. What I mean is ^{that} a discerning objective intelligence (from here, say) would be hard pressed to find many common threads of human belief. Each system has persuasive clever supporters. Where then, lies the truth. Read Melville's The Confidence Man. Read Beckett - his system (non-system) seems the wisest picture. Or Hemingway's "A Clean Well Lighted Place" Or Hamlet. Literature seems to be the only answer. (the reason why Mr. Arnold wanted it to do religion's work.) Still there seem to be recognizable evils. Good must be in their opposites. Enough

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Feb 26, 1971 Notes on Mailer

T.S. Eliot criticized Arnold for trying to clean up all of England's problems in his writing, instead of writing poetry. Auden says the same thing. Whether this is legitimate or not the same ~~the~~ alone way he cast at Norman. But Auden + Eliot believed that art could not be a substitute for anything else; they wanted it pure, "superior amusement" Eliot called it. In his essays Mailer may be trying to leak things up again. The "Novel as History" for example, as he called Amuses of the Night. Somehow the Novel cannot do all the things for us that it used to do.

Mailer's ~~is~~ fate is the big picture, the all-embracing vision. As #1 literary figure in the country he has a vantage point no one else can claim. He, therefore, is bound to get behind, see around. Of course time provides detachment - but now it is hard to see his writing with any kind of clear perspective.

Like his literary forbears ~~the~~ (Mailer says Meloy-Duch was the largest influence on The Nether + The Deer), the greats of the 19th century, Hawthorne, Melville, et al Mailer sees correspondences between the physical and the spiritual. Thoreau would hate plastic and the non-smell of technology like Mailer. Mailer, despite all his Rescher, Freudian rhetoric ~~is~~ has been

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formed in the same conservative (not political conservatism) mold as Edmund Wilson. He's anti-technology, believes in sex, good sex, as salvation and like Lawrence decries indiscriminate fucking. Pills, dope, etc also are bad. He borrows the style (understands it too) of Ginsberg, Leary, Kesey, Kerouac, Cleaver et al but does not buy their conclusions. He agrees with Hemingway on almost everything - He notes the efficacy of the arguments of many "now" people, and can beat them on their own ground, but essentially he is a 19th century conservative on sex, work, tradition etc.

March 5, 1971

Mailer, the great instinctualist, is constantly troubling himself with conceptual matters. Is this a failing?

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